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SOUTHLAND CALENDAR

Announcements of exhibitions, fetes, concerts, club entertainments, etc., for the calendar pages are free of charge and should be mailed to Ellen Leech, Associate Editor, 544 South El Molino Avenue, Pasadena, at least two weeks previous to date of issue, the fifth. No correction can be guaranteed if they are received later than that date. CALIFORNIA SOUTHLAND *is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

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Clubs

VALLEY HUNT CLUB, PASADENA:
The program for January includes: Monday afternoon Bridge parties throughout the month, with the Bridge luncheon, the third.
The Bridge Tournament will open Jan. 5, at 8 o'clock, conducted along the lines of former years. The usual evening Bridge party for the month will be omitted. Sunday evening programs for the month are: Jan. 9, Marian Craig Wentworth will read Maeterlinck's "Pelleas and Melisande," accompanied by the Debussy music played by May O'Donohue; January 16, Mrs. Bessie Chapin, violinist, accompanied by the Bessie Chapin trio and Martha Gill, dancer, will present in costume "Music of Court and Castle," and on January 30, Mildred Marsh, concert pianist, and Calmon Luboviski, violinist, will give a program of classical music. On January 23 Frederick White will tell his fascinating story of India, with illustrations in full color.

ANNANDALE GOLF CLUB, PASADENA:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.

FLINTRIDGE COUNTRY CLUB:
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p.m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11.30 to 2 p.m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday. Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extneded and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon is served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

ENCINO COUNTRY CLUB, VAN NUYS:
Buffet dinner dances every Wednesday evening.
Ladies Golf Thursday mornings.
Thursday a special luncheon is served, followed by bridge. Afternoon Tea 4:30.
Luncheon and dinner served every day. Special luncheons, dinners, teas and bridge parties may be arranged for as desired.

PASADENA GOLF CLUB:
Wednesday is Ladies' Day, with cards and mah jongg from two to four-thirty, when tea is served.
Dinner is served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service prevails throughout the week.

NEWPORT HARBOR YACHT CLUB:
Saturday, January 15, 1927, Inaugural ball. Banquet, 6:30 p. m., presentation of officers, 8 p. m., dance, 8:30 p.m.

PASADENA ATHLETIC AND COUNTRY CLUB:
Ladies' bridge teas every Wednesday afternoon.
Open house with special family dinner every Thursday evening.
Dinner dances each Friday evening.
Dinner concert each Sunday evening in the main dining room.
Dance music is played each night in the main dining room except on Sunday and Monday evenings.
Luncheon is served every day for ladies in the ladies' dining room and for men in the main dining room and in the men's grill.
Tables for cards are always available either in the ladies' lounge or in the games room.

FLINTRIDGE RIDING CLUB:
The club announces the Children's Horse Show, the fourth annual exhibition, January 15, 1927. Two performances. The morning exhibition begins at 10:00, the afternoon exhibition at 1:30. First prize in each class, silver trophy and blue ribbon. Second prize, red ribbon. Third prize, yellow ribbon. Fourth prize, white ribbon.

Art

FIFTH EXHIBITION OF PAINTERS OF THE WEST at the Biltmore Salon, Los Angeles Biltmore will continue through January 22. The object of the organization, as the catalogue states, is the advancement of western art and aims through its public exhibitions of carefully selected works to stimulate interest and appreciation in the art of representative painters of the west who are rapidly forming the nucleus of a distinctive American school of painting. The thirty-six members exhibiting are, Charles P. Austin, Carl Oscar Borg, Maurice Braun, George K. Brandriff, Banjamin C. Brown, Clyde Forsythe, John Frost, Arthur M. Hazard, Thomas L. Hunt, Frank Tenney Johnson, Aaron Kilpatrick, Jean Mannheim, Lon Megargee, Barse Miller, Thomas Moran, N.A., 1837-1926, Douglas Parshall, John Hubbard Rich, Charles M. Russell, 1865-1926, Jack Wilkinson Smith, Edouard A. Vysekal, Orrin White, Max Wieczorek, and Karl Yens.

AINSLEE GALLERIES, Barker Bros., Los Angeles, will inaugurate the policy of holding one-man shows for the duration of a month each during this year. The work of Barse Miller will constitute the January show, to be followed by Maynard Dixon in February, and Colin Campbell Cooper in March. A general exhibition will fill the smaller display room, while as usual canvases by California artists will be shown in the first large gallery.

CANNELL AND CHAFFIN, Inc., 720 West Seventh Street, Los Angeles, will hold a general exhibition of carefully selected paintings by both Eastern and Western men. With this exhibition two canvases, recently received from France, by Adam Styka, landscape painter, will be shown. He is a brother of Tade Styka, the portrait painter.

ART GALLERY, UNIVERSITY OF CALIFORNIA AT LOS ANGELES, announces an exhibition by Mrs. Edith Truesdell, January 3rd to the 24th, of oil paintings. Mrs. Truesdell received most of her art education in the Museum School, Boston. She was awarded the first prize in the Laguna Anniversary Exhibition, 1924. She was given honorable mention at the Pomona County Fair, 1925. She gave a one man exhibition in Copley Gallery, Boston, 1920 and one in the Public Library, Denver, 1922.

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OSCAR R. COAST is holding an exhibition at the Art League of Santa Barbara, opening January 17th and continuing for two weeks. Mr. Coast recently returned from an interesting trip of four month's duration throughout the East.

THE STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, will show to January 15 oil paintings by Jane Peterson, principally scenes near and in Constantinople. From January 15 to 30, paintings by Swinnerton.

THE GLENDALE ART ASSOCIATION will continue the prize show of thirty paintings by members, at Van Grove's galleries into January. Nell Walker Warner, president, has directed the show and hopes to make this prize show an annual event in the club.

KIEVITS GALLERY, Vista Del Arroyo Hotel, Pasadena, is showing an interesting collection of paintings and etchings, including the work of Dutch and Italian artists. The gallery is open in the evenings.

PACIFIC COAST ARTISTS are holding the first annual exhibition to January 29, under the auspices of the Artland Club, at the down town galleries of the club in the Fine Arts Building, Seventh and Flower streets, Los Angeles. There are sixty-six artists exhibiting, including six sculptors. The jury of awards will consist of the entire membership of the Artland Club. Each member will have the privilege of casting one vote, by secret ballot, for the painting or piece of sculpture of his choice. The Artland Club offers a purchase prize of five hundred dollars for the best work of art in painting or sculpture.

THE GRACE NICHOLSON GALLERIES at Pasadena, in the six new display rooms, will show etchings by Lucile Douglas, George Wales and Arthur Heintzelman. Color Prints by Margaret Patterson, Charles W. Bartlett and W. Phillips. Oil Paintings by Blakelock, Innes and Charreton. Tibetan Banner Paintings, 15-16 Century. Paintings of Tibetan Monks and Priests. Mystic Water Colors by Miss A. F. Patterson. Oils by Ida M. Curtis. Oil Paintings by Pomo Indians by Grace Hudson. Original Oil Portraits of Tibetan Officials by Helps. Twelve Portraits of Great Musicians by Baron Paszthory.

PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena, announces the following exhibitions: One room, as usual, will show the work of the members of the Pasadena Society of Artists. The other rooms will hold exhibitions by Miss Ada Belle Champlin, Miss Dorothy Anderson, Hanson Puthuff, Haldane Douglas, George Coleman, and sculpture will be shown by Roger Noble Burnham. Friday evening, January 14th, Dudley Crafts Watson, of the Extension Lecture Course of the Chicago Art Institute, will give a talk on art. This is a more or less formal function to which invitations are issued.

STONE INTERNATIONAL ART GALLERIES, Monrovia, announce an exhibition for the month of the work of eight modern artists of Southern California.

THE CHARLES M. RUSSELL MEMORIAL EXHIBITION will be held from January 3 to 17 at the gallery of the Art League of Santa Barbara, in the De la Guerra studios. The exhibition will consist of twenty-four paintings, a large group of his bronzes, and more than fifty illustrated letters, collected from all over the country.

CLAUDE MONET died early last month in his eighty-sixth year at his home in Giverny, France.

BURT JOHNSON, one of California's best known sculptors, completed in spite of ill health the work intrusted to him of executing the sculptored pieces for the Fine Arts Building on West Seventh Street, Los Angeles. Among the works that established Johnson's fame before he accepted the local commission were the returned soldiers' monument at Woodside, N. Y., a panel for the St. Francis Hospital at La Crosse, Wis., and the fountain figure, "Spanish Music," designed and wrought in Southern California, which is in the patio of the Mabel Shaw Bridges Hall of Music at Pomona College. Others of his Southern California pieces are the war memorial fountain at Huntington Park and the memorial monument dedicated last month by the American Legion at Pomona.

THE ARTS AND CRAFTS SOCIETY will hold their monthly meetings the first Thursday of each month, in the rooms of the Artland Club, Fine Arts Bldg., Seventh and Flower streets, Los Angeles. Their initial meeting will be a dinner on the evening of January 6th, at 6:30.

THE WEST COAST ARTS, INCORPORATED, composed of women painters and sculptors of Southern California, is holding a very interesting exhibit containing many paintings of California, at the Los Angeles Public Library, in the Lecture and Exhibit room, to January 30. A reception was held on Saturday evening, December 18th, followed by an Art Travelogue by the president of the West Coast Arts, Mrs. Evylena Nunn Miller. Mrs. Miller illustrated her lecture with sketches made on a world tour, and is well known for her lectures on Japanese Art and Art Movements.



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EDOUARD WESTON has returned to his studio on Brand Blvd., Glendale, after a long visit in Mexico City and an archaeological and architectural hunt in the less known regions of the Republic, which has resulted in a remarkable collection of camera studies.

THE CALIFORNIA PALACE OF THE LEGION OF HONOR, San Francisco, is offering to January 31 the first selected exhibition of paintings by American artists. The exhibition contains two hundred and twenty-one pictures. Important convases have been loaned by the Carnegie Institute, the Metropolitan Museum, the Albright Art Gallery of Buffalo, the City Art Museum of St. Louis, the Cleveland Museum, the Cincinnati Museum, and Fogg Museum, Harvard University. Southern California artists whose works are included in the exhibits are William Wendt, Maurice Braun and Charles Reiffel.

Music

THE PHILHARMONIC ORCHESTRA OF LOS ANGELES, W. A. Clark, Jr., founder, Walter Henry Rothwell, conductor, Mrs. Caroline Smith, business manager, will present the usual symphony concerts throughout the month: Thursday evenings, the 13th and 27th, Friday afternoons, the 14th and 28th. The popular Sunday afternoon concerts are on the 9th and 23rd. All the Los Angeles concerts are given at the Philharmonic Auditorium.

PASADENA MUSIC AND ART ASSOCIATION, in the 1927 Artist Series, will present Maier and Pattison, duo pianists, Thursday evening, January 27, at the Pasadena High School Auditorium.

ALICE COLEMAN BATCHELDER, pianist, presents the fourth of the series of eight Coleman Chamber concerts, Sunday afternoon, January 16, at four o'clock, at the Community Playhouse, Pasadena. The artists are de Busscher Wood-wind Ensemble.

AUDITORIUM ARTIST SERIES, George Leslie Smith, manager, will present eleven artist attractions during this, the fourth season. Lucrezia Bori, soprano of the Metropolitan Opera Company, will sing January 3rd. Miss Bori appeared as soloist with the Los Angeles Philharmonic Orchestra at the December concerts of the 30th and 31st. Reinald Werrenrath, baritone, will appear, January 10th.

THE LOS ANGELES TRIO will be heard in concert at the Biltmore Music Room, January 21, presenting, as in other concerts of the series, new works to Los Angeles. The personnel of the trio includes May McDonald Hope, founder and pianist; David Cravoc, violinist, and Ilya Bronson, 'cellist.

THE ZOELLNER QUARTET will present the annual series of chamber music concerts in the music room of the Biltmore Hotel. The first concert was given last month and the next is January 24.

THE PHILHARMONIC SERIES: the Pasadena concerts of the Los Angeles Philharmonic Orchestra are held in the main auditorium of the Pasadena Community Playhouse, Monday evenings, at 8:30. The January concert is the 24th. There will be a total of six concerts, with three soloists.

THE LITTLE SYMPHONY will present the third season of concerts, opening the series of four Saturday morning musicals at the Biltmore Ballroom, January 8th.

THE CHALIAPIN OPERA COMPANY will give "The Barber of Seville" at the Shrine Auditorium, January 13th and 15th, forming a part of the Behymer Midwinter Grand Opera Season.

MAIER AND PATTISON, duo pianists, appear in recital the evening of the 14th and the afternoon of the 16th at the Philharmonic Auditorium, Los Angeles.

SAN CARLOS GRAND OPERA COMPANY, Fortune Gallo, director, under the local management of George Leslie Smith, opens a three week's engagement January 17th at the Philharmonic Auditorium, Los Angeles.

THE DANCE FESTIVAL SERIES, presented by L. E. Behymer during December and January, will include this month Mikhail Mordkin, who is returning at the head of his own company of forty-five members and a symphony orchestra. The dates in January are 5-6-7-8-11. Among the ballets to be presented will be "Aziade," scenario improvised by Mordkin from a tale of the "Arabian Nights," music by Giudel; "Carnival," with music derived from Liszt, Glazounof and others. In this ballet Mr. Mordkin exhibits his truly remarkable gifts for character work in the role of Pierrot. A third ballet will be "Love in the Ranks," a comic dance with music by Amsheimer. In addition to the principal ballets, there will be over twenty divertisements, many new to America, with favorites including the famous Mordkin "Bow and Arrow," "Bacchanale," etc. Vladimir Bakalienikoff, one if the brilliant musicians of present day Russia, will conduct the orchestra.

THE AMPHION CLUB, San Diego, announces the program for January will include the Cadman Club (male chorus), Wallace Moody, director, and Madeline Childs, violinist.

JOSEPHINE LUCCHESE, coloratura soprano, appears at the Philharmonic Auditorium, the 4th, presented by L. E. Behymer.

THE CAULDRON SINGERS of Pasadena have begun their season's singing. A crowded audience greeted their first concert at the Shakespeare Club House and gave the new program an enthusiastic welcome. Nor was the favorite encore forgotten. The Bells of Saint Marys was called for as usual and while some special deep voiced baritone or some sweet high tenor may be exchange for a new note in the base the audience in Pasadena will never fail to want this finest of men's songs in their repetoire.

MISS CALISTA ROGERS has come to us from the East, and was heard at Recital Hall, Community Playhouse on Saturday afternoon, Dec. 11. Later she sang at The Valley Hunt Club on Sunday night, after supper. Her voice, full and rich, is especially suited to the folk songs which were chosen in making up an interesting program.

THE THIRD of a series of eight Coleman Chamber Concerts, presented by Alice Coleman Batchelder was given before a large crowd on Sunday afternoon, December 19, at the Community Playhouse, Pasadena. The Russian String Quartet played an interesting group of numbers from Beethoven, Smetana, Cui, Borodin, Skilton and Schumann, proving that chamber music is tremendously popular in Pasadena. Mildred Marsh was at the piano.

Announcements

PASADENA COMMUNITY PLAYERS will offer the following programs during the month: "Captain Applejack," by Walter Hackett, Dec. 30 to Jan. 8; "Turandot," by Carle Gozzi, Jan. 13 to 22.
A new production will open every other Thursday evening and will run for nine nights, (8:15) and two matinees (2:30). Matinees on Saturdays.
"The Workshop Productions" will be given January 8 and 15, at 8:15 in the Recital Hall of the Playhouse.

THE BROWNING SOCIETY OF PASADENA, organized January 8, 1910, meets the second and fourth Thursdays at 2:30 p.m., at the Recital Hall, Community Playhouse, Pasadena. The program and course of study is arranged by Bertha Lovewell Dickinson, Ph.D. The general subject for the year is The Mysticism of Robert Browning.

THE PASADENA PUBLIC LIBRARY issues a general invitation to five Book Talks to be given by Helen E. Haines. The subject and date for the current month is Thursday evening, January 20th: "Science Now and in the Future."

ALINE BARRETT GREENWOOD gives her current reviews at the Shakespeare Clubhouse, Pasadena, the third Wednesday at 11 a.m., January 19th.

THE PASADENA LECTURE COURSE, on Current Topics given for the past seven seasons will be continued during that of 1926-27. The lectures will be held at the California Institute of Technology in Culbertson Hall, corner of Wilson Avenue and California Street, on Mondays at 4:15 p.m. The object of the lectures will remain the same, to encourage the intelligent discussion of public affairs.
Arrangements, which are necessarily subject to change, have been made as follows:
January 10—Henry M. Robinson, Member of the Dawes Commission; "Some Thoughts on the European Financial Situation."
January 17—Max Farrand, formerly publisher of "The International Interpreter"; "The Great Economic Transition."
January 31—Ralph W. Chaney, Carnegie Institution of Washington: "The Redwood in Time and Space." (Illustrated)
February 7—Robert A. Millikan, California Institute of Technology: "Evolution in Science and in Religion."
February 14—Hugh Walpole, novelist and literary Critic: "The Victorian and Modern Novel Contrasted."
February 21—Sir George Paish, financial expert: "Can America Maintain Her Position as World Banker and Trader?"
March 7—Louis K. Anspacher, dramatist and lecturer: "The Mob and the Movies."
March 14—William Allen White, editor of the "Emporia Gazette": (Subject to be announced).
March 21—Yamato Ichihashi, Stanford University: "Recent Developments in American-Japanese Relations."
March 28—Upton Close, orientalist: "The End of the White Man's World."
April 4—Philip Guedalla, author of "The Second Empire"; "The Present Industrial Situation in England."
Note that the lectures will be held this season on Monday, instead of Tuesday as in preceding years.

MARION CRAIG WENTWORTH will give a series of seven "Mornings with the Poets" in the Directors' Room of the Community Playhouse, Pasadena on Wednesday mornings, January 5, January 12, January 19, January 26 at 10:45 o'clock.

ALLIANCE FRANCAISE DE PASADENA meets every month at three o'clock in the Community Playhouse, Recital Hall. Noted French visitors are here entertained and tea is served after the conference.

THROOP MEMORIAL CHURCH, Pasadena, offers a course of Citizenship lectures on Sunday evenings at 7:45. The dates and subjects for the month are:
January 2, Mr. R. V. Orbison, City Manager of Pasadena. "Our City Budget, or Where Do Your Taxes Go?"
January 9, Mr. H. A. Payne, Auditor of Los Angeles County. "Our County Budget."
January 16, Mr. Stoughton Cooley, tax expert and Secretary Tax Relief Ass'n. of California. "The Last Man Pays."
January 23, Mr. Clayton Taylor, formerly of the Pasadena Board of Education. "Are Further Economies Possible in the Conduct of Our Public Schools?"
January 30, Senator W. J Carr. "Pasadena's Water Problem."

ELIZABETH B. TURNEY announces a series of opera readings: Manon (Massenet), January 14; Madame Butterfly (Puccini), February 11; Samson and Delilah (Saint-Saens), Pagliacci (Leoncavallo), March 11 interpreted by Elizabeth B. Turney, soprano, Helen A. Graf, pianist, and assisting artists at Recital Hall, Community Playhouse, Pasadena, Friday morning at eleven o'clock.

PASADENA BUSINESS AND PROFESSIONAL WOMEN'S CLUB have arranged a course of lectures for the season: George Creel, the "Uncle Henry" of Collier's, will discuss Current Events, January 7; followed by Dr. Wilfred T. Grenfell, who talks on conditions in Labrador. Lew Sarett, poet and lecturer, is the speaker on March 25.

THE GREEN HOTEL in Pasadena is showing in the newly opened and redecorated dining room a group of paintings loaned by the Biltmore Salon, and including canvasses by Clyde Forsythe, Arthur M. Hazzard, Carl Oscar Borg, Hanson Puthuff and Aaron Kilpatrick.

THE JUNIOR LEAGUE of Los Angeles is operating a shop at 641 Carondelet, just off Wilshire Blvd. It is run entirely by the members of the League, who cut and sew the beautiful handmade underwear, negligees and baby things. Besides these there are many of the new novelties from shops in the East, also jams and jellies. A circulating library is operated in connection with the shop. The proceeds from the shop and the Horse Show, held once a year at Flintridge, go to support the Home for Convalescent Children, at Lucas and Ingraham streets, Los Angeles. The League hopes to be able to build a new home in which more children can be helped toward normal good health.

"THE MIRACLE"
will be given at the Shrine Auditorium in Los Angeles, January 31 through February 26. Created by Max Reinhardt and produced by Morris Gest "The Miracle" was first presented in London in 1911 and has met with sensational success in Europe and in this country.

Pomona College Calendar

SEVERAL IMPORTANT acquisitions made by the Pomona College Library recently will be catalogued during the first month of 1927. On of these is a valuable art collection of books, pamphlets, sketches and textiles given to Pomona College by the Carnegie Corporation of New York. This collection is one of the finest of its kind in the country and duplicat collections were given to nineteen other North American colleges and universities.

The Zoellner Quartet will present its second chamber music concert in Bridges Hall of Music on the evening of January third at 7:30 o'clock.

William Morris Davis, noted American geologist and emeritus professor of geology at Harvard University will speak on Alpine glaciers from an airplane, January 6 at 7:15 p. m. in Holmes Hall. The Frank P. Brackett Observatory will also be open to the public on that night.

On Thursday, January 13 at 8 p. m. in Holmes Hall, Dudley Crafts Watson of Chicago, who was a favorite among Pomona College audiences last year will present an illustrated lecture on "The Art and Life of Scandinavia." Monday evening, January 17 at 7:15 in Bridges Hall of Music, Ralph Raymond Uniacke, assistant professor of violin, will present a violin recital.

Arrangements have been made by Pomona College for the appearance in recital of Allan Bacon, organist of the College of the Pacific at Stockton, in Bridges Hall of Music at 8 p. m. Friday, January 21. Mr. Bacon's concert will be an exchange recital with Joseph W. Clockey, Pomona College organist.

The Woman's Club of Claremont presents, as a number on its music and lecture course, a lecture by Frederick Warde, "Forty Years of Make-believe" in the Woman's Club Building, Saturday, January 22 at 8 p. m.

The third Zoellner concert, sponsored by the Claremont Chamber Music Society, will be given in Bridges Hall at 7:30 p. m., Monday evening, January 31.

Registration for the second semester is scheduled on Monday, January 31 and Tuesday, February 1, with second semester classes beginning at 7:30 Wednesday morning, February 2.



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LIST OF ARTICLES ON ART
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No. 6. The Study of Design in Schools. By Fanny M. Kerns.
No. 10. A Little Room in Mexico by Ernest Batchelder. The First Print Makers' Exhibition, Mrs. Guy Rose; Artist, Jean Mannheim. The Cover by Benjamin Brown.
No. 11. The Pacific, Cover in Colors, by J. Duncan Gleason, Artist. Art Notes Begun, Edgar Payne, Jack W. Smith, Maud Daggett. Frederick MacMonnies in Los Angeles. New York and California Galleries by Ethel Rose.
No. 12. Cover by Edward Potthast. Making Our Own Pictures, Milton J. Ferguson, State Librarian. The Art of Max Wieczorek.
No. 13. Cover, Sunset Over the Arroyo, by Jean Mannheim. California Artists in Cannell and Chaffin Galleries.
No. 14. Cover, A Madonna and Batchelder Tiles. After the Rain by Benjamin Brown. A Portrait by Max Wieczorek.
No. 15. Sculpture by Elizabeth Edmunds, Maud Daggett, Tolles Chamberlain, and Lenz.
No. 16. Cover by Ivan Olinsky. Paintings by Ritschell, Ballard Williams, and Daingerfield. A California School of Painters by M. U. S.
No. 17. The Print Makers' International.
No. 18. A Friendly Suggestion, David Edstrom. A Portrait of Townsley by Wm. Chase.
No. 19. Cover. Nocturne by Dana Bartlett. A Lithograph by Harold Doolittle. The Art of Dana Bartlett by M. U. S. The Friends of Art, San Diego. Notes of the Sketching Grounds.
No. 23. The Tudor Fireplace. Cover by Norman Kennedy, Mural Painter. Italian Sculptors by Maud Daggett.
No. 24. An Old Master, Cover. Nattier, from Cannell and Chaffin Galleries. Pictures in Relation to the Home. A Painting of Venice, Benjamin Brown.
No. 26. Cover by Benjamin Brown. Paintings by Alson Clark.
No. 28. Cover by Victor Higgins. Paintings by J. H. Sharp and Carle J. Blenner.
No. 29. Cover by Eva McBride and an article on her work.
No. 30. Cover by Paul Lauritz.
No. 31. Cover by Guy Rose. Etchings by Howell Brown.
No. 34. Monochrome, Cover by Benjamin Brown.
No. 35. Monochrome, Cover by Wm. Wendt.
No. 36. Cover in Color, Albert F. Lucas.
No. 38. California Versus Europe for Painters, Medora Clark. Carl Blenner, Portrait Painter, takes flowers for his subjects.
No. 42. Cover by Katherine Hunley. Manuel, an etching by Loren Barton.
No. 44. John Rich, Painter. Should Mediocre Paintings be Sold?
No. 46. The Work of Arthur Matthews, California Painter. Mural Painting, an article by Edwin Bergstrom, Architect.
No. 48. Mural Decoration by Lucile Lloyd.
No. 49. Beginnings of Art in Los Angeles, article by Benjamin Brown. The Jolly Rover by Loren Barton. Paintings by Silva. European Sketches by Donald Wilkinson, Architect.
No. 50. Cover by Pushman. Art in Woman's Clubs, Kathryn Leighton. Matteo Sandona. Miniatures by Laura Mitchell.
No. 51. The Art of John Frost.
No. 52. Cover by Guy Rose. Maurice Braun, Painter. Murals by Norman Kennedy.
No. 54. Cover by Kathryn W. Leighton. The Painters of the Biltmore Salon.
No. 55. The Laguna Art Colony, Wm. Wendt, Edgar Payne, Jo Kleitsch, F. W. Cuprien, Karl Yens.
No. 58. Cover by Maurice Braun. Art Museums, Director Bryan.
No. 61. Cover by Kathryn Leighton.
No. 62. Cover by Lulo de Blas. Etchings by Loren Barton.
No. 63. Bradford Perin's Old Master verified at the Serendipity Shop. New York letter by Bartley Cannell.
No. 64. Cover by Bessie Ella Hazen. Paintings by Frank Morley Fletcher, Bernard Lungren, Colin Campbell Cooper, and Oscar Coast, Santa Barbara. A Richard Miller in California, A Painting by Guy Rose. Portrait Bust by Maud Daggett.
No. 65. Cover by Arthur M. Hazard.
No. 66. Mt. Rainier, Cover by Kathryn Leighton. Ettore Cadorin, Sculptor.
No. 67. El Paseo, Cover by Lilia Tuckerman.
No. 69. Cover by Tauszky.
No. 70. Cover by Ivan Olinsky. Three Paintings by Tauszky. Decorative Paintings by Dudley S. Carpenter.
No. 71. A Painting by Favai, Cover. The Harrison Collection.
No. 72, Dec., 1925. Three Paintings by Fred G. Gray, Carmel.

This ends the set and those who wish the year 1926 issues of which every cover is by a California Artist, will kindly send for it separately. Price Two Dollars.

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CONTENTS

	PAGE
THE CALL OF THE SEA ..... *Cover Design*	
A prize painting by Albert Herter, A.N.A	
SOUTHLAND CALENDAR	4, 5, 6
ART NUMBERS FOR CLUB MEMBERS C. F. W. C.	7
THE ONE-TIME ROMANTIC LOS ANGELES ..... *Ellen Leech*	9, 10
THE RELATION OF ARCHITECT TO DECORATOR	11-13
THE GARDEN PAGES ..... *Ervanna B. Bissell*	14, 15
RECENT BOOKS—REVIEWS ..... *Louise Morgrage*	16
STUDIES IN BIRD CHARACTER ..... *Theresa Homet Patterson*	17
SOUTHLAND OPINION	18-19
SPORTS	20-21
THIRD CLASS THROUGH FRANCE ..... *Paul Edgar Murphy*	22
THE LOS ANGELES CHAPTER A.I.A. ..... *H. O. Sexsmith*	23
BRONZE CASTING FOR SCULPTORS ..... *F. Morley Fletcher*	23
THE CLASS AT THE SANTA BARBARA ART SCHOOL	24
A FIRST MEMORY OF GALLI-CURCI ..... *J. K. Seneca*	26
MOUNTAIN AND SEA AT MIRAMAR	27
THE LOCATION BUREAU OF THE A. L. S. C.	28

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CALIFORNIA SOUTHLAND
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THE ONE-TIME ROMANTIC LOS ANGELES

ELLEN LEECH

THE Los Angeles that was and the Los Angeles that is are two very different entities. Geographically there is a change, the center of the city moving south and west, and there has, gradually in the earlier years, very rapidly since 1895, developed a commercial city entirely divorced from the sentiment which characterized the pueblo, founded in 1781, and which became the city of Los Angeles in 1835.

The real history of Los Angeles, the true romance of that lost youth, is so interwoven with the Plaza that it is unthinkable that it should ever have fallen from its high estate,—as a center for every incident of the pueblo, and also of the early city. When Los Angeles was very young life was of a more intimate character, a community rejoiced together, and a christening was sure to culminate in a fiesta in the Plaza after the church had placed its sanction on the small head. The majority of the elder son of the house, and always a wedding, brought a gay crowd to this universal meeting place. And there from early mass, "La Mesa del gallo," (the mass of the rooster), on Christmas morning until late that night gay groups gathered and the air was filled with the greetings, "Feliz Noche Buena" and "Felices Pasquas," with an occasional hearty "Merry Christmas."

For more than seventy years the Plaza stood as the center geographically, as well as the head and the heart, politically and religiously, of the city, but for the past thirty years it has been declining in its influence. The original Plaza Real was a natural development of the first pueblo, founded by the mixed colonists who came up from Sonora, according to the pueblo form of civilization, older than Spain itself and decreed by the laws of the Indies. This requires a common square in the center of the town on which the main church fronts, with the house lots grouped on the other three sides, the fields and pasture lands stretching into the country beyond. This was dedicated September 14, 1781. Later it became necessary to rebuild the church on a new site and for this reason the plaza was moved, but it lies next to the ground first chosen, and since it has been in use over a hundred years it is equally due the respect given to the Plaza Real of the first Spanish-American pueblo.

Although the neighborhood affairs still clustered around the Plaza and it still formed the nucleus for varied fiestas, the city as a whole did not have a municipal Fiesta until 1894, when the Merchants Association inaugurated La Fiesta de Los Angeles, repeated in 1895 and 1896. Hospitality was the keynote of life in those days, a pleasure with no hint of duty, and an entire week in April was given over to these fiestas. The city was decorated in fiesta colors with flowers and greenery; thousands of flags and garlands encircled the marring poles, and rows of colored lanterns lined the streets.

The programs were elaborately worked out; on Monday the retainers of the Queen arrived and the keys of the city were respectfully submitted; Tuesday the Queen came to accept this hospitality and was enthroned in Central Park, now Pershing Square, where, in the presence of all her subjects, including visitors from neighboring towns, the formal ceremonies began with the beautiful street pageant. That evening a concert was held in the pavilian, (Hazard's), when the Fiesta chorus of several hundred voices and the Fiesta orchestra appeared. Wednesday evening the second grand pageant, the illuminated night parade was given. Thursday was the day of the school children, with the third parade, and on Thursday night came the grand ball, the social event of the whole celebration. Friday afternoon the fourth pageant was presented, chiefly military, then Satur-



day was El Dia de los Flores, the Day of the Flowers, when all the vehicles were decorated with flowers, and the drivers and occupants were pelted with blossoms by the friendly crowds. Finally on Saturday evening the maskers were out and "All Fools' Night" ended the gay revel.

Perhaps the most interesting entry in all the Los Angeles parades, certainly the one enveloped in the greatest mystery was the Great Dragon of China, which wound its sinuous way from its lair in Chinatown through the city and back to the Plaza, where its luncheon was served.

Thus the week was allotted to the cementing of old friendships and the forming of new, people loitered along the streets, visiting in groups, held reunions on corners, even trespassed into the street to greet a friend, not seen perhaps since the fiesta of the past year. Gossip of all the intervening months was exchanged and there were smiles everywhere, no city was so carefree and happy as Los Angeles at that time. The days were too short for all the joyous things each group planned.

Los Angeles, of course, was not alone in setting apart a time for pleasant things,



IN THE FIESTA OF 1906 NOVEL ELECTRICAL EFFECTS WERE ACHIEVED. SIXTEEN FLOATS WERE MOUNTED ON THE TRUCKS OF TROLLEY CARS, MOVED AND ILLUMINATED BY ELECTRIC POWER.



Courtesy, Los Angeles Public Library

THE PEACOCK OFFERED AN UNRIVALED OPPORTUNITY FOR A DISPLAY OF ELECTRICAL EFFECTS.

Santa Barbara, San Jose and San Bernardino all had flower festivals in those laughter-loving days, and Pasadena gave her Tournament of Roses on New Year's Day, under the sponsorship of the Valley Hunt Club. San Diego also had a three day Fiesta in several early successive years in honor of the discovery of San Diego Bay by Juan Rodriguez Cabrillo.

Santa Barbara was the pioneer among the cities of California in inaugurating a regular annual festival, which was given in April, and became known throughout the country. April was selected as the month for a general festival of rejoicing with nature, and expressing a spirit of thankfulness for the winter rains, which brought to perfection the flowers and to fruition the summer crops, and deciduous fruits.

Thirty years ago a week did not seem too long for pleasure and an interchange of news and gossip but now a day is too long unless it includes a football game, an automobile race, or both. When a repetition of the Fiesta is suggested, it will be well to ask how much time are we willing to allot and how niggardly with their golden hours will our guests prove?



THE GREAT DRAGON OF CHINA, DAZZLING IN HIS TRAPPINGS AND ORNAMENTATION WAS ONE OF THE MOST INTERESTING AND PICTURESQUE PARTS OF ALL THE EARLY FIESTAS.



LUNCHEON IS SERVED THE GREAT DRAGON.
Photograph by C. C. Pierce. Courtesy of Security Trust and Savings Bank



Photograph by C. C. Pierce. Courtesy of Security Trust and Savings Bank

"FIRST AUTOMOBILE IS DECORATED IN PINK SWEET PEAS, SECOND IN WILD MUSTARD. THE WHITE DOVES WERE VERY MUCH ADMIRED."
Press Comment in 1901.

INTERIOR DECORATION IN RELATION TO THE PROFESSION OF ARCHITECTURE

By M. URMY SEARES

THE profession of Architecture has reached, in America a vital and significant position. Its standards are the highest we have in any profession. Even the professions of the ministry, the law, and medicine, in whch the moral sense of our race has received its most intensive cultivation, have not maintained ideals higher than those which the men of the American Institute of Architects have set for themselves. The Institute of Architects seems to have made its profession more of a unit than are either ministry or medicine, and the code of the Bar Associaton runs closer to that of the general public, which, while always advancing, is changeful and undefined.

The academic atmosphere which thus surrounds the Institute often seems to separate its members from the public rather than help them to serve it and even in their association with the world of business they have formed the habit of keeping their ideals to themselves. Only when an ignorant or misguided contractor or merchant who thinks money more potent than morals, comes near enough to offer a commission, does the architect who has been admitted to the fellowship of the Institute turn to explain that one does not juggle with a client's funds.

Since the first effort of the local Chapter, A. I. A. has been stated to be "to maintain the highest ethical standards among its members," it is consistent to let the public know what those standards are, that all may be protected from the clamorous crowd of house-building brokers who live on the products of other people's brains. For, the architects' main use in the world is to protect the client from loss, from imposition, from grafters, and exploiters. His chief business is to see that those who trust him get good architecture, good contracts, good materials and an all around satisfactory house. When the house is built the architect's job is done, unless he has been asked to select an interior decorator on the one hand and a landscape architect on the other. Between the house and its furnishing, between the house and its surroundings many a would-be architect has slipped into a chasm so deep that he has lost all chance of advancement in his chosen profession and may even fail to return to paths of rectitude. For there is marshy ground all around these two arts—allied with architecture as they are, but not under the jurisdiction of the Institute, or maintaining one themselves.

And yet there are in these two new professions men of high ideals, comparable with those of the architectural profession itself. I can emphasize that fact best by giving actual examples and will do so in a series of sketches of leading decorators and landscape architects, illustrated by pictures of their illuminating works.

The first of these articles will be found on the next two pages.



The foyer of the thirteenth Church of Christ, Scientist, Los Angeles. Allison and Allison, architects, John B. Holtzclaw Company, decorators.

SKETCH I

THE JOHN B. HOLTZCLAW COMPANY

FOREMOST among those who have succeeded in the business of decorating and furnishing the interiors of homes and social buildings in the Southland of California is the firm founded by John B. Holtzclaw.

This successful business, increasing over a period of twenty-two years in the city of Los Angeles, has been built up by sound business principles, sound financial methods and sound fundamentals of art. In all this time no commissions have been offered architects, nor have any been accepted from artists recommended or merchants to whom the client has been sent. Always the client's interests have been guarded as thoroughly as are those of a client of an architect.

That so long and notably successful a career has followed its ideals through the turmoil of building Los Angeles, proves that integrity and quality are more encouraged in this city than are the devious methods of those who think in terms of money alone.

From New York City to the California Riviera, the field of this leading Los Angeles decorator extends. The engravings on these pages give but a glimpse of the hundreds of beautiful houses placed with confidence in the hands of the John B. Holtzclaw Company working with the architect or the client or both.

Striving to do things worth while in the decorating business, Mr. Holtzclaw, as the years went by surrounded himself with others expert in their arts and has built up a strong organization. Besides John B. Holtzclaw as President, there is Mr. Harry A. Nielsen, Vice-President and Mr. R. B. Young Jr., Secretary. In 1924 the handsome galleries on West Sixth street near Vermont were built as a realization of a dream of years. Calling on Mr. Elmer Grey, Architect, for advice at this time, the firm worked out their plan embodying fine large show rooms, commodious offices, well-lighted studios and work rooms to the north. Here one may see in sympathetic surroundings, the furniture and objects of art in relation to the finished room. Here this firm's noted panelling in wood is shown. All the designing of furniture, as well as the treatment of surfaces, the stains and the acid effects and their relation to textiles used, the gilding and painting of the furniture to accord with a definite color scheme, are in the hands of a selected staff of craftsmen in the company's own shops. In addition this company remains free to buy where it finds the best in local factories or from Eastern firms.



A GEORGIAN DRAWING ROOM, RECENTLY DESIGNED FOR A WILSHIRE RESIDENCE BY THE JOHN B. HOLTZCLAW COMPANY. THE FABRIC WALL COVERING WAS MANUFACTURED IN FRANCE. THE WOOD CARVING FOR FIREPLACE, OVER DOORS AND CORNICE WAS DONE IN THE COMPANY'S SHOPS. PHOTOGRAPH BY GEORGE D. HAIGHT.



A FINE EXAMPLE OF A RESIDENCE IN THE MEDITERRANEAN STYLE, RECENTLY FURNISHED AND DECORATED BY THE JOHN B. HOLTZCLAW COMPANY. THE RESTRAINED AND BEAUTIFUL DECORATION ON THE CEILING BEAMS IS BALANCED ON THE CEILING PROPER BY DECORATION WHICH BRINGS THE BEAMS TOGETHER. FOR A FOIL TO THIS DECORATION THE WALLS ARE OF PLAIN LATIN PLASTER. PHOTOGRAPH BY MARGARET CRAIG, LOS ANGELES. NOW THAT THE SOUTHLAND OF CALIFORNIA HAS RETURNED TO THE SPANISH COLONIAL STYLE OF ARCHITECTURE, ALL THE COLOR AND LUXURY OF THE SOUTH OF EUROPE ARE OURS.

From Spain and Austria, China and England come floor coverings. From every country come objets d'art, paintings and tapestries, beautiful textiles, inlaid woods and wrought iron grills to adorn the houses beautified by the skilled care of the firm.

Notable among their recent work is the dignified building whose hall is shown on the previous page. Mr. David Allison of the firm of Allison and Allison, architects, speaks of his association with the John B. Holtzclaw Company in this public building with enthusiasm, and Mr. Edwin Maybury, of Marston, Van Pelt and Maybury is emphatic in his appreciation of the way these interior decorators collaborated in the house for Mr. T. W. Warner on the Pasadena property once occupied by the Robert J. Burdettes.

I asked them at what time in the planning the interior decorator should be called in. The answer was "during the making of preliminary plans." The proper placing of furniture has much to do with construction, and few architects visualize a house completely furnished as does the interior decorator from the first. To skilled and experienced men such as these, the fine points of an architect's plan seem to be eagerly recognized and appreciated: and their response is a scheme which will enhance and emphasize these fine points. Thus working in harmony the architect and the decorator avoid costly mistakes and work on the same high plane of giving value and expert knowledge in exchange for the confidence of those who are making the Southland of California a place of beautiful, permanent homes and noble civic buildings.



AN OLD NEW YORK RESIDENCE WHICH WAS COMPLETELY REFURNISHED AND DECORATED BY THE JOHN B. HOLTZCLAW COMPANY



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MURAL DECORATION AND FURNISHINGS SUGGEST THE POMPEIAN

WITHIN GARDEN GATES

ERVANNA BOWEN BISSELL, EDITOR, GARDEN PAGES

THE ardent gardener makes no New Year's resolution to grow a better garden. He needs no vows to bind him to his task. Every day of every month, he is driven onward by that compelling urge for perfection which is the birthmark of the born gardener. It is his joy, and his scourge, this lure of the unattainable. But the man, or the woman (usually the woman), who follows it, raises gardening to the level of creative art, although the results may be crude expressions of it.

Gardening is regarded, quite generally, as an avocation suited to anyone. There is a popular belief that with gardening, as with parenthood, knowledge is instinctive, and one needs no preliminary training for it. Perhaps a reason why there are so many neglected —gardens! It is evident, also, that many women believe gardening to be an easy, satisfying occupation for new-found leisure. The ordinary, middle-aged woman feels gardening to be the only means of self-expression that she dare attempt without facing open ridieule or utter failure. She shrinks from trying music, painting, sculpture, realizing her laek of talent and the long years of study ahead. Often equipped with only a little taste in arranging flowers, she sallies forth to make a garden. The season is hot and dry, or eold and wet; plants die; work looms large and her illusions fade into reality. She realizes that she needs to learn the gardener's craft, but how and where is it taught to beginners?

In Santa Barbara the School of the Arts furnishes for amateurs a course in gardening.



A STATELY GATEWAY THAT BECKONS ONE TO SEEK BEAUTY WITHIN THE GARDEN OF MRS. J. H. BALLINGER, SEATTLE, WASHINGTON.

One may study soils, seed-sowing, cultivation, all the elementals; or take up landseape design, seeing in praetical plans the details of eomposition—axis, balance, accent, mass planting, light and shade—clear instruetion in gardening form as well as eontent—by a competent landscape arehitect.

Failing such advantage for definite instruetion, the world-be gardener must seeure her knowledge from lectures and books on gardening. A third way for the beginner is offered in SOUTHLAND'S pages. It looks easy and sounds dogmatic. We call it Preaching by Pictures. If one looks, there are texts hung about thicker than the proverbial sermons in stones.

Or these photographs are paper patterns to be copied "on the lines," or eut down to suit the user. Details can be studied better without the glowing eolor or plant texture to disturb one's judgment.

For six months we have been looking at gardens with a big question-mark for a lorgnette. Its two lenses are Why and How. Use one now on this entrance picture into Mrs. Ballinger's Italian garden. The wrought-iron gates are decorative in themselves. They are more effeetive than if the post's plain surface were eovered by vines. There is nice contrast in the delicacy of the elematis' open sprays. A gate should beckon, not bar the way to the beauty beyond. The wide, turf path is the axis on which the eomposition turns, and the eye follows straight to the earved well-head against its elipped evergreens. This is the accent, the climax needed. Imagine the picture without this planting of evergreens. The stone well would be lost in vague distance. Or suppose neither planting nor ornament were there. The eye would rove on, like the ark's dove, seeking some plaee to rest.

It is aimlessness in composition which so often tires the garden lover. Plants stand around looking lonesome. Paths wander off like a straggling sentence. We stop, waiting to see a definite end. Or we utter a weary exclamation, unneeded if only the garden had as an aecent a pointed cypress or fir.

Mrs. Ballinger's formal garden shows what Seattle climate can do in four years; yet growth has not blotted out design. The eentral pool has balanced planting in its corners; the eorner beds beyond the walk have balaneed groups of lilies, phlox and pots of hydrangeas; while the entranee steps again balanee each other. It seems like an old fashioned quadrille, where the partners eould "join hands and swing at the eorners" without loss of identity.

What the photograph does not reveal is the view of Puget Sound with the Olympic Range beyond. Scenery is always a climax in Seattle.

Mrs. Stewart's garden is a fine example of Mr. Olmsted's art in natural landseaping. Note the composition, how the lines fuse and flow. The lawn slopes down to the eurving brook bordered by elumps of flowering plants and ferns growing among the rocks. The massed shrubbery meets the over-hanging branches of the trees which unite, then divide, to make an open, curving skyline, the line of beauty.

Mrs. Albert Herter's garden is noted for its artistic form and lovely color. When a painter



MRS. J. H. BALLINGER'S FORMAL GARDEN, SEATTLE, WASHINGTON. THIS FINE EXAMPLE OF BALANCED PLANTING HAS FOR ITS BACKGROUND THE BROAD SWEEP OF PUGET SOUND AND THE WHITE-CROWNED OLYMPIC MOUNTAINS BEYOND.

uses her gifts to grow pictures—as well as paint them—she gets results with her living material that all admire, but few can copy. As we look at the forget-me-nots in the grass, the pale sky above the trees, and the sheen of quiet water under their interlacing branches, we know that picture-preaching is over, and this is the garden benediction at the end.

GARDEN NOTES

ROSES on dry roots must be planted now or never. We have no truly dormant rose stock in the South and bare roots suffer severely when kept long out of the ground. If stock looks dry when received, soak two hours in soft puddle (luke warm water mixed with garden loam) plant with warm top soil around roots and water with tepid water (never use hose). Prune back bruised roots.

Begin now to plant gladiolus bulbs, at two week intervals. Plant corms six inches deep to avoid weak stalks. If for garden decoration, (not cut flowers) place at back of border and plant in circle, three or six corms to form a clump, don't plant in a row. Put Canarybird (yellow) close to blue salvia or iris Pallida dalmatica. It is almost too late to sow wildflowers, but bloom can be had if rains are supplemented by hand watering in spring months. Try Cream buff California Poppy sowed thinly among nepeta mussini (cat mint). Both have gray foliage, and the bluish lavender flowers of the latter one make a charming combination as border plants in full sun. Phacelia campanularia has dark blue flowers with white eye — like "Baby Blue Eyes" in shape but of branching form. It combines well with orange poppies in the sun.

If you have that pink flowered ice-plant (mesembryanthemum nanus) sow seed of Nemophila insignis sparingly between the stiff stems of the ice-plant. The pale pink blossoms are charming with the clear blue of the smaller flower.



MRS. ALEXANDER B. STEWART'S GARDEN PREACHES THE VALUE OF LIVING WATER WELLING UP FROM A LEAFY GROTTO WHERE ROCK PLANTS GROW. THE LITTLE BROOK FLOWS OUT BETWEEN BANKS OF IRIS, FORET-ME-NOTS AND FERNS. SEATTLE, WASHINGTON.



MRS. ALBERT HERTER'S GARDEN, EASTHAMPTON, LONG ISLAND. HOW LOVELY IT IS WHEN AN EASTHAMPTON GARDEN MEETS SEATTLE'S WESTERN ONES IN THE PAGES OF CALIFORNIA SOUTHLAND! MRS. HERTER'S GARDEN IS NOTED FOR COLOR AND CHARM. THE GRASS PATH WINDS BETWEEN FORGET-ME-NOTS AND FOXGLOVES, WITH IRIS AND LILIES BEYOND, AND ALWAYS THE SHEEN OF WATER, SEEN UNDER THE BRANCHES OF GREEN TREES.

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

SCOUTING ON TWO CONTINENTS

By Major Frederick Russell Burnham, D. S. O.
Elicited and Arranged by Mary Nixon Everett, *Doubleday, Page and Company.*

The reader of this amazing chronicle is barely able to gasp something about truth and fiction as he turns page after page on which is set forth apparently only a portion of what actually happened to one mere mortal man. At the age of two in the 60's Major Burnham miraculously escaped death at the hands of savage Indians, an incidental emergency in which of course he had no responsibility, but it very evidently created a taste in him for the strenuous life. For the remainder of his existence seems to have been one continuous performance, due to his own initiative, of thrills, episodic color, perilous exploits and daring enterprise, invariably of the kind demanding brains, pluck, brawn and extraordinary good luck for their fulfilment. Somewhere, somehow, in this picturesque career, he managed to pick up an education at least sufficient to enable him to prepare this record for the public eye. The theme would require the pen of genius to do it justice, but Major Burnham's matter of fact ease in narrating, and his air of straightforward sincerity makes the chronicle entirely readable, while his sage and sane comment on memorable events and conditions of history in the making, in which at sundry places and times he himself participated, is convincing enough to hold anybody's attention and in the future will doubtless assist the historian seeking for reliable information of a personal nature on these critical periods in world affairs.

In a life so full and running over, all that happened would need volumes for its telling, so Major Burnham has had to pick and choose. The choice has rested mainly upon his lurid experiences while following his profession as a scout, that fascinating grown up game of hide and seek, which he learned in the old lawless frontier days in Arizona. Afterwards, in the two Matabele wars and the Boer war in South Africa in the British service, he pursued this calling so effectively as to gain renown and the highest honors that could be bestowed by an appreciative nation. These tales of scouting are most engrossing and so are those of the days he spent in roaming about prospecting and exploring in wild and lonely places in various sections of the globe. There were travels also numerous and extensive, ranging from trips taken in the most approved conventional fashion through Europe to those accomplished in true pioneer style, propelled by dumb animals for motive power. For friends he had kings and queens, dukes and duchesses, human scum also, and grades between, all of whom gladly hobnobbed with so marvelous a personage.



MAJOR F. R. BURNHAM, WHO HAS DESCRIBED SOME OF HIS REMARKABLE EXPERIENCES IN A MOST ENTERTAINING WAY IN "SCOUTING ON TWO CONTINENTS."

In many of these adventures there was a gallant wife along of the same mettle as himself; and children, too, little adventurers, although, alas, one there was whose strength failed to keep pace with so strenuous a family; there were also adventurous in-laws who followed eagerly this satellite in his comet-like progression over the scene of life, for plainly here is one gentleman whose associates could never indulge in periods of stagnation, they simply had to be up and going like himself. In its practical application it was a life doubtless often most uncomfortable and dangerous, but to read about it is tremendously gorgeous fun.

THE FIDDLER IN BARLY

By Robert Nathan, *Robert M. McBride and Company*

Here is something rare in the way of fiction in this day and age. The book contains nothing definite enough to fix its time and place with accuracy, but anyone who has been there and stayed all night has no difficulty in recognizing the atmosphere of a rural New England community of say thirty or more years ago. The trivial doings, the narrow outlook, the grip on thought and deed of the ever present puritan complex are made to stand out in bold relief and then softened as it were by a diaphanous veil of imaginative illusion.

Those were the good old days when everything nice was naughty. Lovers' kisses were naughty; youthful exuberance also, especially when not backed with worldly goods; and cock fights; well, cock fights were, of course, the dregs of degradation. Right in the midst of this bucolic scenery is projected a lively one staged by the sinner-in-chief, a renegade doomed to the fires of hell anyway because he would play dance tunes on his fiddle. This cock fight is the only exciting episode in a book which seems to have little plot or plan, hut is given over to revealing adroit glimpses of the various mental states of animal beings from dominies to pet robins. In less capable hands it might easily have been the merest drivel, but its fantastic drollery and other pleasing graces rescue it from ineptitude and place it in the realm of literature satisfactory to all who prefer quality to sheer excitement. But where in heaven's name did the author find such scenes for observation, unless he be an octogenarian and remembered them from the days of long ago.

CONGRESS. AN EXPLANATION

By Robert Luce, *Harvard University Press*

This is a slender volume containing five lectures delivered at Harvard University in the spring of 1925 on the Godkin foundation. The author and lecturer is the representative of the thirteenth district of Massachusetts. He has chosen his topics with the purpose of showing the problems for solution, the opposing difficulties and seemingly insurmountable obstacles which meet Congress on every side and how conscientiously and effectively it deals with such very trying situations. It is true that it is an explanation, but at times it also resembles an apology, and likewise at other times a defense made from the viewpoint of one who is in the thick of the fray.

Mr. Luce has a vocabulary sufficient for his needs, but his manner is scarcely suited for any great popular appeal. However, the persistent reader will be rewarded by a more intelligent sensation as he scans the headlines in the newspapers recording the acts of Congress, and moreover it is certainly a subject on which citizens owe it to themselves to gain some information.

DO GENTLEMEN PREFER BLONDS? THEY DO NOT

By Colin Clements,
Small Maynard Company

Anita Loos started something when she wrote "Gentlemen Prefer Blonds." Now that she has given them the idea, other people find they can do it, too. Of course Mr. Clements in a way is justified in his venture into this field, as the moving picture star who everybody thinks is the original of Miss Loos' famous heroine has called upon his aid to establish an alibi. She is distressed because this slight upon her reputation has already gone into seven languages, and naturally she hopes that this attempt at reinstatement will follow suit and go into seven, too.

Time will tell in this matter of circulation. In the meantime, those who happen upon "They Do Not" in the English language may enjoy some entertaining and crafty thrusts at the moving picture industry. For Mr. Clements has a tendency toward sarcasm himself that does not depend on the light of any guiding star for help in hitting vulnerable spots.

DENATURED AFRICA

By Daniel W. Streeter,
G. P. Putnam's Sons

Anyone might well think nothing new could come out of Africa either in the way of expeditions or descriptions of them afterwards, but a reading of this sprightly narrative will cause a change of mind. "Denatured Africa" was written by an ex-business man, who at a certain period of his life threw up his hands and ceased resisting the lure of adventure. Accompanied by a thirteen-year-old son, a supply of guns and an inexhaustible fund of humor of the American brand, he took a trip through some of the African wilds and then told the world about it in a book. In the telling his sense of humor never left him for a moment and as a consequence "Denatured Africa" is a novel and racy tale enlivened with much facetious comment delivered with shrewd and pointed jokes. He is serious enough at times to give a graphic representation of life as he encountered it among the natives and Europeans and wild creatures in that section of equatorial Africa in which he did his hunting. Mr. Streeter may he an amateur with the pen, but he has a canny instinct for always stopping short of the saturation point in his anecdotes, a faculty tending to prevent any dull moments in his book from start to finish.

MY OWN STORY

By Fremont Older, *The Macmillan Company*

Mr. Older is now the editor of the San Francisco Call, but in 1896 he began his career as the editor of the Bulletin. His first efforts at reforming both individuals and government, he frankly stated in this plain unvarnished tale, were due to his desire for publicity which would help to sell copies of his paper. Later he became a genuine reformer from conviction, and as such joined in the attempt to uncover the corruption in municipal government which put San Francisco into headlines all over the country in the early years of this century. It is an eye-opener for all who care to know something about the inside management of city politics, but, of course, will be especially interesting to residents of San Francisco. And incidentally in telling about himself, Mr. Older has included stories of others also, as a rule with no disguise for names, so that it is perfectly possible for anyone to discover some startling facts about persons now holding eminent positions in various communities.

SOME GOOD AND BAD TABLE MANNERS

BY THERESA HOMET PATTERSON

Photographed by Ralph E. DeLury of the Dominion Observatory, Ottawa, Canada.



"OFF MY TABLE," SAYS RED-POLL, THE PAL OF NORTH WINDS

RED-POLL who picks his living in polar regions, a seed here and a frozen bud there, finds this table all ready set at Ottawa. Let these circumstances temper your judgment with mercy when he shows such hostility and unwillingness to share. He is rarely in California. If he leaves his Arctic Circle for Southern lands it has to be where mountains reach into the snows. He may think he is appreciated more where holly does not grow and he is needed for color, and maybe it takes zero to give him pep. His seedy fuel must build a hot fire to combat 40 below.

Our linnet, a resembling relative of the Redpolls, living in a land of plenty isn't much more gracious at the table. With those whom they choose to sit at meat with them they keep up a friendly chattering which is so much more cheerful than reading the morning paper.

Mr. De Lury says the picture of the White-crowns shows them on a perch which holds some millet and one bird was feeding when the other came to join him. Instead of fighting off the intruder he sang to him a song in which the new arrival joined. This has happened so frequently with different groups that he regards it as characteristic of these birds on their migrations—friendly partners on a long journey. Not every one may hear the Christmas carols but the double cousins of the White-crowns are singing carols every morning and evening all over the South-land—that is until about May 1st when every one has carried his light load of song to the far North. At eleven o'clock there is a line of them awaiting their turn at the bath. They never show any impatience and busy themselves picking here and there and singing a merry lay while they wait.



SINGING GRACE BEFORE CRUMBS; PEACE ON EARTH, GOOD WILL TO BIRDS

The White-throat renounced the world for the cathedral woods. He is not common in California but our redwoods have the proper churchly atmosphere and need this sainted singer along with that other solitaire—the Hermit Thrush. I found him at one of his shrines chanting softly in a cold September rain. He is interested in his stomach as well as his soul and would resent any intrusion at his table. Notice his bracelet—the Government has his number on record, when and where he was banded.



THE SAINT CEASES CHANTING TO FLETCHERIZE, BUT MEDITATES AND RESENTS INTRUSION

It was the day before Christmas—a Brown Thrasher was calling and calling from a chimney. Two others came, danced along the ridgepole and sang, sang so low and wondrous sweet—who can understand the ways of birds! Suddenly they dashed to the ground in mortal combat. Their sickle bills were deadly weapons. The third one looked on as they rolled and tumbled, then rushed in and separated the duelists. Knowing Santa Claus wouldn't bring such bad children anything they went to digging worms for their dinner. After hearing the song Santa may have closed his eyes.

On Christmas eve the Robins were tipping the evergreen trees with a song in place of a star—Christmas carols of course for they do not sing in December and it had been snowing. There was much laughing and merry-making around the feast of camphor berries, and much mysterious flying out and in which led me to suspect they had seasonable secrets. They hung upon the tree for us the great gift of good cheer.

After the last gift had been unwrapped and the joy of expectancy fulfilled I went into the garden and found one whose expression of joy in that beautiful Christmas morning made ours seem as nothing. A Ruby-crowned Kinglet was singing and he uncovered his ruby crown in honor of the birthday of the Prince of Peace.

SOUTHLAND

Art and Peace

THE color plates on our cover are significant of more than the usual reproduction. Albert Herter, mural painter, was born in New York City and trained there and in Paris, where he gained recognition in The Salon of 1890. He now belongs to the New York painter's clubs and is vice-president of the Architectural League. Yet, his home is on Long Island, his studio is in Santa Barbara, his February exhibition in Los Angeles, California. This uniting of Paris, New York and California is not a superficial thing. It helps to form a deeply laid cable of sympathy between America and Europe. And if, in our years of peace, Art can weld stronger bonds between this country and others we shall have no need of a League of Nations; for, crossing the seas on both sides of us will be that constant intercourse which makes for liberty, truth, and understanding—therefore for Peace on Earth and the end of foolish war.

Art expresses the character and the emotions of a nation in a universal language. The skill with which a nation uses that language is a good index of its educational standards; but the subject matter carries and records for history that nation's deeper interests and emotions, its highest thoughts and its standards of value—be the technique primitive or highly developed.

In "The Call of The Sea," which has just received honor at an exhibition at California's State Capitol, Mr. Herter has expressed universal emotions in a masterly way. The effect of the call on the man determines his going; the love of the woman beside him meets the inevitable in her lovely face.

The elementals of the history of the coming century on the California coast lie in this little cover picture by one of America's foremost artists.

At the Southwest Museum

FAR up in the northwestern corner of New Mexico, in a deep crack in the earth's surface known as Chaco Canyon, a party of men have been working each summer since 1921, digging deep into the sand and debris to bring to light the remains of an ancient Indian village, remains which have lain buried for hundreds of years. This work of exploration is being carried on by the National Geographic Society, under the direction of Dr. Neil M. Judd, Curator of Archaeology of the National Museum at Washington, D. C. At a recent Sunday afternoon lecture at the Southwest Museum, Dr. Judd showed to an appreciative audience interesting views of the ruins of Pueblo Bonito and evidences of culture found among them. He said that Pueblo Bonito was one of the most remarkable achievements of all the "prehistoric" peoples of the United States.

The ancient communal dwelling shown by Dr. Judd was really an apartment house, as each family occupied its own special set of rooms and conducted its household affairs independently. The house covered about three acres of ground. In design it was semi-circular, the curved wall being 800 feet in length, and 310 feet at its greatest breadth. The building contained twenty or more circular kivas, the council chambers, also used for religious rites. "Pueblo Bonito stands at the very apex of ceramic achievement among our prehistoric peoples." That centuries have passed since this ancient structure was occupied, is evident from the vast accumulations of sand and other debris that covered it, and archaeologists, geologists and dendrologists agree in estimating this time at a thousand years. There are also indications that the pueblo was inhabited for about this length of time.

The dwellings were built and owned by the women of the tribe, and this ancient custom remains in force among modern Pueblos. The kivas were owned and occupied by the men, and were doubtless built by them. Dr. Judd said that this might account for the fact that the masonry in the kivas was invariably inferior to that in the dwellings, thus showing that the men were less skilled or less careful than the women.

Among other views shown of articles recently unearthed was that of a beautiful turquoise necklace consisting of 2500 beads, each one cut from the rough stone and made by hand. The sinew on which the beads were originally strung has disintegrated, but the beads are as beautiful as ever, and draw like a magnet to the place of their discovery all Indians working in the various sections of the ruin. Turquoise is to the Indian what diamonds are to the white man. With this necklace was found also four turquoise earrings. The necklace is the only one of its kind known in the world.

The Pueblo Bonitians were an agricultural people, living peaceful lives in Chaco Canyon. But they had enemies, and to protect themselves against these they walled up their doorways and lower windows so that entrance had to be gained by ladders. Possibly their enemies finally became too strong for them, and drove them from their home. Climatic changes also may have contributed to the abandonment of this pueblo. Large trees were used in the construction of the apartment house, trees evidently grown within easy hauling distance, as their trunks show no marks of transportation. Today there are no trees of such size growing within an area of many miles around, and the water supply of Dr. Judd's expeditions depends on a well which it was necessary to dig before any other work could be done.

EFFIE R. GAYLOR, *Sec'y. to the Director.*

New Year's Resolutions

WITH the edifying spectacle before us of various groups of people charging each other with passing the Eighteenth Amendment, or permitting it to pass, it is time to hear from some of the forces that really brought about prohibition. If you want to see one who was partly responsible for the passage of the Eighteenth Amendment, ask Miss Ford to drive up. I refer to "the gallant Elizabeth Ford," praised by Wallace Irwin for her wartime services.

It was not, of course, the Ford only:

"Parlez-vous francais?"

"Oui, oui, Chevrolet coupe," as somebody puts it. It was Ford and Fordson. It was Chevrolet, Hudson, Packard, and every other make of motor truck, of motorcycle, of gasoline engine. It was E. Ford **et al versus** John Barleycorn. "Who knocked the props out from King Alcohol's throne? "I," said the motor, "though not I alone.
A drunkard may follow an ox-team, but when
You monkey with motors, you need sober men."

Years ago Elizabeth Ford's aunts, the locomotives, exiled John Barleycorn from the engineer's cab; later the steel doors of the bank barred him from the cashier's and teller's cages; the industries no longer wanted him. The doors that still opened to him with welcome were those that led to public office, for—

"Nobody wants the drinking man; only the dear people will stand him a little while longer."

In 1918 those people opened their eyes and decided to do what business and industry had already done. War-time prohibition had had some good results; the people took a tip from Elizabeth, stepped on the accelerator, and passed the Eighteenth Amendment. When we are told that a few people foistered that amendment upon the country we should remember that amending the Constitution of the United States is not an easy matter. Of the three thousand attempts made, only nineteen have been successful. It may be worth recalling that while an amendment requires ratification by only seventy-two out of the ninety-six Houses of Legislature of the States, the Eighteenth was actually ratified by ninety-three of the ninety-six, the largest endorsement ever given to any amendment which was contested. But then, Elizabeth Ford did not work for the previous amendments.

OPINION

As to the matter of voting prohibition while the boys were in France, we need to be reminded that Michigan, Kentucky, Texas, Missouri, and California passed stringent enforcement acts after the boys came home. Thus the boys strengthened the power of the driveshaft which speeded up the Amendment. Evidently they did not regard it merely as a crank case. Miss Elizabeth Ford had stood by them bravely; they backed her up.

Plainly it is Miss Ford and her cohorts, all requiring clear brains, that enabled these United States to expell a world-old enemy. She did with a motor what the dry states and the dry territory within the wet states, had been doing with a horse and buggy.

It is not only the world of the present that has suffered from the use of alcohol. All peoples, including the ancients have recognized the evils of drink.

A quaint little Greek myth, found by Professor Walter Miller during research work in Greece, hints strongly that the effects of drink were known in the land where liquor was supposed to be used "temperately." The myth tells of the difficulties experienced by Dionysus, or Bacchus, the god of all growing things, in conveying the newly discovered grape vine from Asia into Greece. The vine was so tiny a thing that Baccus carried it in the leg-bone of a little bird, but as it grew he put it into the large bone from the leg of a lion. The leaves and branches continued to grow rapidly, and the god finally reached Greece carrying the grape vine in the hollow thighbone of an ass. Even so, concludes the ancient narrative, those who drink a little, sing like a bird; those who drink a little more—but they are not the ones most harmful to any one but themselves. Industrially it is the lion type that causes the accidents in the factories. An investigation some years ago showed that most of the accidents in industry occurred within two hours after the lunch time that gave men opportunity to drink, not late in the day when fatigue would have been the explanation.

Doctor R. O. Moody of the University of California says it is the man who has had two or three drinks, just enough to weaken his inhibitory power, who is the real menace to his fellows. That is the man concerning whom the witnesses declare: "He was not under the influence of liquor at the time he fired the shot, although he had taken two or three drinks." That, too, is the man who endangers other drivers on the highway. The man who has reached the asinine stage and is said to be "under the influence of liquor" goes harmlessly to sleep. It is in the sensation of being strong as a lion, in feeling brave or rested or happy when one is not so, that the danger of alcohol lies. Or, let us say, the danger comes from the fact that alcohol lies. It prevents the telegraph lines that we call nerves from sending true reports. It is as if something were applied to a telegraph wire in such a way that the message, "Town on fire; send engines," would be received as: "Everything O.K."

Elizabeth Ford has a keen brain under her clattering hood. She resents the rash or unsteady hand at the wheel. The question of headlights is a sore subject with her. She will have none of the nasal headlights of the heavy drinker. Her work on the Eighteenth Amendment has resulted in slowing up yearly depreciation. Insurance companies find that so far as heart strain is concerned, steady drinkers are in more danger than those addicted to occasional sprees. The actual death rate in the first year of prohibition was less than sixty-three **per cent** of the expected rate. In 1923 it had fallen to less than fifty **per cent.** Good work, Miss Ford!

It may be charged that Elizabeth Ford, being feminine, is likely to mix moral sentiment and economic deductions, but we find the labor economist, Richard Boeckel, giving figures that Miss Ford might proudly paste on her windshield. He estimates the saving to American workingmen as a result of prohibition at one billion dollars a year.

Roger Babson in speaking of prohibition says: "I know of no other way to account for the great impetus in home building, the tremendous number of new automobiles purchased, the larger volume of department store sales, accompanied at the same time by a continued swelling of saving bank deposits, when the tendency of business as a whole should normally have been downward."

Babson goes so far as to suggest that a panic forecast for 1921, which did not occur, may have been averted by the parking of so much money in the pockets of the workmen, instead of in the saloon-keepers' tills.

The tremendous number of automobiles purchased! Oh, Elizabeth! Can it be that you have, after all, been acting selfishly in the matter? Think of the tears shed over the deprivations of the poor workingman without his liquor! Think of the rosynosed dreams he has been compelled to forego, receiving instead merely a better home and a car!

The plea of the wets for the return of legal liquor to save men from poison hooch would be more compelling if the reputation of some of the so-called "good" liquors were not so well remembered. Nearly twenty years ago a study of the ingredients of liquors then sold produced a list that sounded like a bootlegger's diary. The delicate bouquet suggested by the names of some of the liquors common in the days of '49, "rot-gut whiskey," "red-eye," and "jackass brandy," and the reputation that they bore, suggested that bad liquors did not originate with the Volstead Act.

But why so bone dry, why is only one-half of one percent of alcohol permitted? Does it not make you laugh in your hood, Miss Ford, to recall where that one-half of one per cent originated? It is the alcoholic standard set years ago by the brewers themselves. Those who paid licenses stipulated that no one without a license could manufacture beer containing more than one-half of one per cent.

John Barleycorn, as shown in the movies in five reels, is the John Barleycorn of the pre-Volstead past. Whether he will continue to reel through American life is answered in this way by the noted physician, Doctor William Mayo:

"The human system simply does not need alcohol. It is an acquired taste—not a natural one—and Americans in one generation can easily forget it." Chester Rowell, too, characterizes water drinking as a distinctively American custom.

Let us hope, then, Miss Ford, that in the not distant future, drinkers will adopt the same sort of liquor with which you fill your radiator, pond's extract. It should, of course, be extracted from a clean pond.

L. B. Everett

Songs of the Spirit—VII

Selah

"I stretch forth my hands unto thee; my soul thirsteth after thee, as a thirsty land. Selah."
"Thou art my hiding place; thou shalt preserve me from trouble; thou shalt compass me about with songs of deliverance. Selah."
"I will abide in thy tabernacle forever: I will trust in the covert of thy wings. Selah."
"But God will redeem my soul from the power of the grave: for he shall receive me. Selah."

"Selah," the psalmist says, and lo,
Around the psalm what savors blow—
Sweet essences of temple balm,
Incense of immemorial calm;
The harp strings wait for guiding hands
To lure them into mystic lands;
Mute singers, each with burnished book,
Steadfastly toward their leader look;
The unseen saints and seraphim
Afloat with cloudy cherubim
Above the altar and the shrines
Are hushed within their awed confines;
The candles gleam wth unswerved flame;
Dove-like descends . . . .
O, when at last
I far my earthy garment cast,
And for my soul's repose, some priest
Facing the sun-expectant east,
Shall read "The Burial of the Dead,"
May "Selah" be the last word said.

San José, California Clarence Urmy

THE SPORTS OF THE OLD YEAR AND THE NEW



The opening of the polo games at Midwick is always fraught with interest, and this year promises to offer good matches and more of them. Early in the month a forty-three day tournament for handicap poloists opened at the Midwick Club, and teams representing Del Monte, San Mateo, Santa Barbara and the Cardinals of San Franeiso will take part in a high goal tournamcnt from January 30 to February 15.

While the power boats may have a little the edge on the dogs in speed they are not more faithful than these steeds of the far north who add to the eomfort and the pleasure of the guests at Tahoe Tavern on Lake Tahoe, where skiing and skating are more popular than golf and tennis.



An Alaskan livery may not be found at all our mountain resorts but the the snow is universal and has been the eenter of the holiday sports. A drive to Camp Baldy on Christmas Day provided a snow ball contest, and proved that while skating was not advisable the plunge was eovered with iee.



Every point of eomfort to be found at the European watering plaees add to the serenity of the days spent on the beach of The Gables Beach Club.

Beaches everywhere and always offer a multitude of attraetions, and not the least at Coronado is the unrivaled bridle path along the Silver Strand which adds to the pleasure of Mrs. Walter W. Lange, of Milwaukee, a guest at Hotel Coronado.



SPEED THE GOING—WELCOME THE COMING GUEST



In the fifth Elgin cup race, hydroplane championship series, held on San Diego Bay last month Spitfire V made a new world's record of 47.05 miles per hour and takes the Elgin cup to North Tonowanda, N. Y., the home of James Rand, the owner of the three Spitfires. Seven Eastern hydroplanes contended the title, and eleven local boats.

Eyre Powel Press Service



Eleanor Fertig, daughter of Mr. and Mrs. S. C. Fertig of Pasadena, at the Flintridge Riding Club, where the by paths and trails are equally familiar to her and to her horse. Her entry in a show is tantamount to the addition of a blue ribbon or a trophy to her collection.

Joseph Johnson, generally hailed as "Jody," the son of Mr. and Mrs. Reginald Johnson of Pasadena, will no doubt be an entrant in the Fourth Annual Children's Horse Show at the Flintridge Riding Club, January 15. The two performances, morning and afternoon, include fifteen classes.





There is not a golf course in California which offers more vistas of beauty than Palos Verdes and when teeing off for Number 15 it is a trifle difficult to obey that constantly repeated instruction and keep the eye on the ball. The Fifteenth Green is historic as on it the first hole-in-one was made. Many of the numerous guests who have come to play in the $10,000 Los Angeles Open Tournament, at El Caballero are enjoying the hospitality of this fine course.

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

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NOMINATIONS FOR 1927

At the November meeting of the club the following members were nominated to fill the places of outgoing officers:

For president—Roy Kelly.
For vice-president—George Hales.
For secretary—J. R. Wyatt.
For treasurer—H. B. Smith.
For executive committee member—H. O. Sexsmith.

The privilege of further nominations was extended by the president at the same meeting, but as no further ticket has been submitted to the executive committee it will probably be safe for these men to buy their election cigars in readiness for the December meeting. The outgoing president says that the biggest recommendation that he can give Roy Kelly is that he is a bachelor and probably hasn't as much on his mind as some of we Benedicts. At any rate we believe that Roy will make a fine president for the club. After all the excellent advice he has given us from time to time regarding heraldry, excavating, etc., we feel that he really has something coming to him. "Well, he is getting it," remarks the outgoing president, looking over our shoulder.

We don't feel that there is much to say in justification of the nomination of George Hales. Our only regret is to see such a capable man in such a useless place. If Roy doesn't give George something to do in building up the club, he will make a big mistake. As we have said before, George Hales is the type of club member who does things well.

Wyatt and Smith for secretary and treasurer were selected first because they have done such excellent work in bringing the Atelier to its present healthy condition. It was felt that if the club and Atelier are to be brought in closer relation and sympathy with each other, the Atelier must be represented on the executive committee of the club.

The only reason we can see why Sexsmith was nominated for the executive committee was because they always let the outgoing president down easy by giving him that particular job. At least that's how Jess Stanton and Julian Garnsey got it for the last two years.

We Got Some Help

As was announced at the last meeting of the club, we are to have the assistance of Mr. Paul Du Bose as executive secretary of the club. Mr. Du Bose was, until recently, acting in this capacity with the Hollywood Architectural League. He has had unusual experience as an organizer and strange as it may sound, wants to do the job for us because it is a hobby with him. His function will cover chiefly the arrangement of meetings, the furthering of committee work, and the development of the roster of the club. In other words he will do the things that no busy club member has the time to do; things which must be done if the club is to be a success. We ask that all members receive Mr. Du Bose cordially and help him in every manner possible to put over his job. Remember he is doing this for us not because we are paying him, but because he wants to ride a hobby. It is the unanimous testimony of many of the Hollywood men that the success of the League in Hollywood rests largely in the splendid assistance afforded them by Mr. Du Bose.

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WATCH TOWER, CHENONCEAU, NOW THE HUNTING LODGE OF GASTON MEUNIER,- FRENCH CHOCOLATE KING. PHOTOGRAPH BY PAUL EDGAR MURPHY.

H. O. Sexsmith Is Looking for Trouble

Our worthy president is announcing the opening of an office for the practice of architecture. He will be located in the Taft Building in Hollywood. He has been head draftsman with the firm of Witmer and Watson for the past two years. Sexsmith has gained many friends in the four years he has been in southern California and we prophesy that he will make a grand success in the great venture. He is a certified architect and member of the American Institute of Architects and the Allied Architects Association.

Here Is One for Gano Chittenden

Has anyone ever taken a ride with Gano in his leaping Lizzy? Nuf sed! Well, Gano has come out with the story that the other day he was doing the usual thirty-eight per when he was suddenly hit from behind by another car. The alibi was so unique that the judge let him go.

THIRD CLASS THROUGH FRANCE

By Paul Edgar Murphy

We didn't start that way—. Thomas Cook, that genial soul who persuades tourists to spend money, insisted that no gentleman, accompanied by his wife, would travel third class on French railroads. After six days in close confinement with five or six hundred returning emigrants from Southwestern Europe, we were ready to believe him, and rode down to Paris in state (second class). Then we believed a taxi driver who told us that hotels in the Quartier Latin would not do, and spent the night in an American tourist hotel. It was quite the "Wagram," but our bill the next morning played almost as much havoc with our preconceived notions of the economy of European travel.

Next day, in desperation, (we had only twenty-five hundred to last nine months), I started in search of one of the justly famous pensions. Mr. Georges Jeanne was our next host, and at his delightful place on the rue Stanislas, we spent the next twelve days, learning a little French, finding out how the Metro worked, getting used to Paris rain, and generally accustoming ourselves to the ways of our new land. That French was mighty valuable later.

Even the assurances of the Americans we met were not sufficient to persuade us, and when the time came for us to start south to the Riviera and sunshine we again bought second class tickets. This time through the good offices of M. Fournal at the "Agency Exprinter."

Let me say that tourist agencies are a fine thing—for the wealthy tourist, the lady who "does Europe" in thirty days, or the timid soul who has been no further from home than Tia Juana. For anyone else, they provide a place to have mail forwarded, to get fairly accurate free information, and to meet one's exiled countrymen on Mondays and Wednesdays—days when the mail boat comes from the States.

At Nice, our bumming really began. There we met the Andersens, who had been doing it for six months in Italy and knew the ropes fairly well. The season was over at Nice, but the town was still crowded and rooms were at a premium. Mr. and Mrs. Andersen had a room in a little "hotel mueble"—"furnished rooms." Mme. la Patronne spoke not a word of English, but with the aid of two more "bums" from Harvard we persuaded her to put us up. The four of us had one room about twenty-five feet long with a screen stretched across the middle to insure privacy.

At this point we ceased to be tourists. When we could have traveled in luxurious charabancs we took the funny little street cars and the still funnier funicular railways. It was one of the latter that brought us to the utterly delightful village of La Turbie, tucked away in the hills behind Monte Carlo. The town was first built by the Romans, who left a circular temple, later made into a watch tower, and a few fragments of walls. La Turbie was destroyed and rebuilt continuously until the sixteenth century, since when it has not had one new building that we could discover. Its narrow streets with their white-washed houses provided a wealth of sketching material, and the "Grand Cafe Restaurant Coq d'Or," which boasted four tiny tables, an excellent lunch and a very fair vin du pays—at a total cost of five francs.

We walked back to Nice, seven miles of mountain road, with pictures at every turn and blisters in every stone.

Next we went to Arles, really third class this time, with peasant women in lace caps, small commercial travelers, school boys on outings, and sailors on leave, for our companions.

Arles proved another gold mine for the pencil and sketch book. Our hotel had been successively a part of the Roman Forum, a mediaeval monastery, and a sixteenth century nunnery, and the various strata of vaulted basements are still in excellent preservation. We found one old church there, the chapel of a Carmelite convent, which had become a coffin shop. Another, a really fine Gothic building, which had belonged to the Dominicans, sheltered the village blacksmith. Arles held us for a week, then came Avignon, with its fortress-palace, the residence of mediaeval papacy; Tarrascon, with its Romanesque church and fabled dragon; Nimes, where we saw a French bull-fight, very amusing and quite harmless; Aigues Mortes, Bellvue, and then Carcassonne.

"I've never been to Carcassonne," laments the peasant in the old poem, and well he might lament. The old walls, with their turrets glowing in the late sunshine, with banks of storm clouds piled behind them, is a sight not soon forgotten.

Carcassonne, with its crumbling villas, its cobbled streets, and friendly peasants kept us for two weeks. Two weeks made still more delightful by M. Louis Pons, who keeps the little "Hotel Moderne et due Commerce."

We were off again to Toulouse, with its queer brick Gothic churches; Albi, with charming old women in broad-brimmed straw hats; and Cahors, the favorite residence of Pope Jean XXII, last of the Avignon popes.

Now, after seven weeks, at a total cost of two hundred dollars for the two of us, we were ready to start back to Paris, strong in the hope that spring, with its sunshine had preceded us.—It hadn't.

SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

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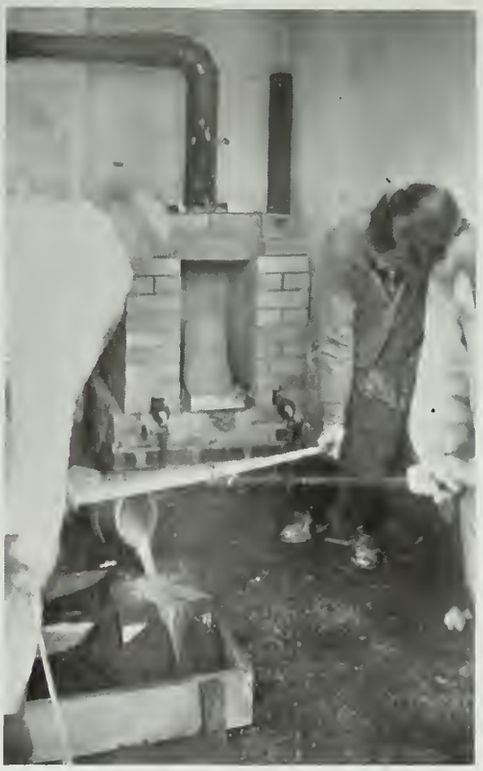
By Harold O. Sexsmith

Of the countless elements which are considered by the architect in designing a building there is one which is always given most thoughtful attention by a well trained designer. This element of design is most vital and is often considered a criterion of the architect's ability as a designer among his fellows. Many readers of this article will perhaps be surprised to find that fenestration, the treatment of window openings, is this important item. It has often been our experience in passing houses under construction, to note, before the windows are blocked in, that the general mass and composition is most pleasing. We have come back later on when the windows were in place, only to find the former charm vanished and the building woefully out of scale and altogether ordinary. The fault lay in the manner of handling the windows and their onenings.

The various styles of architecture have all developed precedents in the design and type of windows to be used with them. While it may not be considered absolutely imperative that these precedents be slavishly followed, it would seem wise to accede to them if we are to expect successful results in our design. For example, one could scarcely think of using a double-hung window with the Latin types of architecture, yet it has been done most successfully by several of our southern California architects. They have, in drafting room parlance, "gotten away with it" by dividing the panes of glass in the slide up window in the same manner they would be divided in the Spanish or Italian casements. They have also taken great care in detailing the sash members to appear like the muntins or divisions in a casement.

There is a story told of the late Henry Bacon, who designed the Lincoln Memorial in Washington, D. C. Mr. Bacon was commissioned to "do" a fraternity house at a big eastern university. The style of architecture selected by the building committee of the alumni called for double hung windows with divided panes of glass. The committee insisted that the panes must not be divided and pressed their point with some vigor. "Very well, gentlemen," said Mr. Bacon, in his quiet way, "The integrity of the design requires that the panes shall be divided. If you feel that it cannot be so, I do not feel that I can carry out the design in a manner which every person familiar with the style will know is not a proper interpretation. Therefore, if you will compensate me for the work I have done to date we will call it a closed incident." Needless to say, the committee then realized the importance of Mr. Bacon's contention when they found him ready to release them from their contract with him, and they allowed him to proceed with the design as he desired. The story will illustrate the importance of the subject we are discussing and may serve to turn the ear of some client in a more friendly way toward the advice of his architect.

The window opening counts as a dark rectangle or spot in the composition of a house wall. Architects frequently study the spacing of windows by blacking in their rectangles solid on the sketch. They know that if the design can stand the test of the contrast of black and white between wall surface and window, the soften greys of daylight shadows will do no damage to the design. Windows should always be "supported" by ample wall surface around them. A window near the outer corner of a facade not only looks weak but actually is weak structurally. The reader will never find an architect of reputation placing a window at a corner without changing the material of construction in the corner or in some way treating the corner as a post or pier rather than as a wall surface. Wall surfaces spotted with too many windows look restless. Often the simple grouping of two windows to appear as a unit will produce



POURING THE MOLTEN BRONZE, SCHOOL OF THE ARTS, SANTA BARBARA.

greater wall space and save the design from mediocrity.

Much thought is also given by the architect to the appearance of the room interior with relation to size and spacing of windows. It often happens that a satisfactory scheme of design for the exterior must be discarded because it will not produce a beautiful interior. The proportions of the window opening to the room wall, especially in the case of a single window in an end wall, are vital to the proper design of the room.

In the case of windows with divided panes several items are considered in deciding upon the size and shape of the pane. The first of these is scale. Scale is perhaps the most subtle quality in design and certainly the most elusive and least understood by the client, yes, and often times by the architect. At least, we should judge so, based on the blunders we have all made and, I might add, carefully hidden from our clients. A great number of small panes in a small window will tend to make it appear bigger than it really is and may throw it out of scale with the small house in which it appears. A simpler and more readily understood example of scale might be given as follows. It would immediately appear quite foolish for a carpenter to build six two-inch high steps to reach a porch one foot off the ground when two six-inch steps (the average height) would be all that were required. The two-inch steps, in other words, would be out of scale. They would be in scale with a doll's house. And so it is in the case of windows and window panes. They must be of a size to fit properly with the size of the house and with the details of the house.

It frequently is necessary to design the facades with windows of several sizes. This variation in size always brings a problem where the sash are divided into smaller panes. It is essential to good design that the same or nearly the same proportions in height and width of elements recur in all features. Therefor the architect endeavors to proportion the window openings so that the relation of height to width is as nearly the same as possible in large and small windows throughout the house. This is also true of the panes of glass in the openings. Of course there are many exceptions to this general rule which are still within the bounds of good design. Architectural design, fortunately, is not an exact science. More of the fundamentals of the fine arts are brought into play upon it than perhaps any of the other branches of the arts. This is due in part to the third dimensional element and is that which makes it next of kin to sculpture.

There are other considerations in the problem of fenestration such as depth of reveal at window jambs and head, the carrying of wall surfaces across window openings by means of stone grilles, the enframement of openings by architectural motifs and so forth. These cannot be discussed here, but are all given careful consideration by the designer as he develops his problem.

HAROLD O. SEXSMITH.



HEAD OF AZTEC CHIEF MODELLED AND CAST BY DONALD HORD, SCULPTOR.

NOTES ON BRONZE CASTING

By Frank Morley Fletcher

Director of The School of The Arts, Santa Barbara

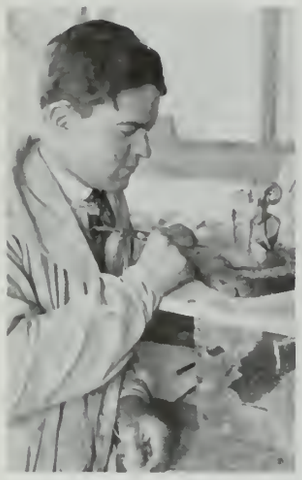
AT present if a sculptor on the Pacific Coast wishes to have his work cast in bronze by the "lost wax" process, which is the only method for the finest expression of form in bronze, he sends it to one of the foundries in the East, where skillful and reliable work is assured.

This alone would be a sufficient reason for establishing a fine bronze casting studio on the Pacific Coast; but the School of the Arts at Santa Barbara has instituted this work for a further reason. The study of processes of casting in bronze is made part of the proper training of any sculptor who desires to give to his designs for bronze the fullest expression of which the metal is capable.

It is not sufficient to make a model in clay or wax and to expect a mechanic or craftsman to translate it into bronze. The classic work in bronze received the sculptor's care and creative work not only in the first stage of the clay model, but also in the wax stage and finally on the metal itself after casting. An intimate knowledge of the craft, moreover, teaches the student what is castable and how best he may design so as to use the beauty of the molten metal to the best advantage.

More than one American sculptor has held this view of the perfect treatment of bronze. The late Paul Wayland Bartlett, whose exquisite statuettes were highly esteemed in Paris

AT THE SCHOOL OF THE ARTS, SANTA BARBARA



JOE DE YONG, WORKING ON ONE OF HIS ANIMAL STUDIES.



EVELYN BOUSFIELD WORKING ON A GELATINE MOULD OF ONE OF HER FIGURES.



MABEL FAIRFAX RETOUCHING THE WAX CAST OF ONE OF HER SMALL SKETCHES.



DONALD HORD CHASING ONE OF HIS BRONZE CASTINGS.

and London in the years before the war, worked on his models both before and after the casting, and superintended every stage of the craft. With him in their Paris workshop also worked Amory Simons, whose studies of horses rank among the first of American sculpture of today.

The modeling and bronze casting class at Santa Barbara has been initiated during the past semester under the teaching of Archibald Dawson, a Scottish sculptor and craftsman, member of the faculty of the Glasgow School of Art. On Mr. Dawson's return to Scotland in January the teaching of the modeling and bronze casting will be continued under Amory Simons during the ensuing term.

The quality of the work already produced by the class is of a remarkably high order, both as to design and as to craftsmanship. It shows clearly the importance to the sculptor of an intimate acquaintance with the metal and with all the processes of casting.

The school is prepared to cast work of moderate size as well as to give instruction in the craft.



MR. ARCHIBALD DAWSON (LEFT) AND THE FIRST BRONZE CLASS IN THE SCHOOL OF THE ARTS, SANTA BARBARA. THE HEAD IN THE CENTER IS A PORTRAIT OF FERNAND LUNGREN, THE FOUNDER OF THE SCHOOL, MODELLED BY BESSIE POTTER VONNOH AND BEING CAST BY THE CLASS.

WOODCUTS IN COLOUR

FAMILIAR as everyone is with Japanese prints, it is not generally known that they are produced by means of an extremely simple craft.

The details of the craft are given in Woodblock Printing, by F. Morley Fletcher, published by Sir Isaac Pitman & Sons, London and New York. Extract from the Print Letter of the Print Makers Society of California, Seventh International Exhibition, Los Angeles: "To say anything about English block-prints and omit mention of the leader in that country's movement would be impossible. Mr. Frank Morley Fletcher, now Director of the School of the Arts, Santa Barbara, was the man who brought the block-print in England to its high development and all English workers trace directly to his influence. The Gold Medal winner for this year, Mr. A. Rigden Read, writes in a late letter: '1 owe everything I know about the process to his book.' "As a Society we are proud to have him as a member."

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A FIRST MEMORY OF GALLI-CURCI

By J. K. SENECA

WINTER'S evening in Toronto. Galli-Curci's first visit. The car delayed, arrival at the hall too late to get seats; the rest of the party returning the long way home in blackest mood.

But for one member of that company, immediate return, the relinquishment of all hope, was impossible. Wandering round the building we found down an alley an exit that we knew must be near the platform. Close up against the crack of the door, listening intensely—we heard! Another voice might not have come through, but Galli-Curci's penetrated, thin and faint, singing distinguishable songs. Relieved at least of that sense of emptiness and blankness that with the dissolving of ardent hopes, had faced us so intolerably on arrival, to this pale consolement we clung for something over an hour. The little alley grew quiet all through. No silver noises of the rain, no wild wind's roaring were there to obliterate that faint and cherished sound; but nature's softest and silentest—the snow. In the night fell innumerable stars.

. . . . . .

Cold, pure, exquisite,—white stars of the snow, rivers in moonlight flowing swiftly; something of these had imaged Galli-Curci's singing. When she sang again in Los Angeles, with skiey flights less fair, she seemed yet something nearer, with all lessened brilliances, to warmer, sweeter meanings. Sometimes we had thought, if Galli-Curci had power to move our hearts and emotions equal to the power of her art at its best in rarest and purest singing, it might be we should reach some limit of the endurance of beauty.

Her singing put away the clamorous, pressing world, and let one dwell awhile in some clear, shining spaciousness, with beauty, calm and pure. While she sang the "Deh piu a me" of Bononcini, Pergolese's "De tu m'ami," it seemed for those moments one could ask nothing more of life. Came enchantingly Rimsky-Korsakoff's "Chanson Indou," Novello's "The Little Damozel," Homer Samuel's lovely song, "The Little Bells of Sevilla." The flower-like notes bloomed on the air. All one could imagine of grace and delicacy seemed in that singing.

Yet upon her voice were not borne the love and sorrow of the world. She was aloofly, tenderly aware of these, as might be some bending spirit. The familiar things,—"Suwanee River," "Home, Sweet Home," "Love's Old Sweet Song," out of some larger, calmer sphere, she made seem part of the smallness and weakness of our human nature, clinging so to the comfort of narrow homes and kindred's affection. One saw that homesick singing darky,—a lowly creature. And if her "Home, Sweet Home" could have moved one to weeping, it was not for the human feeling it aroused, but for the exquisiteness of the rendering. . . . O fairer far than palaces, sweeter than warm cottage hearths, that spirit home her voice built sheltering round one in the night!

. . . . . .

In her elaborate adornments the worldly side of the singer confessed itself. It is the soul of Galli-Curci we would see, and such insistence on material vanities obscures that vision. Some sense no doubt she brings from the operatic stage of the bareness of the concert platform, and the need to enliven it with brilliant and unusual garb. Doubtless some woman passion for fine textures, intricate patternings, luscious surfaces. And also the desire to adorn herself richly for those who love her; to make them happier in all possible ways.

Apart from the higher needs of art, her hooped gowns were preferable to a mere following of current fashions, and most pleasant in themselves. Silvery blues flowed tenderly upon mauves, and a resplendent ornament swung low, with richly changing gleams, upon the billowy skirts. A huge pink flower behind her ear expressed her glowing vitality. Her exits and entrances were buoyant and happy. There were few irrelevant movements. In beginning a song, the head was lifted a little to one side, listening for the notes her voice must meet, receiving the music's mood; with a dark, sweet upward glance under the wide brow shaped in satiny black hair.

At Pasadena her background was the most harmonious and charming possible—a mass of still, rapt human faces. To her white dress was caught like a bright captive—so alive it seemed!—a sash of richest crimson, narrow and very long, full of sinuosities and expressiveness. Amidst the deep laces at its foot, mysterious with patternings, clung little pink satin flowers; over the hoop white satin adorned itself with light. Her high red comb, was sunk in hair almost as dark and shining as the piano. Through the narrow channel



AMELITA GALLI-CURCI

of the crowded platform she gaily piloted her spacious dress whose trailing sash and laces one feared that night shared the common dust. An endeavor to avoid this resulted in a painful state of things on the Los Angeles platform. Instead of a strip of dull gold which would have harmonized with the piano's exposed interior and been on courteous terms with its surroundings, a piece of glaring white cloth was nailed across the platform for the singer to walk upon. A sharp white angular maliciousness upon the shrinking grey boards; that had reduced the cover over the orchestra pits to its most despondent green, and intimidated the back curtain shapes to a more than usually enervated aspect. But the singer was kind to the poor backdrop scene, and when she came on in a dress of pinky mauve all its shades of pink and mauve rose softly up and blessed her. Later in the evening the flutist's music stand was left behind, backed up against the scenery and making discordant definitions of line. Conscious of being in the wrong place, and unable to remove itself, with its mephistophilean-eyebrowed aspect, it stared malevolently at the audience. The flutist himself (Manuel Berenguer) emerged distinctively upon the pallid vacancies behind the platform as a pair of rich-colored eloquent eyes, expressing, in silence, and with arresting vividness, the consciousness of superior knowledge, and strong dissension from things being said to him.

The crowd of handshakers and autograph hunters was composed of more than usually varied elements. Young maidens, encouraged by their smiling conductress, pushed and scrambled and mounted on a chair to stare at the singer, apparently educated to believe ball games and famous artists were to be enjoyed in the same spirit. One little party of people beguiled the time of waiting by a subdued repulsive facetiousness, fingering the pens and pencils intended for the diva's use. An insignificant-featured youth, grinning widely, joined them, apparently conscious of being in for something a little beyond him, and seeking the support of this familiar atmosphere of cheap badinage.

One thought of what that figure within the shiny grey walls of the little dressing room meant to the world; of the riches of her art that she had poured out for us that night. Was it thus we cherished our idols?

Buoyed up by contact with the facetious ones, the young man presented himself and a stumpy yellow pencil, possibly—horrors!—nibbled—to the diva, expressing himself volubly. And Galli-Curci, continuing to courteously smile, in long, supple, unreluctant fingers took the pencil, and with it dashed down on the program something that may possibly have resembled her signature. Then as the young man effusively passed, she ceased smiling, and for one little half moment, her fine dark grave Italian eye regarded the youth—quite gently; but it was as though that cheap young man had suddenly sunk and vanished, and over the place where he had gone down in darkness was suspended, shiningly—a judgment.

But the young man had his uses; for, in that sudden lapse into seriousness he had caused, the singer's countenance, with its fine gravity and ardour, the deep-lidded eyes, that seemed full of knowledge of life and wise judgments, had reassumed a certain nobility, the make-up and the courteously enduring smile had obscured. Incongruously on that rather shallow and unreal scene, came the memory of something she had once said about herself: "It has not been my hours of triumph and glory, but the hours of heartbreak and wretchedness that have taught me most.'

Her husband, Homer Samuels, seemed to represent something of the nicest of middle western America in his cordial, gentle voice, his graceful height, and most sensitive face, with its charm of contours. It was probably merely fancy that made one associate his voice with remembered ones in the mountain places of his ancestral Wales—little country of sweet voices. But assuredly one felt his Celtic origins in that loveliest softness and delicacy of feeling in his solo playing and accompanying.

Pasadena's waiting crowd was more gently mannered. A young voice rose, over a dubiously fingered pencil: "Perhaps, we oughtn't to ask her, when she's done so much!" In contrast with that solitary voice, sweetly considerate, and ready for renunciation, the unresponsive silence around seemed oppressively greedy.

A black mantilla over the high red comb, through which looked her deep and lustrous eyes, Amelita Galli-Curci departed, with rippling lovely laughter, showering radiance upon us bereft.

One could have fancied that laughter thrilled faintly with our love, and gently mocking for our ignorant ways of showing it, and, with that gentlest mockery, forgiving us.

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For miles along the shore the traveler is beguiled by visions of a pearly sea whose beauty has inspired poets and artists from time immemorial. Far out against the horizon rest the channel islands faint blue, and flat as a Puvis de Chavanne; and up the slopes of many a little hill and valley run private driveways bordered by hedgerows leading to formal gardens and stately mansions hidden in a maze of woodland and mountain scenery.



LOOKING TOWARD THE MOUNTAINS FROM MAIN GATEWAY AT MIRAMAR

So caressingly has this beloved Montecito Valley been occupied by those who know how to build in California, so knowingly have its beauties been accepted and possessed that to the passerby the landscape still seems full of Nature's pleasant fastnesses unspoiled by man. Even when one nears the city, and the trees thin out, the little cottages are seen to cluster prettily along the boulevards or mount the steeper hillside without despoiling it of beauty and, choosing their own viewpoint, look out admiringly across the sparkling summer sea.



An airplane photograph of Montecito found in the private office of the Miramar Hotel shows two polo fields, golf courses, and the community's quiet centers of interest which the traveler, passing on to Santa Barbara's widely published community affairs and buildings would never know were there. But one may see as well as hear "from the air" many things hidden from casual observation, and in this airplane photograph the roads and footpaths are seen to lead to railway depot, commodious garage, and hidden bathing beach at Miramar Hotel. Quietly and unostentatiously this center of the social life of Montecito and the watering place for the haute monde of all California who like to take their summers incognito from the world, has grown along the boulevard and beach to accommodate its constantly increasing clientele.

Little bungalows where children of San Francisco's oldest families have spent their happy summers, wide verandahs, where mothers sit and rest or watch the children play—little homes where the wealthiest bride and groom are glad to play at love-in-a-cottage, make up the Miramar Hotel. Sailing boats and fishing launches out in the roadstead lure the men who hold a strong grip on the affairs of the world to forget their work in fascinating outdoor games of sailing, trolling, swimming or in simply lying relaxed upon the quiet, sandy beach. This beach is much like that at Santa Cruz. Safely one may here teach the children surf-bathing.



THE BEACH AT MIRAMAR WHERE GUESTS OF THE HOTEL, AND RESIDENTS OF THE SURROUNDING COUNTRYSIDE WHO HAVE BEEN GRANTED COMPLIMENTARY CARDS, ENJOY A CLEAN, WELL-KEPT AND WELL PROTECTED BEACH. WHOLE FAMILIES SUMMER HERE YEAR AFTER YEAR.

Those who prefer the mountains choose horseback riding or trout fishing. Those who prefer to drive a car find fascinating, unexplored, uncrowded country roads that have for a century or two led through old mission farm lands, olive orchards, poppy fields and upland meadows to some little mountain ranch tucked in a valley or a canyon far away from boulevards.

The cottage system began at Miramar decades ago and has grown until the whole neighborhood uses the commodious dining room and excellent cuisine.



THE BOOKCASES ARE FILLED WITH GIFT BOOKS

In the cosy library around the cheerful hearth many a lasting friendship has been made between families and management for generations.

Here in the hospitable comfort of the little library at Miramar one meets old California friends and makes acquaintance with newcomers who love the Coast for what it is and do not try to make it otherwise. Here all that is Californian in spirit is expressed in the life of the place rather than in public propaganda, and, like a magnet, subtly reaching out through the field of our social fabric, Miramar draws unswervingly and surely as of old, its own.

ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

OFFICERS:
MRS. HANCOCK BANNING, *President*
MRS. EDWARDS LAUGHLIN, *First Vice President*
MRS. WILLIAM GIBBS MCADOO, *Sec. Vice-Pres.*
MRS. ISAAC HAMPSHUR JONES, *3rd Vice-Pres.*
MRS. E. AVERY MCCARTHY, *Fourth Vice-Pres.*
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MR. D. C. MACWATTERS, *Auditor*

COMMUNITY HOUSE AND DAY NURSERY

"All for Service—And Service for All"

MONTHLY BULLETIN

FILM LOCATION BUREAU

In answering the often asked question "what does the League do" members should be conversant with the various League activities, and every member should be able to point with pride to the Film Location Bureau. Through the cooperation of those who so generously permit the use of their homes, gardens, ranches, swimming pools, etc., for filming purposes, we are enabled not only to earn money for our own philanthropic work but we are able to send thousands of dollars to other local charities.

During 1926 the gross earnings of the Film Location Bureau amounted to $21,340.00. Of this $13,435.00 went to the following designated charities:

Boys and Girls Aid Society Junior League, Pasadena.
Childrens Hospital.
Convalescent Home Junior League, Los Angeles.
Day Nursery of the Assistance League.
Ebell Club, Welfare Section.
King's Daughters Day Nursery.
Little Sisters of the Poor.
Maison Claire.
Orthopedic Hospital.
Pasadena Community Chest.
Tiny Tim Hospital Bed Fund.
Tsuda College.
Welfare Section, Beverly Hills Women's Club.
World War Veterans.

All that the League earns above the actual expense of operating this department is applied to general operating expenses, thus reducing our Community Chest budget.

During 1926 the following homes have been used:

F. R. Bain	Oscar Howard
Hancock Banning	W. K. Jewett
W. S. Bartlett	W. T. Kester
A. C. Bilicke	J. H. Kelleher
Harold Braly	George B. Lewis
Lucien N. Brunswig	H. S. MacKay, Jr.
Carleton Burke	E. Avery McCarthy
J. M. Danzinger	Edward McMurtry
E. L. Doheny	Ben Meyer
J. C. Everding	Isaac Milbank
John H. Eagle	M. H. Mosier
Lyman Farwell	M. P. Moll
Frank P. Flint	Daniel Murphy
Todd Ford, Jr.	Donald O'Melveny
Burton E. Green	Lee Allen Phillips
Secundo Guasti	James Shultz
J. J. Haggerty	S. M. Spalding
Irving Hellman	Walter P. Story
W. P. Herbert	C. H. Warner
Chester T. Hoag	James Warren
W. S. Hook, Jr.	Victoria A. Witmer
F. E. Horne	George Zobelein.

CALENDAR

Jan. 4, 12:45 p.m.—Round Table Luncheon Mrs. Herbert W. Carr, Speaker.
Jan. 4, 10:30 a.m.—Meeting of the Board of Directors
Jan. 6, 10:30 a.m.—Meeting of the Good Samaritan Committee.
Jan. 11, 9:30 a.m.—Meeting of the Day Nursery Committee.
Jan. 11, 10:30 a.m.—Meeting of the Executive Committee.
Jan. 18, 10:30 a.m.—Meeting of the Executive Committee.
Jan. 20, 10:30 a.m.—Meeting of the Good Samaritan Committee.
Jan. 25, ANNUAL MEETING—ELECTION OF BOARD OF DIRECTORS, ELECTION OF OFFICERS.



FLORENCE VIDOR AND EDMUND LOWE ON A LOCATION SECURED THROUGH OUR LOCATION BUREAU

Apartment Houses and Hotels
Ansonia Apartments
Bryson Apartments
Galyord Apartments
Talmadge Apartments
Hotel Darby

Churches
Ninth Church of Christ Scientist
Temple Emanuel

Clubs
Encino Country Club
Oakmont Country Club
Flintridge Country Club
Busch Gardens
Palos Verdes Estates

Yachts
Samona—W. J. Hale
Vellron—Edward C. Finkbine
Venetia—John D. Spreckles

The Board of Directors of the Assistance League extends to the owners of these homes their sincere appreciation for the interest they have shown and for their cooperation which has made possible these splendid results.

All have expressed satisfaction with the way in which the Bureau is now conducted. During the entire time a company is working on an estate a representative of the Assistance League is present to se that the property is cared for; that outsiders are not admitted to the grounds—in other words that the privilege granted by the owner is not abused.

In the last analysis the success of the Film Location Bureau, of course, depends upon our being able to supply the demands of the Film Companies. It therefore devolves upon the League members to keep our files as up-to-date as possible. The more homes that are listed the wider scope this work will have. Mrs. Banning makes a special request at this time that every League member secure at least one new listing. A chance remark at the dinner table; an interesting story about our Location Bureau, has been the means many times of securing valuable locations.

If there are any details or questions which you would like to know, call the Location Bureau, HEmpstead 5506.

THE CHILDREN'S CHRISTMAS

Through the Day Nursery, the Good Samaritan department and the Wilmington Unit over two hundred and fifty children were made happy at Christmas time. The dinner at the Community House and the party and tree at the nursery provided a joyous time for all the nursery children and many from families known to the Good Samaritan Department. Through the Wilmington Unit came the opportunity to send one hundred children aboard the U. S. S. Oklahoma on Christmas Day. Twenty-five of these were sent from Los Angeles, the remainder from Wilmington.

It will be a never-to-be forgotten day for most of them—with real sailors for escorts over a real battleship—a dinner with all the fixin's, and, last but not least, a large suit box for each one filled with a complete outfit—shoes, underwear, sweater, etc., with toys and candy on the side.

For children who were not able to attend either of these parties, generous baskets were taken to the homes by many League members and friends who wished to share their Christmas with some less fortunate.

The Thirft Shop needs all that you no longer have a use for—
Hats, shoes, dresses, underwear, coats, suits, discarded draperies, curtains, nick-nacks, bric-a-brac.
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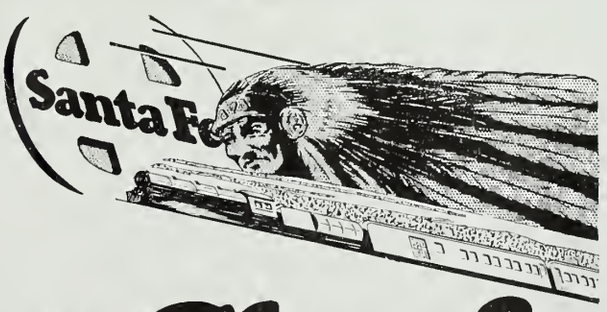
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LANDSCAPE ARCHITECTURE :: HEALTH :: HOMES

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CALIFORNIA STATE LIBRARY



From a painting by John Gamble *Santa Barbara, California*

BLUE LUPINES, OJAI V-ALLEY

THE BEAUTY OF SOUTHERN CALIFORNIA CAN BE RESTORED WHEN ARCHITECTURE IS BEAUTIFUL AND LARGE ESTATES PRESERVE THE FIELDS OF FLOWERS

No. 86, Vol. IX **FEBRUARY, 1927** **25 Cents**

CALIFORNIA'S HOME AND GARDEN MAGAZINE

MARSHALL LAIRD

Wishes to announce the arrival, within a few weeks, of some unusual antiques purchased during a recent trip through Europe.

The collection includes a fine assortment of Alpujarra rugs, rare fabrics, furniture and many interesting pieces of Talavera, Majolica and terra cotta.

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PUBLISHER'S NOTE

To present some notable achievement accomplished on The Coast, in the State or in the Southland of California—its art, its architecture and its joyous life in garden, patio—on its desert or in its mountains, is the Purpose of each issue of CALIFORNIA SOUTHLAND

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SOUTHLAND CALENDAR

Announcements of exhibitions, concerts, club entertainments, college events, lectures, dramatic productions, etc., for the calendar pages are free of charge and should be mailed to Ellen Leech, Associate Editor, 344 South El Molino Avenue, Pasadena, at least ten days previous to date of issue, the 10th. CALIFORNIA SOUTHLAND is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.

Entered as second class matter, July 28, 1919, at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB, PASADENA:
The program for February includes: Monday afternoon Bridge parties throughout the month, with the Bridge luncheon, the seventh, and the evening Bridge party, the eleventh.
Sunday evening programs for the month are: Feb. 6, the "Dutch Twins," Miss Constance and Miss Peronne Arntzenius, will give, in costume, a talk on Holland, illustrated by lantern slides and followed by Dutch folk songs and peasant dances. Feb. 11, the Norfleet Trio (violin, 'cello and piano), whose unusually fine playing is well known both here and in the east, will present an evening of chamber music. Feb. 20, "The Mystery of Mexico, and the Ancient Civilization of the Mayas," by Captain Dudley S. Corlett, whose play "Amber" has recently been presented at the Community Playhouse. Feb. 27, musical recital by Homer Grunn, well-known composer and pianist, and Chief Yowlache, whose remarkable voice has won such wide recognition. The Chief will be in Indian costume.

ANNANDALE GOLF CLUB, PASADENA:
February 3, Musicale by the Joseph Rosenfeld Orchestra.
A Washington's Birthday Dinner Dance, special favors and decorations.
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.

FLINTRIDGE COUNTRY CLUB:
February 12, Dinner Dance, Valentine decorations and favors.
February 25, Bridge Day, the usual monthly function.
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p.m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11.30 to 2 p.m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal.
Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon is served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

ENCINO COUNTRY CLUB, VAN NUYS:
Buffet dinner dances every Wednesday evening.
Ladies Golf Thursday mornings.
Thursday a special luncheon is served, followed by bridge. Afternoon Tea 4:30.
Luncheon and dinner served every day. Special luncheons, dinners, teas and bridge parties may be arranged for as desired.

PASADENA GOLF CLUB:
Wednesday is Ladies' Day, with cards and mah jongg from two to four-thirty, when tea is served.
Dinner is served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service prevails throughout the week.

PASADENA ATHLETIC AND COUNTRY CLUB:
Ladies' bridge teas every Wednesday afternoon.
Open house with special family dinner every Thursday evening.
Dinner dances each Friday evening.
Dinner concert each Sunday evening in the main dining room.
Dance music is played each night in the main dining room except on Sunday and Monday evenings.
Luncheon is served every day for ladies in the ladies' dining room and for men in the main dining room and in the men's grill.
Tables for cards are always available either in the ladies' lounge or in the games room.

NEWPORT HARBOR YACHT CLUB:
The annual election of officers and directors resulted as follows: B. H. Cass, Commodore; George E. Vibert, Vice-Commodore; William H. Burnham, Jr., Rear Commodore; Leon S. Heseman, Sec'y-Treas.; Board of Directors, W. K. Murphy, W. M. Cummings, John E. Jardine, and William Evans.

Art

THE LOS ANGELES MUSEUM, Exposition Park, Transient Exhibitions for February:

Gallery A — Exhibition of Architecture and Allied Arts by the Southern California Chapter of the National Institute of Architects, Opened, January 14th.
Gallery C — Modern French Pictures from the William Preston Harrison collection.
Gallery D — Paintings by MacDonald Wright and Morgan Russell.
Gallery E — National Exhibition under the auspices of the California Miniature Society.

DOWNSTAIRS

Print Room 1 — Etchings by Donald Shaw MacLaughlan.
Print Room 2 — Gordon Craig Woodblocks.
Print Room 3 — J Duncan Gleason Drawings and Paintings.

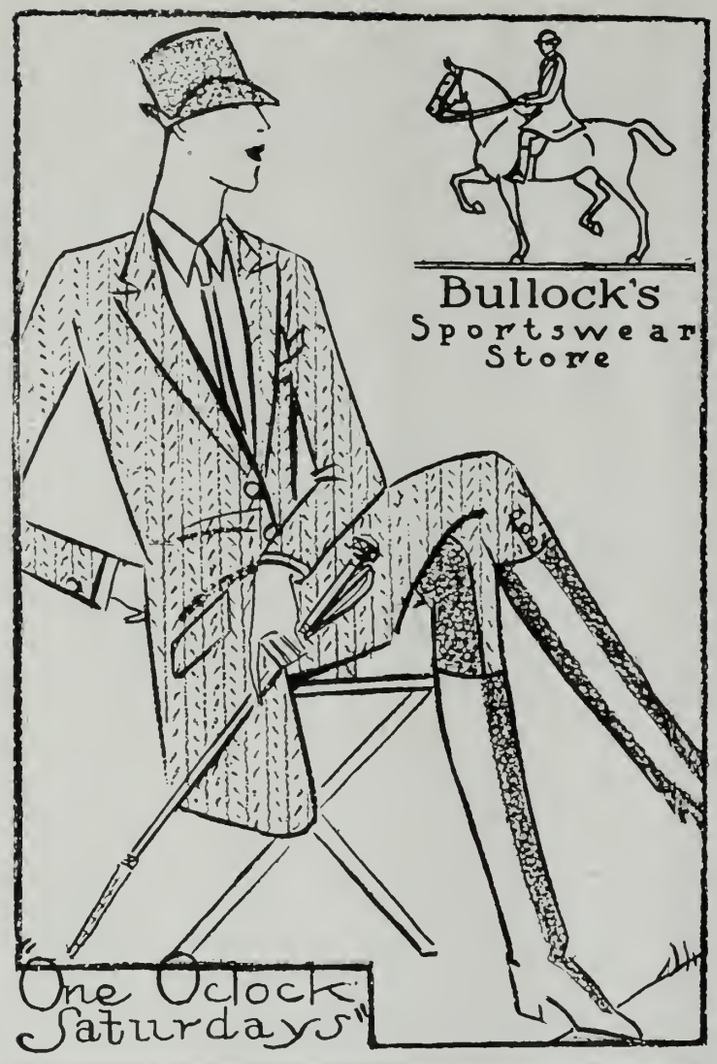
PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena, are giving the entire galleries to an exhibition of the work of Pasadena artists, painters, sculptors and etchers, throughout the month, opening with a reception the evening of the third.

AINSLEE GALLERIES, Barker Bros., following the recently inaugurated policy of holding one-man shows through an entire month, will hang the canvases of Maynard Dixon through February. A general exhibition will fill the smaller display room, while as usual the large first gallery will be given to the work of California artists.

CANNELL AND CHAFFIN, Inc., 720 West Seventh Street, Los Angeles, are showing the recent paintings of William Ritschel, February 14 to 26. In the Print Rooms, etchings by George Elbert Burr, 1st to 14th, and etchings by John Taylor Arms, 14th to 26th.

KIEVITS GALLERY, Vista del Arroyo Hotel, Pasadena, shows a choice collection of etchings and paintings, the latter including the work of Dutch and Italian artists. The gallery is open in the evening.

LAGUNA BEACH ART GALLERY has arranged an interesting exhibition for the month.





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THE GRACE NICHOLSON GALLERIES at Pasadena will show during the month oil paintings by Aaron E. Kilpatrick; California landscapes by Antoinette deForest Merwin; The O'Brien Galleries of Chicago will show twenty oil paintings by Arthur Spear, Lawrence Mazzanovich and Ettore Caser; The Ehrich Galleries of Chicago will exhibit a collection of Old Masters. Ali Kuli Khan, N. D., head of the Persian Art Centre, of New York, is bringing his entire private collection, which is one of the finest in America, also all the rare specimens of Manuscripts, Miniatures, Lacquers, Silver, Book-bindings, Early Textiles and Rugs shown at the Sesqui-Centennial Exhibit at Philadelphia, and rare antique rugs from the Persian Art Centre. Dr. Khan was formerly Persian Representative at Washington for many years, and before returning to America Grand Master of the Court of H. I. H. Crown Prince Regent, of Persia.

CALIFORNIA SOCIETY OF MINIATURE PAINTERS hold the tenth annual and first national exhibition at the Los Angeles Museum during February. The California miniature painters who exhibit in New York and Philadelphia are welcomed as among the best. One of these painters, Mrs. Clare Shepard Shisler of Pasadena, won the Medal of Honor last November in the exhibition of the Pennsylvania Society. Mrs. Clara Gunnison Force, also of Pasadena, won Honorable Mention in an exhibition of the California Art Club recently. Miss Mary Coleman Allen and Miss Alice E. Ludovici have a National reputation and are exhibiting.



THE SYMBOL USED BY CHARLES M. RUSSELL IN SIGNING HIS WORK.

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Dinner Dance Every Saturday Night.

SOUTHLAND CALENDAR

Announcements of exhibitions, concerts, club entertainments, college events, lectures, dramatic productions, etc., for the calendar pages are free of charge and should be mailed to Ellen Leech, Associate Editor, 544 South El Molino Avenue, Pasadena, at least ten days previous to date of issue, the fifth. CALIFORNIA SOUTHLAND *is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919, at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB, PASADENA:
The program for February includes: Monday afternoon Bridge parties throughout the month, with the Bridge luncheon, the seventh, and the evening Bridge party, the eleventh.
Sunday evening programs for the month are: Feb. 6, the "Dutch Twins," Miss Constance and Miss Peronne Arntzenius, will give, in costume, a talk on Holland, illustrated by lantern slides and followed by Dutch folk songs and peasant dances. Feb. 11, the Norfleet Trio (violin, 'cello and piano), whose unusually fine playing is well known both here and in the east, will present an evening of chamber music. Feb. 20, "The Mystery of Mexico, and the Ancient Civilization of the Mayas," by Captain Dudley S. Corlett, whose play "Amber" has recently been presented at the Community Playhouse. Feb. 27, musical recital by Homer Grunn, well-known composer and pianist, and Chief Yowlache, whose remarkable voice has won such wide recognition. The Chief will be in Indian costume.

ANNANDALE GOLF CLUB, PASADENA:
February 3, Musicale by the Joseph Rosenfeld Orchestra.
A Washington's Birthday Dinner Dance, special favors and decorations.
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.

FLINTRIDGE COUNTRY CLUB:
February 12, Dinner Dance, Valentine decorations and favors.
February 25, Bridge Day, the usual monthly function.
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p.m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11.30 to 2 p.m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal.
Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon is served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

ENCINO COUNTRY CLUB, VAN NUYS:
Buffet dinner dances every Wednesday evening.
Ladies Golf Thursday mornings.
Thursday a special luncheon is served, followed by bridge. Afternoon Tea 4:30.
Luncheon and dinner served every day.
Special luncheons, dinners, teas and bridge parties may be arranged for as desired.

PASADENA GOLF CLUB:
Wednesday is Ladies' Day, with cards and mah jongg from two to four-thirty, when tea is served.
Dinner is served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service prevails throughout the week.

PASADENA ATHLETIC AND COUNTRY CLUB:
Ladies' bridge teas every Wednesday afternoon.
Open house with special family dinner every Thursday evening.
Dinner dances each Friday evening.
Dinner concert each Sunday evening in the main dining room.
Dance music is played each night in the main dining room except on Sunday and Monday evenings.
Luncheon is served every day for ladies in the ladies' dining room and for men in the main dining room and in the men's grill.
Tables for cards are always available either in the ladies' lounge or in the games room.

NEWPORT HARBOR YACHT CLUB:
The annual election of officers and directors resulted as follows: B. H. Cass, Commodore; George E. Vibert, Vice-Commodore; William H. Burnham, Jr., Rear Commodore; Leon S. Heseman, Sec'y-Treas.; Board of Directors, W. K. Murphy, W. M. Cummings, John E. Jardine, and William Evans.





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Art

THE LOS ANGELES MUSEUM, Exposition Park, Transient Exhibitions for February:
Gallery A—Exhibition of Architecture and Allied Arts by the Southern California Chapter of the National Institute of Architects. Opened, January 14th.
Gallery C—Modern French Pictures from the William Preston Harrison collection.
Gallery D—Paintings by MacDonald Wright and Morgan Russell.
Gallery E—National Exhibition under the auspices of the California Miniature Society.
DOWNSTAIRS
Print Room 1—Etchings by Donald Shaw MacLaughlan.
Print Room 2—Gordon Craig Woodblocks.
Print Room 3—J Duncan Gleason Drawings and Paintings.

PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena, are giving the entire galleries to an exhibition of the work of Pasadena artists, painters, sculptors and etchers, throughout the month, opening with a reception the evening of the third.

AINSLEE GALLERIES, Barker Bros., following the recently inaugurated policy of holding one-man shows through an entire month, will hang the canvases of Maynard Dixon through February. A general exhibition will fill the smaller display room, while as usual the large first gallery will be given to the work of California artists.

CANNELL AND CHAFFIN, Inc., 720 West Seventh Street, Los Angeles, are showing the recent paintings of William Ritschel, February 14 to 26. In the Print Rooms, etchings by George Elbert Burr, 1st to 14th, and etchings by John Taylor Arms, 14th to 26th.

KIEVITS GALLERY, Vista del Arroyo Hotel, Pasadena, shows a choice collection of etchings and paintings, the latter including the work of Dutch and Italian artists. The gallery is open in the evening.

LAGUNA BEACH ART GALLERY has arranged an interesting exhibition for the month.

THE GRACE NICHOLSON GALLERIES at Pasadena will show during the month oil paintings by Aaron E. Kilpatrick; California landscapes by Antoinette deForest Merwin; The O'Brien Galleries of Chicago will show twenty oil paintings by Arthur Spear, Lawrence Mazzanovich and Ettore Caser; The Ehrich Galleries of Chicago will exhibit a collection of Old Masters. Ali Kuli Khan, N. D., head of the Persian Art Centre, of New York, is bringing his entire private collection, which is one of the finest in America, also all the rare specimens of Manuscripts, Miniatures, Lacquers, Silver, Book-bindings, Early Textiles and Rugs shown at the Sesqui-Centennial Exhibit at Philadelphia, and rare antique rugs from the Persian Art Centre. Dr. Khan was formerly Persian Representative at Washington for many years, and before returning to America Grand Master of the Court of H. I. H. Crown Prince Regent, of Persia.

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THE ZOLLNER QUARTET is giving the annual series of chamber music concerts in the Music room of the Los Angeles Biltmore, the February date being the 28th.

MARJORIE DODGE, Los Angeles soprano, will give the third and last "Matinee of Song," at The Playhouse, Los Angeles, Sunday afternoon, February 27, at three o'clock.

WOMAN'S SYMPHONY ORCHESTRA, Henry Schoenefeld, director, will give the first concert of the season at the Philharmonic Auditorium, February 9. Louis Courcil, baritone, is the soloist.

MAY MacDONALD HOPE will appear in a piano and song recital the 23rd at the Beaux Arts Auditorium, Eighth and Beacon, Los Angeles.

THE TUESDAY MUSICALE of Pasadena meets the first Tuesday in the month at the Recital Hall of the Community Playhouse, at 2:00 p.m. The programs are always of the highest order.

LOS ANGELES CONSERVATORY OF MUSIC AND ART opened the Pasadena branch with a reception and program last month at 295 So. Los Robles Avenue. C. Purves Smith is in charge of the Pasadena branch.

REDLANDS COMMUNITY MUSIC ASSOCIATION is continuing the fine programs heretofore offered. Elly Ney will play for the association the 11th inst. No admission is charged for these concerts but a collection is taken, as that, with the membership dues, allows the association to provide good music for the community with small expense to the hearers.

THE AMPHION CLUB, San Diego, presents in the resident artists' course Mrs. L. L. Rowan, and Harold Hodge, singers, in February.

BAY CITIES MUSICAL ASSOCIATION, Mrs. Joseph Zuckerman, president, in the series of eight Children's Friday afternoon concerts at the Santa Monica Municipal Auditorium, present Calmon Luboviski, February 4th.

PUBLIC LIBRARY of Los Angeles sponsors two concerts, one this month and one next, by Ilya Bronson's String Quartet in the Lecture and Exhibit Room. The expense will be borne by the Library of Congress under the Elizabeth Sprague Coolidge Foundation.

Announcements

PASADENA COMMUNITY PLAYERS offer the following programs during the month: The Lady of Belmont by St. John Irvine, February 10 to 19, and Angel in the House, by Eden Philpots and Patrick Hastings, February 24 to March 5.
A new production will open every other Thursday evening and will run for nine nights, (8:15) and two matinees, (2:30). Matinees on Saturdays.
"The Workshop Productions" will be given February 5 and 12, at 8:15, in the Recital Hall of the Playhouse.

THE PASADENA LECTURE COURSE on Current Topics given for the past seven seasons is continued. The lectures are held at the California Institute of Technology in Culbertson Hall, corner of Wilson Ave. and California Street, on Mondays at 4:15 p. m. The object of the lectures remains the same, to encourage the intelligent discussion of public affairs. The current lectures are: February 7—Robert A. Millikan, California Institute of Technology: "Evolution in Science and in Religion."
February 14—Hugh Walpole, novelist and literary critic: "The Victorian and Modern Novel Contrasted."
February 21—Sir George Paish, financial expert: "Can America Maintain Her Position as World Banker and Trader?"
March 7—Louis K. Anspacher, dramatist and lecturer: "The Moh and the Movies."
March 14—William Allen White, editor of the "Emporia Gazette": (Suhject to be Announced).
March 21—Yamato Ichihashi, Stanford University: "Recent Developments in American-Japanese Relations."
March 28—Upton Close, orientalist: "The End of the White Man's World."
April 4—Philip Guedalla, author of "The Second Empire": "The Present Industrial Situation in England."
Note that the lectures will be held this season on Monday, instead of Tuesday as in preceding years.

THE PASADENA PUBLIC LIBRARY issues a general invitation to five Book Talks to be given by Helen E. Haines. The Subject and date for the current month is Thursday evening, February 17: "American Backgrounds, with Figures."

ALINE BARRETT GREENWOOD gives her current reviews at the Shakespeare Clubhouse, Pasadena, the third Wednesday at 11 a. m., February 16.

"THE MIRACLE," stupendous pageant of beauty and interest is presented throughout the month at the Shrine Auditorium, Los Angeles. Good seats are available in all sections, due to the great size of the Auditorium, and the management assures patrons of every available advantage.

THE FIFTH ANNUAL RAMONA PAGEANT will be given in Hemet, California, three week ends. This outdoor play will be given at three o'clock April 23-24; April 30-May 1; May 7-8. Directed by Garnet Holme, Pageant Master of the U. S. National Forests.



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Mills College Notes

THE PRESIDENT of the East Bay Physical Education and Recreation Association, Miss Rosalind Cassidy, chairman of the Hygiene and Physical Education at Mills College has just perfected arrangements for two courses in Clog Dancing to be given for one week from February 14 to 18 inclusive in the Girls' Gymnasium of the Technical High School in Oakland.

EXHIBITION OF ETCHINGS AT MILLS COLLEGE: According to an announcement by Roi Partridge, Director of the Mills College Art Gallery, a new exhibition of etchings was shown in the print room of the gallery, during January. The etchings displayed come from the Print Makers Society of California.

Occidental College

REGISTRATION for the second semester opens February at Occidental College, February 7 being first day of the Spring season. During the vacation week just preceding the formal classes, Student Volunteers will hold a house party and conference at Balboa Beach. February 8 Elinor Marlo, contralto; Axel Simonsen, 'cellist and Winifred Hooke, pianist, will give a recital as second in the Occidental Music and Lecture Course Series.

Orr Hall freshmen girls will entertain college friends with a formal dance February 11; all the college sororities will act as hostesses at a dancing party at the Hotel Huntington in Pasadena, February 12, and smaller Valentine parties will be held during the week.

The Junior Prom will be held in the gymnasium on the eve of the Week of Prayer for Colleges, set for February 21 to 25. Washington's birthday will be observed by vacation. The Beta Phi Sorority house will be opened February 25 for a bridge-tea to which all sorority and club girls are invited.

"He and She" will be given by the Occidental Players, a newly organized dramatic group, in Alumni Hall on March 3.

Pomona College and Claremont Calendar

ALTHOUGH a short month, February will be featured by six lectures, three music recitals, two plays and several other special events at Pomona College in Claremont.

The last registration day for the second semester will be February 1, second semester classes beginning Wednesday morning, Fbruary 2. On Thursday evening, February 3, at 7:30, the Frank P. Brackett Observatory will be open to visitors and the first lecture of a series on "American Ideals" will be given by Prof. Ralph Barton Perry at 7:30 in Holmes Hall. Professor Perry is Harvard Exchange professor at Pomona College this year. His complete series are announced as follows: Thursday, February 3, "A Puritan: A Moral Athlete"; Thursday, February 10, "The Good Reasons for Democracy"; Thursday, February 24, "Philosophy and Americanism". These lectures are open to the public without charge.

A public address on "The Miracle" will be given by Victoria Powell, noted actress, in Holmes Hall at 8 p. m., Friday, Feb. 4.

Pomona College Music Week will be held Feb. 7 to 12 inclusive. Ossip Gabrilowitsch, pianist, and director of the Detroit Symphony Orchestra, will appear in recital at Bridges Hall of Music, Monday evening, February 7, at 8 o'clock. On Friday evening, February 11, at 8 there will be a violin recital by Cecilia Hansen in Bridges Hall of Music. Both of these events are on the Music and Drama course. On Wednesday morning, February 9, at 9:15, Herbert Witherspoon, president of the Musical College at Chicago, will speak in Bridges Hall. Parent-Student Day, Feb. 12, will close Music Week. A special college hour will be held at 11 a. m. with numbers by the Pomona College choir and an address by Judge Charles G. Neeley. Judge Harry Archhald of Pasadena will preside Friends and parents of Pomona College students and graduates are invited to be present on the campus for this day's festivities.

On Monday evening, February 14, at 7:15 in Bridges Hall of Music, Prof. Arthur Babcock of the Pomona College department of music, will appear in recital.

An illustrated lecture on "Korea: Land of Morning Calm" will be given by Dr. Frederick Starr, emeritus professor of anthropology at the University of Chicago, in Holmes Hall, Thursday, Feb. 17, 7:30 p. m.

The annual junior farce, to be given this year on the evenings of February 18 and 19 in Holmes Hall, will be the "Tailor-Made Man." Monday evening, February 21, will be Pomona College and Claremont night at "The Miracle" in Los Angeles.

William Allen White, famous American journalist, will be in residence at Pomona College from March 3 to 10 and will present two public lectures during that time, the dates to be announced later.

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Return to Los Angeles via Oak Grove, 13; Aguanga, 7; Temecula, 20; Elsinore, 18; Perris, 11; Riverside, 18; Los Angeles, 58. (Or, from Elsinore through Temescal Canyon to Corona, 23; Ontario, 18; Pomona, 5; Los Angeles, 33.)

Inland Route

Route 2—To San Diego, 175 miles. Thence north on Fifth street to Laurel, turn right through Balboa Park, leaving north via Park Boulevard to El Cajon avenue, turn right on El Cajon and follow through East San Diego, 6; La Mesa, 5; El Cajon, 4½; Bostonia, 2½; Flinn Springs, 5½; Alpine, 6½; Willows, 2½; Descanso, 3; Hulburd Grove Inn, 1; then reverse of Route 1.

Route 3—To Elsinore via Riverside, 87; (or via Corona and Temescal Canyon, 77); thence to Temecula, 18; turn left 2 miles beyond emecula, at Auto Club sign, and continue through the Pauba (Vail's) ranch to Aguanga, twenty miles from Temecula; Oak Grove, 6½; to Warner Hot Springs, 13. Then reverse of Route 1 from Warner's to Powam Lodge, Santa Ysabel, Pine Hills, etc.

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NO. 86 FEBRUARY, 1927 Vol. IX

CONTENTS

		PAGE
BLUE LUPINES, OJAI VALLEY, CALIFORNIA *(From a painting by John Gamble)*	*Cover Design*	
SOUTHLAND CALENDAR	*Ellen Leech*	4, 5, 6
KEW GARDENS APPROVES OF MANDEVILLE CANYON		9-10
THE PROFESSION OF LANDSCAPE ARCHITECTURE, M. U. S.		11
WITHIN GARDEN GATES	*Ervanna B. Bissell*	12-13
RECENT BOOKS—REVIEWS	*Louise Morgrage*	14
A RESIDENCE BY MYRON HUNT AND H. G. CHAMBERS		15
SOUTHLAND OPINION A PAINTING WORTHY OF THE NOBEL PRIZE FOR PEACE.		16, 17
SPORTS AFIELD AND AFLOAT		18-19
REPAYING YOUR KEEP IN VAUDEVILLE	*Teresa H. Patterson*	20
OLD SPANISH TRUNKS AT SANTA MARIA		21
STRADIVARIAN ELOQUENCE	*Jessica Kate Seneca*	22
THE LOS ANGELES CHAPTER A.I.A.	*Harold O. Sexsmith*	24
THE ARCHITECTURAL CLUB BULLETIN		26
THE INCURABLE OPTIMIST	*Vera Sadicoff-Goldman*	28-29
THE ANNUAL MEETING OF THE ASSISTANCE LEAGUE		30

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CALIFORNIA SOUTHLAND
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KEW GARDENS APPROVES OF MANDEVILLE CANYON

HELPING a city to grow into an organic unit may prove as much fun as it was to fill it full of people. For, just as a great ship must—according to Kipling—first "find itself," so Los Angeles, built overnight, must learn to use its parts and articulate its varied interests.

Conquistadores, sent by the King of Spain, fared up our state from old Sonora. No maps or signposts showed the way. With bold, undaunted spirit they pierced the gloom of history and founded pueblos in the choicest sites, which we now occupy. Upon a similar adventure must the organizers of Los Angeles fare forth to conquer chaos. No plan or map has been prepared for this great, homogeneous growth which calls itself after the original Spanish pueblo, mission and presidio. For over thirty years incoming, prairie-bred people, like a flood, have spread across the low, flat lands and cut the hills or tunneled them. Then, like a spring-time freshet, the great flood attacked the scenic hills and, mounting, tore them as a garment is divided to make an emergency sling or tourniquet.

So rapidly the people took possession that most of them will never know the country as it was when fields of great orange-colored poppies covered our mesas thick enough to be seen far out at sea — and oaks and sycamores lined the canyons for a pleasant shade. So few have walked our mountains enough to say with Francis Fultz, in "Elfin Forest": "I did not understand the use of our thick brush that holds the moisture in our hills, but now the chapparel is very dear to me.'

The first great work of the Los Angeles schools is necessarily to teach the new pupils and their parents nature study on a California basis.

And so, the public-spirited among the leaders of Los Angeles are now uniting to meet conditions, native needs and opportunities. That it must be done wholesale is but the result of the manner of the growth of this great homogeneous metropolis. Thus will the consummation of "all those things into which, if life is to be good, its labors must flower"—rehearsed by Mr. Arthur Bent in his inaugural address last year—draw near more quickly; for this American population is quick to profit by mistakes, and its reaction to a new environment is almost instantaneous. The Hollywood Bowl, the Mission Play, the galleries at Exposition Park, the stores of learning garnered by our State University through nearly a century of study, are already centers upon which we may construct our more beautiful existence; and now, our eagerness to know the land we live in will find answer in the new Botanical Gardens for which the papers have been signed and the "Foundation" established.

It is to be built up around the tropical gardens of the Oakley Estate and will include great stretches of the natural hill country preserved by Mr. Oakley and Mr. Alphonso Bell in Mandeville canyon above Beverly Boulevard and back into the Santa Monica Mountains. Here, indeed, is opportunity to become wise in the flora of California as well as that of other lands. Here will experiments be made leading to new industries and lessons learned that may restore our hills.

Under the leadership of Mr. Arthur Bent, its retiring President, the body of men in the Los Angeles Chamber of Commerce has been most active in this organization of the city, but other groups have accomplished much also. The realtors have passed wise state laws; the engineers and city planners of the whole metropolitan area, have met in monthly, regional conferences, and studied such problems with profit. The architects, organized as an Allied Architects Association, have sacrificed their personal fees to unite in the education of the people and their public servants — so that Los Angeles will no longer have public buildings devoid of architectural beauty as in the past, and the man in the street has come to realize the ethics of a profession once, not so long ago, entirely ignored in this city. Not her aqueduct, not her harbor but the stand the Allied Architects Association has taken for better design in civic buildings — is the one thing which has attracted the eyes of the cultivated world toward this city in this, the beginning of its maturity.



IN MANDEVILLE CANYON, A CALIFORNIA HILL AND WOODLAND IN UNSPOILED BEAUTY.

Not less world-wide in its wisdom is the comprehensive manner in which the Botanical Gardens have been financed and provided with a fund for perpetual maintenance. The experts of the country and of Europe have been consulted: the best financiers have been enlisted. Thirty-five hundred acres of natural park land have been made over to a Botanical Gardens Foundation, consisting of seven directors. The names of the directors are in themselves enough to establish confidence. Mr. Arthur Bent is president of the Board. Mr. Henry O'Melveny, Dr. George D. Clements, Mr. John W. Kemp, Mr. Wm. Hertrich, J. B. Lippincott, Hal A. Lloyd and Mrs. Martha McCan. The names of others appointed are on page ten.

Eight hundred acres of the land are set aside for the botanical gardens. The remainder of the great gift is to be used, as so many modern projects have been financed, by sales that will bring in the funds for the endowment. First the purchase price and the development costs must be met by this income and the remainder for perpetual care and intensive cultivation of plant life in its re'ation to industries and the delights of man in this environment.

The Metropolitan Trust Company has secured the loan of two and a half million to cover immediate taxes, insurance and purchase price: and of this one hundred thousand is to be used for immediate development of The Gardens.

The experts of the world are interested and the faculty of the research department of the State University are on duty to give of their knowledge already acquired.

Dr. Hill, Director of Kew Gardens, near London, came recently to confer with the Californians in this matter. Visiting the gardens

which Mr. Oakley will donate to the Park, Mr. Hill expressed himself as amazed at the tropical vegetation there cultivated. He told us of Kew Gardens and their great value to the Empire though it has but 270 acres, and predicted a great future for—shall we say—The



COCOS PLUMOSA AND OTHER RARE PALMS ON THE J. W. OAKLEY ESTATE

Bent Botanical Gardens? so fortunately crowning the work of the engineer president of the Chamber of Commerce, that inner force now organizing Los Angeles. Kew is a short name easily taken up by the populace and while our name has one more letter, our gardens are larger, as is everything grown in California!

As an example of the value which these gardens will be to California, a British Army officer, coming from India to the Coast, spoke, before the Assistance League, of the camphor tree now but an ornamental shade tree but capable of being made, by proper study and cultivation, an industry supporting many people in California.

As we go to press the following letter is received:

January 26, 1927.

CALIFORNIA SOUTHLAND, Pasadena, California:

The present Board of Trustees of the California Foundation is as follows: Arthur S. Bent, Henry W. O'Melveny, Geo. P. Clements, M. D., H. C. Oakley, John W. Kemp, Wm. Herrich, Martha Nelson McCan, Warren G. Bovard, Patrick DeLacy Mulhall, W. N. Harris (deceased), A. C. Way, Hugh Evans, J. B. Lippincott, J. W. Oakley, D. D. S., Hal A. Lloyd.

The following people will be appointed to the Board of Trustees:



John Treanor, Alphonso Bell, H. O. Davis, Chas. B. Hopper and Arthur H. Braly.

Very truly yours,

Chamber of Commerce
Los Angeles

Signed: GEO. P. CLEMENTS, M. D.,
Manager, Agricultural Department.



THREE PHOTOGRAPHS OF TROPICAL GROWTH ON THE OAKLEY ESTATE TO BE INCORPORATED IN THE BOTANICAL GARDENS OF CALIFORNIA

LANDSCAPE ARCHITECTURE

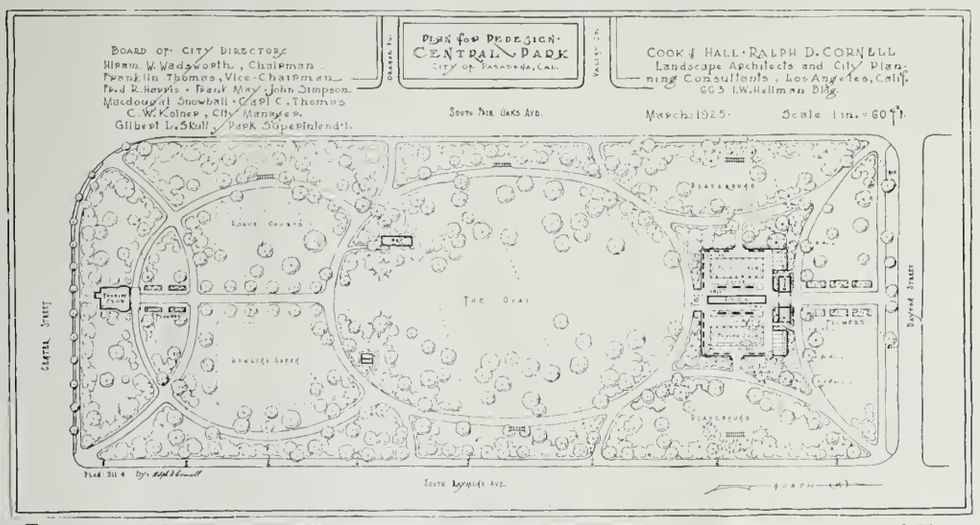
A PROFESSION,

By M. U. SEARES

IN PRESENTING the profession of landscape architecture in its relation to architecture and to the client whether individual or as a community, we can, perhaps, give the best general survey by quoting a few excerpts from the transactions of the American Society of Landscape Architects, founded early in this century and now maintaining chapters at New York, Boston, the Mid-West, Minnesota and, the Pacific Coast. Passing notice of the departments of Landscape Design in our leading centers of learning—Harvard, Columbia, Michigan and Berkeley, for example, and of the society's endowment of a fellowship at the American Academy in Rome, where it is on an equal footing with those of architecture, sculpture and painting, gives a broader view of the relation of this profession to the older arts.

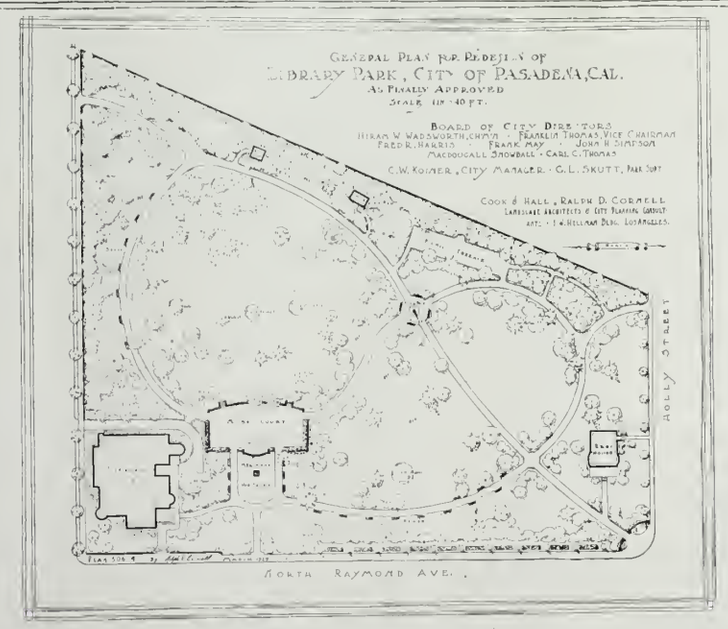


THESE ILLUSTRATIONS SHOW SOME OF PASADENA'S PARKS. MOST FAMOUS OF ALL IS THE NATURAL ARROYO SECO PRESERVED FOR POSTERITY BY THE MISCHE LANDSCAPE PLAN ACCEPTED BY THE CITY YEARS AGO

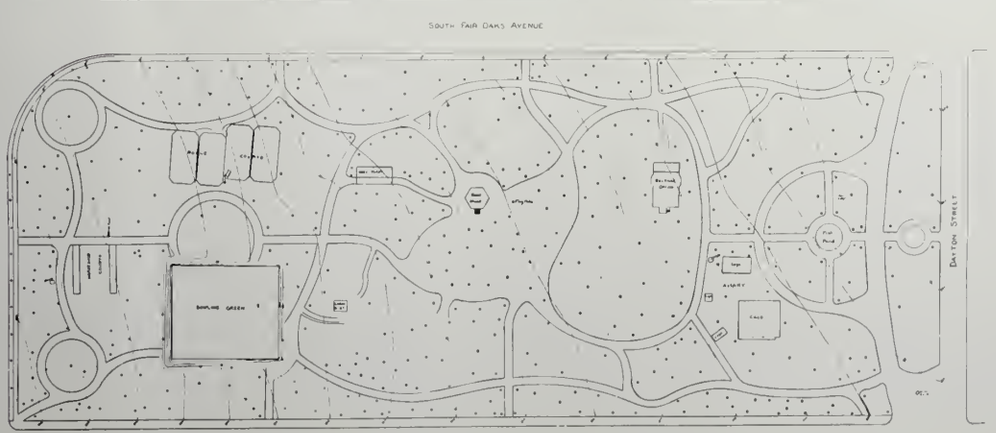


Eager as the voters of California are to have as intelligent administration as is possible from its public servants, they can but approve the action of the A. S. L. A. in its resolution of regret over the repeal of the Tarsney Act in 1913. We quote, therefore, in full:

"Whereas, The provision of the Sundry Civil Bill, repealing the Tarsney Act will result in putting the design and construction of buildings to be erected by the Federal Government in the hands of salaried officials of probably inferior architectural attainments and therefore unlikely to produce buildings of a high order of merit, and Whereas, In consequence, the provision above referred to will be highly detrimental to the character of architectural work to be undertaken by the Federal Government at public expense, and Whereas, A public building should not only be a work of art, but is necessarily the most conspicuous kind of work of art, and in many places the only work of art within reach, and will, therefore, have a continual and far-reaching effect on the taste and education of the people; and it is, therefore, of the highest importance that public buildings should be designed by the best skill available, this being possible only by the employment of those, who, wherever they may be found, are best qualified for the work and, Whereas, While the landscape architects are not primarily concerned in the design and construction of buildings, the setting or surroundings which should form a unit with the buildings come under their charge, and they realize that it is impossible to produce a satisfactory work of which the most conspicuous part is of inferior design; Resolved, That the Society of Landscape Architects hereby expresses profound regret that this action has been taken in the name of an economy which experience has shown to be false: and that it wishes to express its earnest hope that a new law may soon be passed in which the provision of the Tarsney Act may be re-enacted and in some respects bettered."



THE PARKS OF PASADENA NOW BEING REDESIGNED BY EXPERTS IN THE PARK DEPARTMENT AND CALLED IN AS ADVISORS, LEAD IN SOUTHERN CALIFORNIA'S CITY PLANNING. CENTRAL PARK'S ORIGINAL MAP BEFORE IT WAS REDESIGNED



Mrs. Beatrice Farrand, who with Professor Farrand—lately called to the Huntington Library—is spending the season at the Vista del Arroyo, is a charter member of the New York Chapter, A. S. L. A. and speaks very interestingly of the joint exhibitions held by the Society and the American Institute of Architects in the East. Her own notable work in architecture covers and expresses the profession from the designing of extensive private estates, to being consulting landscape gardener for such important spots as the memorial quadrangle at Yale, and supervising landscape architect, Princeton University 1915—and at Vassar since 1925.

In its relation to the government, of the whole country or of cities, counties and states, the A. S. L. A. in its Transactions discusses the subjects of Public Parks such as Yellowstone which its members have assisted Stephen Mather in developing; and Yosemite which was visited by John Charles Olmsted, first president of the A. S. L. A., in 1864, twenty-five years before it was set aside as a National Park. Waterfront development and garden cities, town plans and civic centers, the setting of a mausoleum or a Lincoln Memorial, the surfacing of roads and the Lincoln highway, or the proper development of the whole country; these are the main subjects and problems of a profession which is defined as "the art of fitting land for human habitation and enjoyment."

The standard set by the Society is the safeguard of our republic, which *must* inform itself before it is fitted to vote on public works. "A landscape architect in good professional standing" says this Honorable Society of American men and women, "is one who has artistic ability and thorough technical training for dealing with problems which he undertakes, and whose remuneration is an openly stated compensation received directly from his client for services rendered, and not a commercial profit on material supplied or labor employed."

When we think of the untrained employees of subdividers who are disfiguring the landscape of California in ignorance of its climate and soil shifts, and compare the work of trained landscape architects with it, we find courage to demand that all work done on community landscape (and what is more the property of a community than its view?) shall be done by a landscape architect as defined by the A. S. L. A.

WITHIN GARDEN GATES

By ERVANNA BOWEN BISSELL

EVERYONE knows that a garden should have a plan, either on paper or in the gardener's head. But the ordinary workman cannot follow a blueprint any easier than he can read his employer's mind. Then, too, most amateurs find it hard to draw a plan to scale, and harder still to sketch their garden "visions" in words that fully describe them.

Skill is needed to photograph an idea and print it on another's untrained mind. Perhaps no ruby lamp glows in that dark-room, and the cerebral paper is not sensitized. It is possible also, that the inner light failed to visualize the idea perfectly, so the film is under exposed, or fogged and the hypo too weak to develop it. There's fault in the photography somewhere! Yet to see clearly, and to tell in a clear way what one sees, is a rare gift. So rare, that in gardening, it seems easier to explain one's thought by pictures that give outlines, details, or suggest changes in composition.

An Italian workman was told to bring rocks of unequal size and irregular shape and place them in a curving line beside the walk. His limited English failed to grasp the instructions. What he made was a firm, straight line of square-faced rocks, set stiffly upright like a row of tombstones. As his employer lacked both the language to tell him how, and the strength to show him how to place the rocks, the case seemed hopeless. A picture saved it. A photograph of grouped rocks with rough-angled surfaces, slanting lines, open and closed spaces, carried the idea to his mind. He saw the plan as a whole, then was helped to work it out, little by little, with the aid of one-syllable words and many gestures.

Oh, if some cinema director woud only film "The Romance of a Garden!" Picture her life story; show the heroine's rise from lowly beginnings to famous beauty and prove that even the commonest dirt, if well cultivated, may grow to be the glory of the proudest house. Why, the villainous pests, the heart-breaking failures, the joyous successes would make a four-reel thriller! Who'll do it?

Interest in garden photography is growing. All over the country people are striving to make garden pictures worth photographing. California is catching the spirit. In the past we have neglected form and blending colors for abundant bloom. Now these riots of red and magenta, pink and orange offend our taste. Then, too, we realize that we can grow our "pictures' twelve months in the year and this fact makes us keen to see what lovely creations we can make with our rare material.



ENTRANCE TO FORECOURT AND THE SPANISH HOUSE, WHERE A YOUNG OLIVE TREE BENDS TO WELCOME VISITORS TO THE HOME OF MRS. EDWARD CUNNINGHAM, MONTECITO, CALIF.

Bold straggler in the garden
Hardy mutineer
Springing up regardless
Whether paths are clear,
With coarse gray tails for leafage;
But when it comes to bloom
A host of shining golden spears,
The gorgeous Spanish broom.

CAROLINE HAZARD.

—From Garden Verses.



THE PLASTERED WALLS OF MRS. CUNNINGHAM'S LIVINGROOM ARE A RESTFUL BACKGROUND AND THE VIEWS OF THE GARDEN THROUGH WIDE WINDOWS LOVELIER THAN ANY INDOOR DECORATION



AN IDEAL WRITING-ROOM WITH WINDOWS ON THREE SIDES OPEN TO SUNSHINE AND VIEWS.

But while praising this practice of picture-making, let us add a word of advice, copied from the July BULLETIN, the Garden Club of America's magazine. Mrs. McKnight warns of the faults that can grow from a virtue, and closes her editorial thus: "The perfect garden is *much more* than a picture."

We should like to give this sentence as a mental flashlight to turn onto each pet picture while we ask: "Is it only a picture and nothing more? Is it something lovely to look at, but not to live in? Is it so swept and garnished that we fear to use it? Let's think about it!"

Our climate makes a garden an extension of the house, and with the Spanish type especially, it is a garden almost within house walls. Mrs. Edward Cunningham's home illustrates this delightfully. It is a house and a garden in one! Beside the entrance gate a young olive tree attendant bends in welcome. Around the forecourt, decorative shrubs lean against the walls, like gaily clad retainers of the household giving greeting. Some wear only their liveries of shining green, while others add embroideries of bright berries to match the roof-tiles. But these same warm-toned tiles lay down firm rules for the color scheme. They say: "If you wish us to reign over you, let no pink and purple come near." But who would miss these colors with all the blue, the



A CORNER OF THE FLOWER GARDEN LOOKING DOWN BETWEEN THE YOUNG ORANGE TREES AND WHITE MARGUERITES.

orange and yellow, and the red to choose from?

Cotoneasters are useful shrubs. C. pannosa has long, graceful branches with greenish-gray leaves and clusters of bright red berries in autumn and early winter. C. microphylla and C. horizontalis are spreading in habit, have smaller leaves and paler berries. Closely related are the Pyracanthas, known by their thorny branches and notched leaves. P. lalandii and P. angustifolia have orange red berries.

Two Cestrums which are grown in eastern greenhouses, do well planted out in southern California. C. aurantiacum has pale orange, tubular flowers borne in loose clusters during the winter followed by large white berries. C. nocturnum, called Jamaica jasmine, has sweet scented, creamy yellow blossoms, fragrant at night. Plant it near a bedroom window, and when a lovelorn mockingbird is serenading the moon, you'll dream of lost romance and a Spanish cavalier.

From the east wing of Mrs. Cunningham's house, one steps from the bedroom into the garden, to greet it in all its morning freshness. Across the green lawn the liveoaks spread their branches over the slope to the lower garden. The brick walk, edged with potted plants, leads back to a paved court with inviting seats around it. Here one overlooks the flower garden with its many paths and trimmed hedges. The eye follows the broken lines of roof and house walls, broad, fat chimneys, and wrought-iron grills. What a background for vines! An old Reve d'Or rose offers creamy blossoms through the year, the most dependable climbing rose for this section. The Bignonia venustra drips, like orange rain among glossy leaves, its long chain of tubular flowers through early autumn and winter. The popular Solanum Wendlandii, has large leaves and clusters of ageratum-blue flowers also in summer. The evergreen grapevine (Vitis capensis) has insignificant flowers and small clusters of fruit. But when the sun touches the delicately cut leaves, and casts their shadowed outlines on the white walls, its classical beauty satisfies beyond any gorgeously colored bloom.

There has been searching of family records, old letters and diaries to find the names of flowers grown in Old California gardens. This will be an interesting list to use in studying the planting around Spanish houses.

The fruit of orange trees, even when young, give a dominant note. One expects to find fat yellow calendulas and bronzy yellow wallflowers growing near during the winter months. The annual chrysanthemums with brown and orange markings and the clear-blue "daisies' (Felecia ammeloides) make a pleasing combination.

It is time to think of summer plants and to start the seed in flats now for early bloom. The perennial salvia farinacea from Mexico with long spikes of ageratum-blue looks well back of tall African marigolds. The lower French variety with its mahogany shades is brightened by an edging of blue lobelia. Zinnias are decorative in border or bouquet. They have an old-fashioned air which fits into their surroundings. We confess to liking the pastel shades, pale yellow and cream, light rose and pink, and semi-double flowers. Seeds come in named varieties and colors. Zinnias like rich soil, and a quick transplanting from the flats to garden. The Lilliput strain makes an attractive edging, and does well in pots. For a charming combination fill an old pewter bowl with cream and rose-colored zinnias and branches of "blue spirea" (caryopteris incana).

One of the charms of a Spanish house like Mrs. Cunningham's is the air of hospitality pervading it. A welcoming hall leads into restful rooms where books and music and flowers suggest companionship. And where, through doors and windows opening wide on terrace and lawn, with shade of trees and scent of flowers, one dreams of leisure "to loaf and invite one's soul."



THE EAST WING, WHERE ONE SITS TO SEE THE MOON RISE, OR STEPS OUT TO GREET THE SUN SHINING OVER THE LOWER GARDEN STILL WET WITH DEW.



The little hooded gate from the lower garden opening onto Olive Mill Road, Montecito, California

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

THE ROMANCE OF JAPAN

By James A. B. Scherer.
George H. Doran Company

Even cultured people well acquainted with European history often know next to nothing about the background of the great oriental countries, China and Japan. These will gladly welcome the opportunity of acquiring so easily, reliable information thereupon contained in a book written recently by Dr. Scherer about Japanese history called "The Romance of Japan." While it outlines national progress from the authentic date of 588 A. D. to the present time, its scope is chiefly psychological and interpretative, a contrast indeed to the method of some historians of recording only a succession of battles, murders and sudden deaths, but emphatically not Dr. Scherer's way of presenting the story of a nation. He has a far more distinctive scheme of opening up well directed peep holes as it were, which give the western eye glimpses into the complicated national soul of a people who have a reputation for being most inscrutable.

An author with this conception of an historical work does not stress unduly those melodramatic events invariably connected with all human affairs, but rather gives prominence to more vital factors the essentials of a national existence. In the case of Japan, these are religion and art the influence of which upon Japanese character is shown by Dr. Scherer to be tremendous. He has devoted the larger portion of the book entirely to this aspect of Japanese life, while the closing chapters contain a discussion of international affairs and the Japanese attitude toward the west, valuable to the reader because it represents the opinion of a man who reads and speaks the language. Moreover he is broadminded and altruistic in his views to such an extent that his version must be as near the truth of this baffling situation as it is humanly possible to arrive. In fact this benevolent attitude toward his subject as well as humanity at large gives a certain flavor to the whole work which makes its title "The Romance of Japan," a decidedly fitting one.

THE SUN ALSO RISES

By Ernest Hemingway.
Charles Scribner's Sons

William Rose Benet, usually a reliable guide to good literature included this novel among the limited number of books appealing to him at the Christmas season; and recently Brentano's has listed it with the six best sellers. Yet the prospective reader choosing it for such reasons will surely come to grief, if he anticipates much pleasure from its pages.

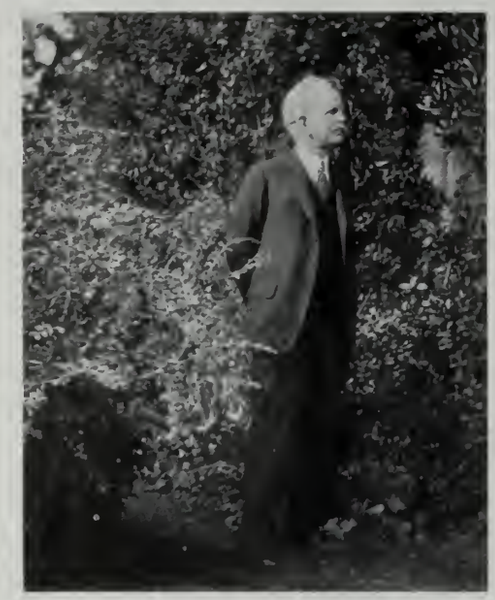
In fact there is scarcely any pleasure to be gained by anyone who follows this apparently realistic description said to be based on truth, of a line of conduct chosen for themselves by a certain group of American expatriates now dwelling in Paris. This long suffering city has endured much through many centuries and therefore will probably survive this invasion of drunken profane degraded loose-living graduates of some of our colleges, members of its literary and artistic colony. Mr. Hemingway has a strong faculty for putting the spark of life into anything he touches with his pen and his brutally sordid style appears well adapted to a most unpleasant subject; still he contrives to arouse the reader's sympathy when he subtly indicates that underneath it all. is human misery endured with stoical indifference and no whimpering.

It is all presented in a manner calculated to make most people squirm with discomfort and disgust. Which means that Mr. Hemingway's conscience can rest easy in one respect; no stern moralist can possibly accuse him of showing up vice or vicious living in an attractive guise capable of leading youth or anybody else astray.

BEYOND THE MILKY WAY

By George Ellery Hale
Charles Scribner's Sons

This is the third in a series of small volumes designed to acquaint the public with the rapid progress in astronomy as it exists today. The first chapter is historical, containing a description of some of the instruments used by ancient peoples in observing the heavens. These range from primitive and crude devices of the Egyptians down to the elaborate apparatus employed by Tycho Brahe just previous to the invention of the telescope; the interest of the text is much increased by numerous illustrations.



THE CAMERA HERE RECORDS AN INFORMAL VIEW OF DR. HALE TAKEN IN A CORNER OF HIS GARDEN IN SOUTH PASADENA. THE GENIAL AUTHOR OF "BEYOND THE MILKY WAY" IS THE HONORARY DIRECTOR OF THE MT. WILSON OBSERVATORY OF THE CARNEGIE INSTITUTION OF WASHINGTON



Photograph by Charles S. Seabolt.
JAMES A. B. SCHERER, AUTHOR OF "THE ROMANCE OF JAPAN." DR. SCHERER IS NOW THE DIRECTOR OF THE SOUTHWEST MUSEUM AT GARVANZA

The remainder of the book is concerned with the advance made in recent years in a domain which is a combination of physics and astronomy, wherein have taken place those spectacular discoveries which have appealed so deeply to the popular mind. The foundation for this research is the successful exploration of both the invisible and visible regions of the spectrum begun by scientists in the last century and continued lately by such men as Nichols and Tear, and Millikan. This knowledge together with the help of new and delicate instruments has enabled men like Pfund and Coblentz, Pettit and Nicholson, Abbot, Michelson and Pease, Seares and Jeans either to measure the radiation of heat and light from the stars or to utilize such measures in drawing conclusions relating to their substance and history. The application of photography to the science of astronomy has made it possible to study the heavens much more effectively. A striking illustration is Hubble's work with the powerful Hooker telescope on Mt. Wilson in detecting Cepheid variable stars in spiral nebulae, a discovery which has led to an estimate of the distance of these objects and to the knowledge that they are very remote systems of stars, resembling our own galactic stellar system.

Dr. Hale seems to have packed the maximum of information into the minimum of space, and in many cases where the subject matter is unduly abstruse for the limited intelligence of the layman, he has most considerately reduced it to concrete terms, at times even picturesque. The book as a whole gives the reader a clearer conception of the devotion to the furtherance of human knowledge shown by a limited group of men who can certainly be influenced not at all by hopes of reward in any worldly sense, but only as it were by love of the sport.

BEFORE THE BOMBARDMENT

By Osbert Sitwell.
George H. Doran Company

In England there are two brothers and a sister, named Sitwell, all writers whose work receives very respectful attention from the British critics. The reason why is clear to the reader of this remarkable piece of fiction by Osbert Sitwell, and furthermore it is plain why these same critics are anticipating so eagerly Mr. Sitwell's conception of America which he is now visiting and presumably regarding with a discriminating eye.

For in "Before the Bombardment," this author exhibits a brilliant mastery of satire that is anything but nice for his victim which hitherto has been the British public. His writing is competent and effective because it reflects the clearly competent and effective thinking of a refined elegant and intelligent cynic, who regards the world with the sardonic humor of a Mephistopheles.

It is this highly amusing and cynical aspect bestowed on human nature that makes the book. There is nothing else; no action; no exciting episodes; no love interest; no youthful and intriguing characters; no plot even, other than certain ironical situations which experts like fate and Sitwells know so well how to devise for tormenting human beings. However, in spite of his very clever analysis of the weaker side of mankind, Mr. Sitwell has not created people that live in the pages of his book, but rather unsubstantial wraiths that move about like indistinct figures in a fog.

TRAVEL AND ADVENTURE IN MANY LANDS

By Cecil Gosling, *E. P. Dutton & Company*

Mr. Gosling had unusually lurid experiences, even for a man born, raised and mostly engaged in the British diplomatic service. Circumstances no doubt helped by his very adventurous temperament sent him off to remote South American countries, where he speedily provided himself with opportunities for satisfying a very lively curiosity in regard to matters that appeal often to wide awake people. Paraguay and Bolivia were two of these countries where he spent considerable time early in this century, and there he learned a mass of strange and unfamiliar facts relating to native tribes, natural history of every sort, and especially what goes on in the vast South American jungle, in the process of acquiring which information he ran risks which he mentions very casually indeed. In fact he had some narrow escapes and the narrowest of all occurred in his last undertaking just previous to the war, when he penetrated the farthest and wildest interiors of Brazil and Bolivia, investigating the rubber industry, a proceeding that nearly ended his career for good and all.

There were also other appointments to different parts of Europe, Central and South America likewise accompanied with interesting experiences, if not quite so spectacular. During the two Matabele wars in South Africa early in the nineties he joined the Bechunaland Border Police and got a taste of military life at a very exciting period. In this connection he mentions the exploits of Major Burnham.



THE RESIDENCE OF WILLIAM S. WAITH, BEVERLY, LOS ANGELES COUNTY, CALIFORNIA.

A CALIFORNIA HOUSE BY MYRON HUNT AND H. C. CHAMBERS

ASKED to name the leading architect of Los Angeles, the Californian student in Philadelphia said promptly, "Myron Hunt." Viewed from many angles of leadership—of organizing ability, of fearlessness and of kindliness, of high repute for integrity and resourcefulness, as well as for creative genius, the firm whose Californian residence is here pictured does a lion's share of our big building.



A house does not have to be "Spanish" in order to be Californian and enclose a patio. Our life, like that of Spain, is spent in and out of doors. Houses are, therefore, near the ground; but there are many of our traditions which lead us to feel at home in a house of wood, with large windows easily shuttered, and with a beautiful entrance porch of Georgian design; for we, too, came in the Mayflower.





TWO INTERIORS AND THE PATIO, WILLIAM S. WAITH HOUSE, BEVERLY.



DETAIL OF DOORWAY, MYRON HUNT AND H. C. CHAMBERS, ARCHITECTS.

SOUTHLAND



Editor's Note: Albert Herter, American painter, was born in New York and studied in Paris. An exhibition of his paintings and of Mrs. Herter's also is now hung in the Ambassador Galleries and will be shown in his studio, Santa Barbara, February Twentieth, 1927.

AT THE Gare de l'Est has just been unveiled the large panel presented to France by the artist Albert Herter, as a memorial to his son Everit, who, volunteered in the first days of the war, served all through it, to fall in June, 1918, at Belleau Wood. I did not see the ceremony of the unveiling—a very impressive one—at which a large crowd listened to speeches by Mr. Herrick, Messieurs Renaudin and de Monzie, and to the Marseillaise by the band of the Fifth regiment—and saw Marechal Joffre decorate Mr. Herter with the cross of a Chevalier of the Legion of Honor; as the curtain fell from the huge picture placed where it will always face the outgoing crowds. I went to the station today, just when the mid-day crowd was pouring through the gate. From the entrance of the great hall, the picture strikes one, set high at the further end. It is of those first soldiers who leave and their people who say goodbye. The long horizontal line of the train, cut by the verticals of the cars, gives a dignified stability to the upper part of the composition, in contrast with the variously moving figures below. I think I was a little disapponted at first in the general greyness of the color, though that is no doubt deliberately used by Mr. Herter (as also by Puvis de Chavannes), in order not to "break the wall." The different groups which make the mass of figures each express simply, without theatricality, the feeling of those who part, of those who must stay. Weeping women who reach for the last kiss, the soldier who kneels to gather two little children into his arms, other children standing bewildered, or who busily arrange a basket of food—so glad to be able to help—and in the centre door, that boy soldier who lifts both arms high, the rifle in one hand crowned with a bunch of flowers which seem to symbolize the young life he is giving so full-heartedly. And so many of those clinging figures give

OPINION



flowers—a touch, that, which shows Mr. Herter knew. I remember a friend of mine, who worked in a night cantine at a little country station, meeting those trains from the front full of wounded and nerve-shattered men. She wrote me: "One of the best things we can give them, the thing they ask for, is flowers."

I had been studying the picture, but happened to look behind me. There stood a man, of an age to have served in the war,—I am sure he had. He was absorbed in the picture, his face absolutely still with emotion, next to him a man and a woman, behind them a queer shabby old man, stubble-bearded and almost toothless. And on those three different faces, and other faces further on, exactly the same look, that still mask of a feeling too intense for expression—faces one might glance at, but not watch.

It was like a glimpse of that mourning heart which France still carries under her gay courage. I went up to the high bridge that crosses close beside the picture, to see the detail. Coming along it was a middle-aged woman—a ticket agent, I fancy, strong and fresh-colored, dressed in black. She did not look at the picture, I am sure though, that she knew every line of it, and as we met, she turned her head away, not willing to meet my eyes then.

It is like no picture made on commission, one is moved by the sincere expression of a real grief. I think Mr. Herter must have been glad when Marechal Joffre pinned the cross on his breast, and he knew the memorial made by him was worth so much to France. But I think the look on those faces would mean still more to him. The war is not really so long ago. There are still so many of this cheerful French people with whom that sorrow rises in the morning, walks close beside all day, and lies down at night. To have said your own grief so that it reaches and joins hands with all those other hidden griefs, that is, I think, to have done a big thing. As one French journalist wrote: "Ce tableau atteint son but."

GRIZEL EASTWICK,

Paris, France, June 9, 1926.

SPORT FILLS THE GOLDEN DAYS AND SILVER NIGHTS—SOMETIMES WITH GOLDEN DOLLARS AND SILVER COIN



The Flintridge Riding Club has sponsored four previous Childrens Horse Shows, each one thoroughly enjoyed by the young entrants and by the friendly and intimately related audience but in none, perhaps, was the applause so unanimous as in the fifth show last month, when circling the ring and making every jump in perfect unison Cameron Leonard on Trinket, and Robert Fullerton III on Strongheart were awarded the first prize in the "Jumping in Pairs" class. This show makes a nice introduction for the Los Angeles National Horse Show at the Ambassador Auditorium, the fifth to twelfth, and as one good horse show deserves another, they grow better and better. The jumping contests in the Los Angeles Show have an added interest through the entrance of officers and men of the United States Cavalry. The Horse Show ball in the Cocoanut Grove at the Ambassador is Society's smile of approbation.

Photograph by Keystone

To the great delight of all enthusiastic fans the Midwick poloists regained the Pacific Coast championship last month in a 10-6 game with Del Monte at Alhambra field. The Midwick stars were in the saddle: Carleton Burke, Ted Miller, Eric Pedley and Elmer Boeseke rode and played with all their well known dash and brilliancy. The game was played on a handicap basis, the Midwick players spotting the Del Monte riders two goals. P. K. Wise, an internationally known poloist, a ten goal man, and Harry East of the Del Monte team an eight goal man, were superbly mounted and played wonderful polo but in this event Midwick was unbeatable.

Eyre Powell Press Service





The Isthmus on Catalina Island, where the great swimming race began was a busy place last month. The $25,000 prize offered drew one hundred and two contestants to enter but only George Young finished. Norman Ross was second and two women, Mrs. Hauser and Miss Stager were taken from the water about two miles off the breakwater.

The outstanding athletic feat of the season was of course the swimming of the Catalina channel, accomplished by George Young, Canadian youth of seventeen, who battled his way through the icy water from the Isthmus to Point Vicente Light, a matter of twenty-eight miles in fifteen hours and forty-seven minutes. Young is here shown with his friend and manager, Henry O'Bryne, Mr. Baxter, owner of the "Greyhound," and a small part of an admiring audience

Eyre Powell Press Service



EARLY DRAMA IN ITS OLDEST FORM AND NEW THEATERS WITH MODERN INNOVATIONS

"Turandot," that delightful Oriental fantasy, based on the old Persian tale of the cruel Princess averse to matrimony who compels her royal suitors to solve three riddles or be beheaded, was one of the successes of a season crowded with interesting productions by the Pasadena Community Players at the Pasadena Community Playhouse.



The stage settings and costumes were exquisite and the stage department followed the rules of the middle ages, even to the extent of an exchange of gossip by a favored actor and his friends in the audience. The illustration shows one of the suitors, who lacking wit will soon lack a head, the same to be added to the wall decorations.

Photographs by A. E. Arnold



The opening of new playhouses ceases to have novelty among so many but when a theater can offer features so unusual as the new Hollywood Playhouse it earns special notice. First the retention of the pepper trees at the entrance presages a most hospitable interior, nor are we disappointed, as the addition of an upstairs patio with glowing gas logs brings a real welcome to the entre act smokers and gossiping visitors.



"Turandot," the cruel prineess, as interpreted by Beatrice Prentice and her favorite slaves, "Adelma" Leslyn MacDonald and "Zelima" Nell Wilson

Each town is proud to aeknowledge a gronp of Community Players who, during the season produce at least two plays, usually a half dozen, nor are they restricted to a seleetion on an amateur basis, but seeure plays from the lists of successful playwrights of today, as is evidenced by the production of "Beyond the Horizon" by the Ontario group of players, during the current season at the Chaffey, Jr. High School. The players are Mrs. H. R. (Dorothy) Stanford, Mrs. S. P. (Alma H.) Worthington, and Eileen MacLaughlin.



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REPAYING YOUR KEEP IN VAUDEVILLE

By THERESA HOMET PATTERSON

IN that charming Civic Center of San Francisco where harmonious architecture frames the green in which fountains play and flowers spill their color, a little child was playing. I wasn't so sure that it was a real child, she didn't seem to belong to any one, any more than joy is the especial property of any one of us. She was a little emissary from the sky, or from the source of the sunbeams, an embodied joy. There in the Venetian-like square where the doves feed in little groups, she toddled into their midst. They had no fear but moved this way and that to keep out of her way. She could run just a little faster than the doves could and when she could make them fly she would stop, throw her curls back and laugh. While she was laughing they would settle again to eat and the game was played over again, and so she moved down the square like a song without words. What a pity it is to grow up, to lose all pleasure in simple things, the beautiful things that lie about us, morning, noontime and evening, and to seek in vain for the thrills of the unnatural and the untrue. That was a picture and a memory. I hope the little child comes back to play every day, but joy will always be there for those who recognize her.

Fortunately some older folks find joy among the birds. A family reunion of quail was held in a Prospect Boulevard garden one day. The mistress locked the back gate so that no one should disturb them. After they had banqueted on all the weed seeds to be found and enjoyed their dust baths they settled under a palm tree for a siesta, where the whole forty-eight had their pictures taken from the window. Their antics and chatter and gentle beauty had furnished a day's amusement, and this particular lady says she can sit in her garden any day and be entertained from morning until night by the birds. She might not choose a rainy day. Just before a rain however is when their number seem multiplied by ten. There will be a line of them waiting their turn at the bath, though why bathe then? The mocking bird is willing to take a shower bath and looks very handsome as he shakes and flutters the white undergarments.

One never fosters pets without more or less pain. The mocker is shot by the gun-loving boy as a Butcher bird. How many innocents have fallen in their name! Then there is the stray cat that must hunt its living; the nervous person who must not be wakened in the morning by the birds, and those who will not give a berry for a song, and thereby hangs a tale,—the tale of Peter.

Two little naked mockers, too injured to move or resent being picked up, lay on the walk under their once happy home in the acacia. The discoverer having three children of her own didn't quite see how she could adopt two such helpless babies as these and called a neighbor to know what could be done. They had reached out too far, looking for the father and mother who never came back with any more berries. Then another baby followed. Only one of the three survived; but this "Peter" could answer the bible question, "who is thy neighbor?"

His bill, soft as cloth, had to be pried open at first to take food; but he was an apt pupil and soon opened his bill at sight of a spoon, until one day when he tasted milk. He almost starved himself for a time in the fear of having that diet forced upon him. A penny's worth of shredded steak and slice of bread was his daily portion. His mistress wakened with a cough, which he always answered and then he simply must have his breakfast, after which she could take another nap. He was allowed to come out of his cage for exercise and enjoyed climbing the ladder made by his mistress's fingers. One day he was left alone all day and he developed such a grouch that he would not even notice his friends when they returned, his feathers were all ruffled up and he looked the part.

The decision was made then that he must be given his liberty. When his throat was seen to undulate and a faint song could be heard there was as great rejoicing as when the baby cuts his first tooth. The little hand-made gentleman singing a song! The cage was taken out of doors and the door opened. Peter walked out, then went back, and so in and out, what was he thinking? Then he raised his wings and flew to a tree. No more little warbles, with a burst of song he tasted freedom and never went into his cage again. He roosted by the window of his mistress, until the heavy wind blew all the covers off his bed, and always answered her cough. The wind he objected to seriously and scolded his friend as if she had made it blow.

On returning one Sunday Peter's mistress found the plants about the bird bath broken and a few tell-tale feathers. It was a lesson not to have anything growing around a ground bird bath, providing a trap rather than a kindness. There was mourning for five days; then Peter returned with a drooping wing, and the rejoicing was as when the prodigal son came home. Peter follows his mistress when she goes to the trolley, two blocks away, with notes of displeasure as if he remembered what happened when she was gone before. On her return his note is very evidently one of pleasure. His mistress is looking forward to the grandchildren but she says there is no telling where some flapper may lead him but she thinks the mulberries will have great weight in deciding the location of a home.

Peter has had one little flirtation. He called such a lonesome troubled call for three days. Then a Miss came. He led her right to the bath to show her the conveniences of the place. He took the center of it, and she the outer part, as it was divided. He seemed to say we may as well begin the way we are to keep it up, and so I will bathe first. She hopped onto a limb and waited until he had finished before taking her bath. But she didn't stay long and Peter must call again. He has been so pampered as an only child and untaught as to the ways of courtship that he may have many a heartache before he learns the way to flatter and woo some lady.

Everyone who is watching birds has something interesting to tell. One has found a Towhee's nest in the rose bush which had incorporated in it a strip of red paper on which was printed "this was not made by a trust." Another had such a lot of fun watching a mother song sparrow trying to get her baby to take a bath. She got in herself but the little fellow only shivered on the margin. Her gentle entreaties did not avail. Finally the mother had to shove him in, and then he had such fun she couldn't get him out. A grocer told me of his large cage with many canaries. When he goes in they all fly and are so frightened, but when his child goes in they all begin to sing.



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ON THE COAST HIGHWAY AT GAVIOTA PASS ON THE WAY TO SANTA MARIA INN.



DETAIL OF THE COURT SANTA MARIA INN, CALIFORNIA. MARGARET CRAIG, PHOTOGRAPHER



THE COURT OF SANTA MARIA INN IS A QUIET, RESTFUL SPOT SURROUNDED BY THE HOTEL ROOMS WITHIN THE WESTERN WING

ONCE upon a time—about one hundred years ago—when the aristocrats of Spain were touring California searching for gold mines, and picking out the choicest spots for their Spanish villas, a cavalcade might some fine day be seen escorting the ladies of a noble house upon a visit to a neighboring estate.

The land was fair to see. Rolling hills led up to higher mountains; wooded canyons opened to wider vistas where the clear waters of some mountain stream spread out to feed the fertile meadows of a tree-embroidered vale.

No purse-blind gringo had arrived to traffic in this beauty as though it were his merchandise: no cruel, iron-hearted steam-shovel had been invented to cut so heartlessly the soft, brown hills which rose as rounded as the breast of Mother Earth to nourish the souls of those who love her.

Gentle and courteous was the converse on the way—and songs arose from the horsemen as they traveled.

To carry her personal belongings each of the ladies had packed the silk, embroidered shawls from over seas and extra high back combs and garments in a cedar box made gay with studded nails and painted patterns. These were strapped on the mules or loaded in the two-wheeled carts that Californians used as their first vehicles in early days.

These boxes of cedar or some light wood, covered with pigskin painted red or green or left a creamy white, were trimmed with brass-headed tacks and stencilled with a fine design in colors carefully selected for a harmony or contrast.

To the port of Monterey came ships from the Philippines and China bringing these boxes as articles of commerce.



THIS PHOTOGRAPH OF A FINE OLD CHEST SHOWS THE CONDITION IN WHICH THEY ARE FOUND BY THE COLLECTOR, MR. FRANK McCOY

Made under the direction of the Spanish merchants or copied by the expert Chinese artists from some old Spanish chest, these little trunks made fine presents from the prosperous don to his pampered family.

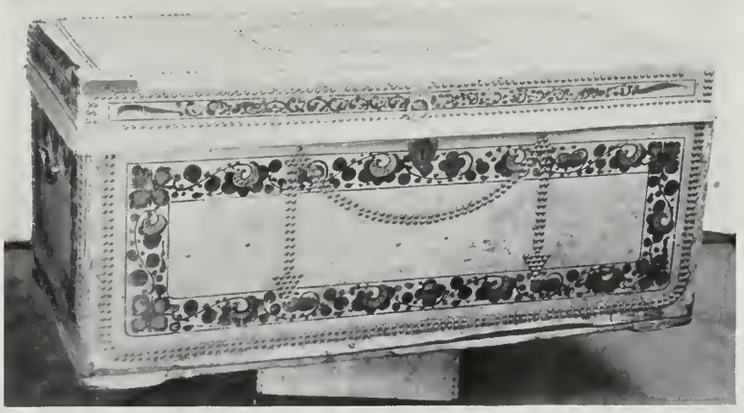
For a century the land lay basking in the sun, while slowly our people crossed the plains in covered wagon or came around The Horn or by the Isthmus train and up the Coast to California. Hidden away in old adobe homes or stored in the attic of a modern house these little relics of a day gone by grew mellow with the years. According to the editor of Antiques, it has been the good fortune of Mr. Frank McCoy of Santa Maria, to bring together a collection of these leather covered boxes and other souvenirs of early California that shows the possibilities of collecting here. Mr. McCoy has searched the interesting country about his Inn at Santa Maria and has his collection there on view adorning the lobby and the halls.

A little red trunk that some dark-eyed senorita used in which to stow away her treasures; a handsome white trunk that belonged to Governor Pio Pico or his predecessors in the days of Spanish and Mexican rule. These trunks, with the plate rails, full of old copper pots and pitchers and the Indian relics Mr. McCoy has collected, make a veritable museum of Californiana unequalled in any other private Coast collection.

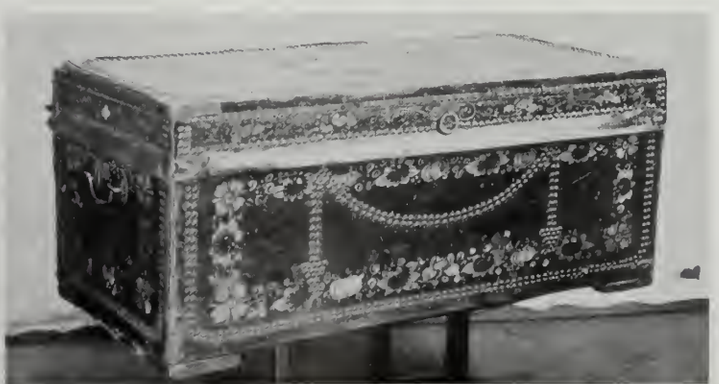
One other box or chest, here used as a wood box for the hospitable hearth is quaintly carved and dates back to early days in Los Angeles. So eager was a quest to obtain a chest like this that a young architect of Santa Maria made a duplicate such as the old artisan might envy. Thus the fame of Santa Maria and its Spanish boxes is enhanced and spread widely abroad.



THE CARVED WOOD BOX IN THE LOBBY OF THE INN.



A BEAUTIFUL CREAMY WHITE LEATHER TRUNK STENCILLED IN RED.



A CHARMING RED TRUNK MADE IN CHINA FOR THE TRADE, 1830



Lady Diana Manners in her original role of The Madonna heads the large cast of over 600 required for presentation of "The Miracle" now being staged at the Shrine Auditorium, Los Angeles.

THE MIRACLE

NORMAN BEL-GEDDES, the young American architect of "The Miracle," one remembers as rather unfairly treated in Pasadena at Carmelita House some two years ago, when he was telling us of his first meeting with Max Reinhardt. The account was fascinating. His voice, sympathetic in quality, continued on a quiet, pleasant level of narration. Then, in a tree nearby, a mocking-bird began his song. And, against those radiant affirmations, how changed, how grey, confused, and weary, had grown the speaker's tones!

The bird's seemed the voice of Life itself, untouched, unspoiled; the human tones what man had made of Life.

One wondered if Norman Bel-Geddes confided afterwards to any notebook: "Speech ruined by bird."

STRADIVARIAN ELOQUENCE

By JESSICA KATE SENECA

ANOTHER ideal accompanist followed Homer Samuels. The delicate white Pierre Luboshutz, apart from the imposed conventional clothes, suggested artist gatherings in Paris. He rustled the music sheets, engaged in altercations with his cuffs in every leisure moment, and gratified too freely a child-like interest in the audience. But with a fine subservience he folded himself away into the music, and became one with it, so that he was lost sight of as a separate individuality, and there seemed upon that platform, of three instruments one player only—the broad-browed Master. Friend and interpreter of the subtle and exquisite Szymanowski, he seemed of every technical possibility of his instrument aware to the extremest limit.

The program opened with Bach's Concerto in A Minor; preceding Szymanowski, Igor Strainsky . . . . Though dogmas fail and decay, and codes of morals change, yet will there be always music to assure us of the Eternal Goodness.

It seemed that some calm, godlike creature played. But one's eyes fell upon a figure in stiff black clothes, with brow wet, and passion-strained face. It cost something in soul and body to produce—this music!

From that heavenliness, chastened, strengthened, we emerged. . . . We were drawn into mists, the spirit's dim desires and fantasies. The music went away into immense distances; grew murmurous from high, far spirit places bending. Fleeting—fleeting its muted messages: fitful joy—bitterness unheld. In the night moonless and with misted stars, we heard the pale processions passing; wanderers returning from paradises unfound, twining still their drooping garlands; in their ears faintly yet upon some far, unreachable shore the beating of an unknown sea. . . . With these infinitely subtle and delicate modernities there came a strange appeasement. Some dim, unspoken want unbelievably and exquisitely comprehended, satisfied.

After God; upon things dreamed;—humanity—in one long, low, deep wail of lamentation—closing Ackron's Hebrew Melody.

Last, tranquilities beyond this earth, nor yet of heaven. . . . Upon ethereal sound quivering into silence, the sharp clapping of hands fell like a brutality. . . . . One wished that with the sweet peace of Gluck's "Melodie," he had left us, and not dropped to Paganini virtuosity and the lower mood of encores. Leaving the house to enjoy its own big furious noise, would he had stolen away, he and his pale fellow and that instrument divine, and not returned to play again, to bow and smile upon us. Smiles—after that soul stress? Obeisances to us, whom he had so blessed, whom we could in no way bless again? Better he had returned no more; but left us with our peace unbroken, our vision undissolved, Kochanski—incompletely beautiful spirit!



Kochanski, Violinist, friend and interpreter of the subtle and exquisite Szymanowski, and versed in every technicality of his eloquent violin.



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SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

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THE JANUARY MEETING

It is pleasant to report that the Better Building Relations Committee have at last launched their organization, and the Chapter can again hear from Mr. Rosenheim on Roberts Rules of Order. At any rate it was good to find at the last meeting that we had time to step aside from the routine for a while to have our imaginations stirred by contact with a brilliant intellect from overseas. It is not common to find philosophy and science coupled with the arts in one personality. It was like a journey back to the great days of the Rennaissance or to the times of the Classic Revival in England when architects were painters, and painters were sculptors, physicists, and philosophers, all in one. The name of Leo Katz, the great Austrian painter, has long been known among us. To have him as our guest for an evening was a great privilege. To agree with all he said was scarcely possible, but to be stirred and inspired, one could not help but be in such a dynamic presence.

His experiences with our "tin cornice architecture" and the interpretations he put upon them were very amusing. But to hear him say that the high spot of his American quest for the germ of new architecture which he expects is soon to be born, was found in Los Angeles, is beyond our earthy intellect to follow. All of us have ridden down block after block of peppermint pink stucco cubicals with groans in spirit and on lips. Little did we dream that here was the end of the rainbow. It looked like a pot of burnt lentils to us. In reality it was a pot of gold. Mr. Katz's words and ideas flowed like a silver stream. We confess willingly that he charmed us. But when we discovered in calmer contemplation that he had told us that the flat-roofed shack of the speculative builder, a thing based not on art but economics, was the embryo from which was to grow our new architecture, we balked and still do.

THE HONOR AWARDS

It is too early to report on the Honor Awards except to say that since the last awards were made there have been a wealth of notable structures completed in all the classes, from dwellings to business buildings. Every classification should be represented. For the sake of any who may be reading this comment who are not familiar with Honor Awards, may it be said that the Southern California Chapter of the American Institute of Architects each year calls in a jury of notable architects from other cities to judge the executed work of the local men. The jury gives certificates of merit for all types of buildings. The owner, architect, and builder are all recognized by the presentation of an appropriate certificate to each. The certificates are coveted documents among the architects and contractors, for they are the sign to all of technical and artistic ability above the average. The owners, too, have found a great satisfaction in the possession of honor awards. They are not only the indication of good judgment in the selection of architect and contractor, but are the sign that the owner possesses a structure high in architectural and economic value.

The executive committee of the Chapter is to be commended for its fine work in devising means of defraying the expenses of this, our best avenue of publicity. The Chapter members who found it possible to contribute to the fund for this purpose are doing a real service to the profession of architecture from which all will benefit.

The Jury this year will be composed of two San Francisco architects, John Galen Howard and Lewis P. Hobart, and Mr. Arthur Loveless of Seattle. The first two named are better known in California. Mr. Loveless is credited with some of the best work in the Northwest, where his good taste and discrimination are greatly respected by his confreres. It is a great privilege for the Chapter to be able to obtain the services of men of such high standing for this arduous task.



DETAIL OF THE PATIO IN THE HOUSE SHOWN ON PAGE 11. MYRON HUNT AND H. C. CHAMBERS

BIOGRAPHICAL INFORMATION
MYRON HUNT

Born in Sunderland, Mass., Feb. 27, 1868.

Father's name—Myron A. Hunt. Born 1836. Died 1893.

Was president Society of American Nurserymen; treasurer Society of American Florists.

Mother's name—Hannah Miller.

Earliest American ancestors—Weymouth, Mass., Hunts—1636.

Myron Hunt was educated at Lake View High School, Chicago, Northwestern University from 1888-1890; Massachusetts Institute of Technology from 1891-1893, and had time for European study in 1893-1894.

He started his professional career in Chicago 1897, and in Los Angeles in 1903.

Married in 1893 at Bridgeton, N. J., to Harriette H. Boardman, who died in 1913—five children, William (deceased); Charles, Harriet, Hubbard, Robert.

Harriette H. Boardman was daughter of Charles H. Boardman, physician of St. Paul.

Married July, 1915, at Coronado, to Virginia Pease, daughter of Lute Pease, Montana and California pioneer, mining man and merchant.

Was Assistant Field Representative, Emergency Fleet Corporation, during the war; Ex-President, Southern California Chapter, American Institute of Architects· First Vice-President Allied Architects Association; member California State Board of Architect (Examining License Board); First Vice-President Board of Trustees, Polytechnic Elementary School.

Clubs: University Club, Los Angeles, Pasadena, Santa Barbara; former directors member, University Club, Chicago; California Club, Los Angeles; Flintridge and San Gabriel Golf Clubs; Overland and Valley Hunt Clubs, Pasadena; B. P. O. E., Pasadena; Bohemian Club, San Francisco; membership in Learned Societies; Fellow, American Institute of Architects. Fraternity: Sigma Chi. Favorite recreation or sports: Golf and sea fishing.

Mr. Hunt's original building operations were largely confined to residences. Among prominent residences erected are the following: Santa Barbara—William H. Alley; Major H. H. Peshine. Los Angeles—Mrs. E. M. Neustadt; Russell Taylor; Jesse L. Lasky. Pasadena—E. M. Taylor; E. F. Robbins; Wm. G. Mather; J. N. Burnes; E. M. Fowler; Dr. Raymond Mixsell; John P. Wilson. The H. E. Huntington residence was designed by the firm of Myron Hunt and Elmer Grey in the year 1908, and since that time Mr. Hunt has completed for Mr. Huntington the famous Huntington Library, which carries the treasures of the Huntington Foundation collection.

The group planning of three California colleges has been made by Mr. Hunt; that for Occidental College, Throop Institute and Pomona College, together with numerous buildings for several of these institutions. Together with his former partner, Mr. Elmer Grey, he built the first of the one-story school houses in Pasadena—the Polytechnic Elementary School. Recently Mr. Hunt has completed the group at the Whittier Union High School. The architectural work for the California Junior Republic has been developed over a course of years under his charge.

A large number of the hotels of California came under his hands. He built the Ambassador, and for years had charge of the Huntington, Maryland and Vista del Arroyo Hotels of Pasadena, together with many others, including the Spanish court and the Spanish Art Gallery at the Mission Inn. The County National Bank of Santa Barbara and the First Congregational church at Riverside are further notable examples of the work of his office, and another group are the Snow Telescope Building on the top of Mount Wilson and the Mount Wilson Observatory Library and Office Building for the Carnegie Institution. The Flintridge Country Club, the Rancho Golf Club and the Elks Club of Pasadena are to be added to the list.

A group of hospitals has been receiving his attention, including the Pasadena General Hospital, Pasadena Dispensary, Pasadena Preventorium, City Hospital of Pasadena, the San Antonio Community Hospital and the Riverside Community Hospital.

A number of modern factories have been constructed through the office, including the recently completed Braun Loft Building, especially designed to house clothing trade operatives; the Magnin Shops of Hollywood, and the Rose Stadium for the Tournament of Roses Association in Pasadena.

THE ARCHITECTURAL EXHIBIT

There is no doubt that, from the standpoint of the hanging committee, an exhibition composed of photographs of uniform size and framing is what the small boy called "the cats meow." At least that is what we feel like saying after having just helped to hang an exhibit of all shapes, sizes, and colors. However, there is a spark of color and liveliness in this year's show which was lacking in the last one. There is also a greater sense of grouping, due to the opportunity of building a composition around a larger rendering or photograph.

Our only recommendation to the Chapter officers for the benefit of future hanging committees, is that all those who complain of the work of the present committee, be asked to serve as the committee next time.

Recalling the work of even the very recent past, it is not difficult to see the advance in design which has taken place in the work shown. There is evident a greater soundness in the disposition of masses and in the saner use of ornamentation. Materials are being used in a more normal fashion and are being accepted for the inherent beauty rather than being forced into places in which, to say the least, they appear uneasy. An example of this acceptance of materials for their own natural beauty is the more general use of cement blocks white washed. It is only within the past three years that there has been any general use of this material in this manner. Yet there are few wall surfaces which give greater play of color and provide a more effective background for planting than this. The best work in the exhibition then, impresses one with this fact, that architects are developing their work in conformity with the natural uses of the materials and are finding that sound architecture is the natural outgrowth of solving the problem on its own merits. The best things shown in the exhibit are those in which the architect has accepted the limitations of the material frankly and conformed his design to it. That is the true Gothic spirit and out of it will come in the next decade undiscovered beauties in form and texture.



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THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

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THE JANUARY MEETING

The January meeting was a notable success. There were about fifty men present to honor the new club officers and to shed alligator tears for the old. The prophecy we made last month came true. All the officers nominated were elected. There was only one ticket. The Los Angeles weather man should use our system. He would hit it right oftener.

Roy Kelley, the noted gasoline station architect, is to be our new president. Roy started right in to oil up the old machine and if every loyal brother will come through when Roy speaks, we will have a fine organization before another year passes. Along with Kelley, the following men were elected: George Hales, vice-president; J. Raymond Wyatt, secretary; H. B. Smith, treasurer. Harold O. Sexsmith was elected to the executive committee to succeed Harold Chambers, whose three-year term expires. All these men are active in the club and have a vision of, and desire to see, greater activity for the membership.

PAUL DU BOSE

Perhaps the most important departure this year will be the appointment of Paul Du Bose as executive secretary of the club. Above all else, the club needs a man who can devote a portion of his time to meeting the members between meetings, keeping records straight, arranging meetings, sending notices, soliciting new members, and last but by no means least, collecting dues. Paul is to do all this and a lot more. We can all make his job a pleasant one if we will receive him warmly with a word of encouragement. His first big job will be to visit every fellow on our active list. If you owe any back dues, which you probably do, pay Paul, even if you must rob Peter to do it. We have a few debts to pay off to give us a clean slate for the new year. Remember Du Bose is helping us without pay. Don't make a door mat of him. He can be reached care of Rapid Blue Print Company.

LOUIS KORN

It is not always the "big brave boys" who rush in to fill the breach. Sometimes it is the fellow whose talents are least suspected who takes hold and does a hard job well. The outgoing president made an appeal at the last meeting for someone who would volunteer to be responsible for a club notice each month in the Pencil Points Magazine. Louis Korn stepped out and said that he would be the goat. Louis has had a lot of experience as a writer and will serve us well we know. So Louis is to write us up each month. After this if you miss the meetings or your Southland Magazine doesn't come because you moved and failed to send in your new address, you can read all about us in Pencil Points.

ARCHITECTURAL EXHIBIT

Of all the phases of our profession, the one which has the most fascinating and universal appeal is sketching. There are a dozen or more men in our club of outstanding ability as architectural renderers, yet we, to say nothing of the public, seldom ever see the work they have produced. It was suggested at the January meeting by Harold Sexsmith, the outgoing president, that we gather together the great quantity of fine work available and exhibit it. He said that it would be easy to secure a gallery at the Museum at Exposition Park. It was the idea to make the subject of the exhibit very general to include drawings by designers in the crafts allied to architecture. All mediums commonly used from etching to oil color should be represented. No doubt the new president will appoint a committee at an early date to get such an exhibition under way.



CITY GATE, MONT ST., MICHEL, BRITTANY. PHOTOGRAPHED BY PAUL EDGAR MURPHY

THE NEW BUILDING ORDINANCE

Club members in good standing may secure the 1927 edition of the Los Angeles building ordinance by calling at the Interstate Educational Association office in the Walter P. Story Building. Don't try to put it over unless your dues are paid up. The price of a paper bound ordinance is $7.00. Sometimes it pays to be a member of the club. Eh what!

NOTICE OF ELECTION

There have been one or two cases in the past year where newly elected members were not notified of their election. Mr. Arthur Clough, whose work as designer with B. B. Bell and Company we all admire, was one of these who was missed. We deplore the unfortunate omission and here and now publicly ask his pardon. If club members know of any others who have been so treated, will they be good enough to inform Mr. Du Bose, care of Rapid Blue Print Company, 818 Santee Street?

VISIT TO THE FURMAN PRINT ROOM

After the business meeting of the club on January 19 the members adjourned to 1748 Sycamore Street, where our kind friend Erwin H. Furman had hung an exhibit of etchings of architectural interest. Mr. Furman's great good taste and his knowledge of the type thing which appeals most to the architect, led him to hang a selection which was full of thrills for all of us. In his portfolios are thousands of beautiful prints from all the great etchers of our day and the past. It must have been a real task to select from such a collection to produce the harmonious group he had laid out for our inspection. The room soon became a buzz of conversation as little groups gathered before the work of this or that man; a good sign that all were enjoying themselves.

During the evening Mr. Furman, who has just returned from the Orient, where he went on a treasure hunt, brought out some most beautiful Chinese rugs, which had been used as hangings around temple columns. Some of them were centuries old. The sacred precincts of the age-old places of worship in China are fast becoming sacred no more. Mr. Furman says that the upheaval taking place in China is opening up hitherto unapproachable fields for the art collector. Mr. Furman found these rugs in the hands of a group of Chinese soldiers.



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The clear, fresh springs now feed one of the most beautiful lakes in the Southland. Miles of roads are built. Bridle trails wind through canyons and over hilltops. Two miles of private beach border the Pacific. Water unlimited is flowing through conduits. Fruit trees are planted. About the lake has been developed one of the most sporty and picturesque golf courses in all the West. A field for polo is set aside nearby.

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THE INCURABLE OPTIMIST

By Vera Sadicoff-Goldman, M. D.

"Believe me, if all those endearing young charms,
Which I gaze on so fondly today,
Were to change by tomorrow and fleet in my arms,
Like fairy gifts fading away,
Thou wouldst still be adored, as this moment thou art,
Let thy loveliness fade as it will,
And around the dear ruin each wish of my heart
Would entwine itself verdantly still."

DR. NORMAN WHITE at the piano was singing softly. His voice of unusual resonance and tender sweetness carried to all parts of the little house, pervading it with beauty and charm. Ellen, hearing the old, well loved melody, came and stood beside her husband. Sitting alone in the semi-darkened room, the lamp nearby illumined the head and face of the singer, idealizing it and giving it something of the unreality of stained glass in a church window, or the figure of a saint in a remote niche in a European cathedral.

When Norman sang, Ellen always felt the spirit of prayer, hovering in the room. She gently laid her hand upon his head, thrusting her fingers through his thickly curling hair. Norman turned to his wife at the conclusion of the stanza. "Sing with me, Ellen," he said. And as she complied, the two voices floated out upon the air in perfect and beautiful harmony.

"That is a gallant promise, Norman," Ellen suggested softly at the conclusion of the song, "but probably rarely kept. With the passing of youth and beauty and health, love too often departs. If there were only some way, Norman, in which we could prolong our time of youth."

Dr. Norman shook his head and laughed, "From time immemorial philosophers of all sorts have wished for the same thing and, wishing, have gone in search of youth, hunting the Fountain of Youth in far-off places, and like children looking for the pot of gold at the end of the rainbow, forgot to look nearby, for close at hand, within reach of their groping fingers was the treasure they wanted."

"If we merely reached out, and took for our own, light, air, sun, nutritious, body-building food in moderation, sufficient rest and sleep, and exercised judiciously, life, youth and beauty would all be prolonged. Last night I read of a series of experiments conducted on dogs in which premature old age was induced. One animal was taken from a farm where he roamed at will, getting plenty of fresh air, exercise and one meal a day, and was brought into the city and subjected to the conditions that a great many human beings are living under today. He was fed three large meals a day, kept in an over-heated apartment and given very little exercise and fresh air. Within a few weeks the dog was found to have aged several years in appearance. The animal gained in weight, became drowsy and apathetic and slept a good part of the day. Although given laxative foods, the dog suffered from auto-toxemia (constipation) and from the symptoms of poisoning which accompany this condition. Drugs given him did not relieve this condition. He was then returned to the farm, allowed to run at will in the open air and given one meal a day. Within a month the signs of premature old age had disappeared and he was apparently normal, alert and active as before the experiment.

"It is generally thought that city dogs do not thrive as well as dogs in the country, but careful observation shows that given a light diet, and plenty of exercise in the open air, city dogs are as well as those on ranches. The diet is very important. While the dog does not need great quantities of food, it must have plenty of vitamins, that is, the life giving elements, and mineral salts. The same needs exist in the human being. Vitamins are of various kinds, divided into vitamins A, B, C, and D. Animals, as well as man must have all four in the diet. Left to himself, a dog will eat water cress, greens of various kinds, meat and egg shells, in order to provide himself with the necessary vitamins and mineral salts. In captivity, in feeding these animals, it was found more convenient to supply the vitamins by feeding them a small amount of raw meat and cod liver oil daily. To supply the necessary salts, the animals were fed calcium phosphate.

"In man, the same factors induce old age prematurely. Lack of exercise and fresh air, overheated dwellings and an excessive amount of food, all together, will produce more evidence of old age, than one



THE NEW YORK POLICE HORSE. ONE OF A SERIES BY ARMORY SIMONS, SCULPTOR

or two of the conditions present without the third. That is, the damage caused by an excessive amount of food will frequently be offset by plenty of exercise in the open air. In animals it is necessary to correct all factors before a return to normal can be accomplished. Intestinal auto-toxemia is usually corrected by proper living conditions and habits in animals; in man it is possible to relieve many symptoms of chronic auto-toxemia by a low diet and exercise. Often stomach and intestinal disorders in man are relieved by walking three or four miles a day in the open air, after other methods have failed.'

Ellen glanced at her husband inquiringly. "Does this mean that you approve of reduction diets," she asked. "Not at all," he said. "Clearly, a person markedly overweight should be on a moderate diet under the watchful care of an intelligent physician, but this does not mean the semi-starvation dictated by Dame Fashion for modern woman in order to attain a bean-pole silhouette nor does it mean putting yourself on the extraordinary fad diets that are constantly being created for the same purpose. A human being deprived of the necessary calories daily, deprived of vitamin A, B, C, or D, or deprived of mineral salts, suffers injury to health and vitality as he would from over-eating."

Some people normally are quite slender and still in very good health; in others it is just as normal to be a little heavier. Everyone needs a layer of fat under the skin, which acts as an insulator and assists in maintaining the normal temperature of the body. There is also fat around many of the vital internal organs. When this fatty protective layer is decreased by diet, illness or any other cause, the person suffers. When there is a loss of fat surrounding the kidney a condition known as movable kidney develops, with unpleasant and sometimes serious symptoms. Loss of fat protecting the intestine is often accompanied by lowered vitality and a sagging of the abdominal contents and interference with digestion and absorption of food, further loss of weight and fat, and a vicious circle is established. So, Ellen, because I am preaching against over eating, don't under-eat or forget to balance your diet carefully, in order to supply all the necessary elements for body building and tissue repair, and for the creation of energy for work and play.

"In humans and animals alike, a lack of vitamin A will cause a lessening of growth, changes in the blood which we call anemia wasting, and lowered resistance to infection. Lack of vitamin C causes changes and pains in the joints. Some canned foods, polished rice and overcooked foods are frequently deficient in vitamin value and should be supplemented by other foods when they are used. White flour is not as valuable in its vitamin content as a whole wheat flour. Foods are much better when eaten fresh, rather than canned or preserved, and are better when cooked as short a time as possible or uncooked, as in the case of fruits, or certain vegetables used in salads.

"In the summer when cows are in fresh pasture, milk and milk products, butter and cheese, are much richer in vitamin than in the winter when cows are fed on dry fodder. Sweet butter, that is unsalted butter, is tremendously valuable in the diet because it must be eaten very shortly after being churned to be palatable, and conseequently it suffers no modification or change in its vitamin value through preservation. It is so easy of digestion, so highly nutritive that it is used in various disorders of the stomach with excellent results. I wish, Ellen, that you would add sweet butter to the family menues.

"Cooking often destroys vitamins and vitamin B is often washed away when vegetables are cooked in too much water which is then discarded. Many of the salts are dissolved into the water and thrown out, which could be used by the body. In the Russo-Japanese war Russian soldiers boiled rice, discarded the water in which it was cooked and ate the rice, which at that time formed the principal article of diet for them. Japanese prisoners, whose ration was very limited and poor, asked that this water be given them. The Russian soldiers at that time developed symptoms which were later found to be due to dietary deficiency, as the diet lacked the necessary vitamin. The Japanese prisoners, on the other hand, remained free from these disorders because they had received the vitamins contained in the rice water, which was considered unnecessary, unpalatable and of no value by the Russians."

"What are these salts; in what foods do we get them?" Ellen asked.

(Continued in March Number)



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THE ANNUAL MEETING

The annual meeting of the Assistance League was held Tuesday afternoon, January 25th, in the roof garden tearoom of the Community House.

Mrs. Hancock Banning, President, gave the opening address. She expressed appreciation to the Board of Directors and members for the loyal support which not only made possible accomplishment in all the various departments for 1926, but opened the way for better service to our day nursery children by raising the necessary money to meet Mr. Herman's generous gift for the new building. Mrs. Banning called upon the heads of departments who were present to give reports of the year's work.

Mrs. J. Warren Tatum, Treasurer, in her financial statement pointed out that the League had kept within its working budget. Appreciable amounts have been added to our own charities. Although we have so recently endowed a bed in the Children's Hospital there is almost a thousand dollars in the Tiny Tim Fund for another bed. $50,000 is now in the bank available for the new day nursery.

Mrs. G. Alexander Bobrick, chairman of the Thrift Shop reported that the gross earning of that department amounted to nearly $4,000 for the year. There were donations of clothing from 131 donors. Had the shop been able to supply the demand for used clothing the income might easily have been doubled. A strong appeal was made to assist in increasing the number of donors.

In the absence of Mrs. W. L. McLaine, chairman of the Film Location Bureau, Mrs. Banning read the report of that department, details of which were given in the January issue of the California Southland.

THE GOOD SAMARITAN COMMITTEE

Two years ago with the employment of a trained Social Service worker, the Good Samaritan Department announced to the Community Chest that it was ready to carry its share of the relief work of the city. No very definite policies were set, but needs were met as they arose and gradually policies have been formed and the work more or less crystalized.

During the past year a total of 475 cases was handled by this department, averaging about 40 new cases per month, but because in some instances it has taken weeks and months to work out a solution for a case or to provide the examination or care necessary, the department has handled an average of 90 cases a month, carrying them over from month to month until they could finally be closed. Statistics are dry at best and yet they are necessary if we are to gain any idea of the tremendous amount of work and energy it has taken to assist almost 500 cases, involving more than 1000 individuals—each and every one presenting a different problem, a distinct personal equation.

By far the greater number of cases have been with families; 161 where both parents were in the home, 56 in broken homes, 75 in which there was only one parent. The remainder were with unmarried mothers, single women and single men.

Most of the problems presented were economic—unemployment in the greater number of cases. This has been met by very diligent effort to secure work for those who were able to work. The League is not equipped to maintain an employment department which would require endless office detail—a specially trained office force, as well as someone in the field to contact the employers, and yet the Good Samaritan Department has to its credit for one year a record of 200 positions secured. Many of these were temporary positions, but even so they not only added to the family income, but helped to retain the self-respect and self-reliance of the individuals. In many instances permanent paying positions were secured for the father, and the entire family placed on its feet.

It would be folly to claim that we have found the solution for all the problems presented during the year, but every one in trouble was heard and a sincere effort made to relieve the distress and to assist in every way possible. To do this a total of 1264 interviews were held in the office (not including numberless telephone conversations and countless questions answered) and 550 calls made in the homes; 275 calls made to offices, hospitals, etc. in behalf of cases. This was accomplished with only half time of one case work supervisor, and the full time of but one case visitor.

A budget for this department of $7056 was allowed by the Community Chest. In giving relief it is the policy of the department to get away from the idea of charity by considering the money given as loans, and it is interesting to note that although the budget allowance by the Chest for cash relief was $3360, a total of approximately $5000 was spent. This was made possible for the most part by the loans which were refunded, and several cash donations made directly to the Good Samaritan Department. Over $1900 was added to our budgets by refunds. This is the best proof we can have that we have really helped, as refunds are voluntary and are accepted only when we have reason to believe that the people are in a position to repay us.

We have added to our staff a psychiatric social worker and because of this the character of the work in this department is changing. We are not seeing distress only in terms of food, clothing and shelter, but are going behind that to the personality difficulties or weaknesses that brought about the situation as we find it, and working to correct those.

We are starting this year with plans for a larger committee and more volunteer help to assist our social workers.

Mrs. Wm. G. McAdoo, *Chairman.*

THE DAY NURSERY

Although I am giving a Day Nursery report for the entire year I have been chairman of the Day Nursery Committee only since July. Even though much of our time and attention this year has been turned toward raising money and planning for a new and larger building, the Nursery has carried on from day to day providing excellent care for its charges despite the crowded conditions prevailing. The average number of children cared for during the year was 35 a day. This was done with a staff of four who worked faithfully during the 308 days that the nursery was open in 1926. Since the Nursery is primarily to accommodate the children of working mothers, the hours are from 7 a. m. to 7 p. m. Fortunately, it is not necessary for the majority of mothers to bring or send their children at seven in the morning nor to leave them until seven in the evening, but for those children who spend long hours at the Nursery extra lunches must be provided. An average of 68 meals a day has been served during the year, which is almost two meals a day per child.

Many of the children are not adequately supplied with clothes, so in cases where there is real need extra garments are supplied from the stock of children's clothes which has been so generously donated from time to time, or from the new garments which have been made by the sewing units. A total of 651 garments were distributed. When it is possible instruction in home care is given to the mothers; and the matron reports that, although the majority of the children are sent to the Nursery in good condition, it has still been necessary to give about 250 baths.

During 1926 the Social Welfare Department of the League has made home investigations of all families making application for care for children. These records are very complete and are kept on file in the main office.

As you know, a medical examination is required for all entrants. Dr. Warren F. Clark of Hollywood has very kindly done this routine work for us without charge. Dr. Isaac Hampshur Jones has supervised and directed the general health side of the Nursery, and with his associates and the clinic in connection with the Eye and Ear Hospital has taken care of all the more serious health situations, performing the operations for tonsils and adenoids and correcting vision and ear conditions.

The chairmanship of the Day Nursery Committee which has the direction of this important part of the League's work has been made easy for me by the loyal support and assistance of my committee members. May I take this opportunity of thanking the following members of my committee.

Mrs. E. Avery McCarthy, Mrs. John E. Maurer, Mrs. Wm. Gibbs McAdoo, Mrs. James Reed, Mrs. J. M. Danziger, Mrs. Erwin H. Furman, Mrs. Harcourt Hervey, Mrs. Eugene Hirsch, Mrs. Chester T. Hoag, Miss Elizabeth Kenney, Mrs. J. E. Moore, Mrs. Walter P. Story, Mrs. J. W. Tatum, Mrs. Gurdon Wattles, Mrs. Arthur Wright.

Mrs. Isaac Hampshur Jones, *Chairman.*

THE STAR TEA ROOM
REPORT OF TEA ROOM COMMITTEE

The Executive Committee is officially the Tea Room Committee at the present time, and, in fact, has been since it was put in my hands toward the end of last August.

The late summer months naturally offered many problems. The serving of one meal a day only is generally a losing proposition owing to the large overhead which must be absorbed. The fact, too, that our clientele consists almost entirely of the moving picture people offers another very interesting problem. They all come at once and many are most unusual in their requirements. Each has a special and particular way he or she wishes this or that. Counting calories calls for very many different types of dishes—many of the vegetables, much salad and other foods requiring much time in preparation. However, we now have as large a daily attendance as we can handle and we have a regular attendance of all of the better known stars and smaller satellites in the adjacent studios. These people use the lunch room almost as a club and seem to enjoy it in the same way. They are our principal purchasers in our various departments and in all ways are very nice in their attitude toward the League.

We have staged various successful parties during the last few months. Especially notable was the Christmas party for about 75 children. At that time the Fox Studio, through some of its higher officials, contributed a delightful program for the amusement of the children, as well as later at the Nursery Christmas tree.

We are now upon a very good working basis. We are not expecting to make money on one meal a day, but shall be able to take care of all overhead as long as the present attendance is maintained.

In closing I must add that we have had several good angels whose generosity has made it possible to renew equipment and to remake the kitchen so that it is much more 100% available than at any time before. I speak especially of the work that was done by Mrs. I. J. Muma, and the gifts of Mrs. Isaac-Hampsur Jones for replating silver and buying equipment, as well as of a sum of money collected for equipment by Mrs. Willoughby Rodman.

We are now equipped to give small teas and dinners, in addition to our luncheon.

Respectfully submitted,

Pauline W. Jones.

Mrs. Roy Jones, *Chairman.*



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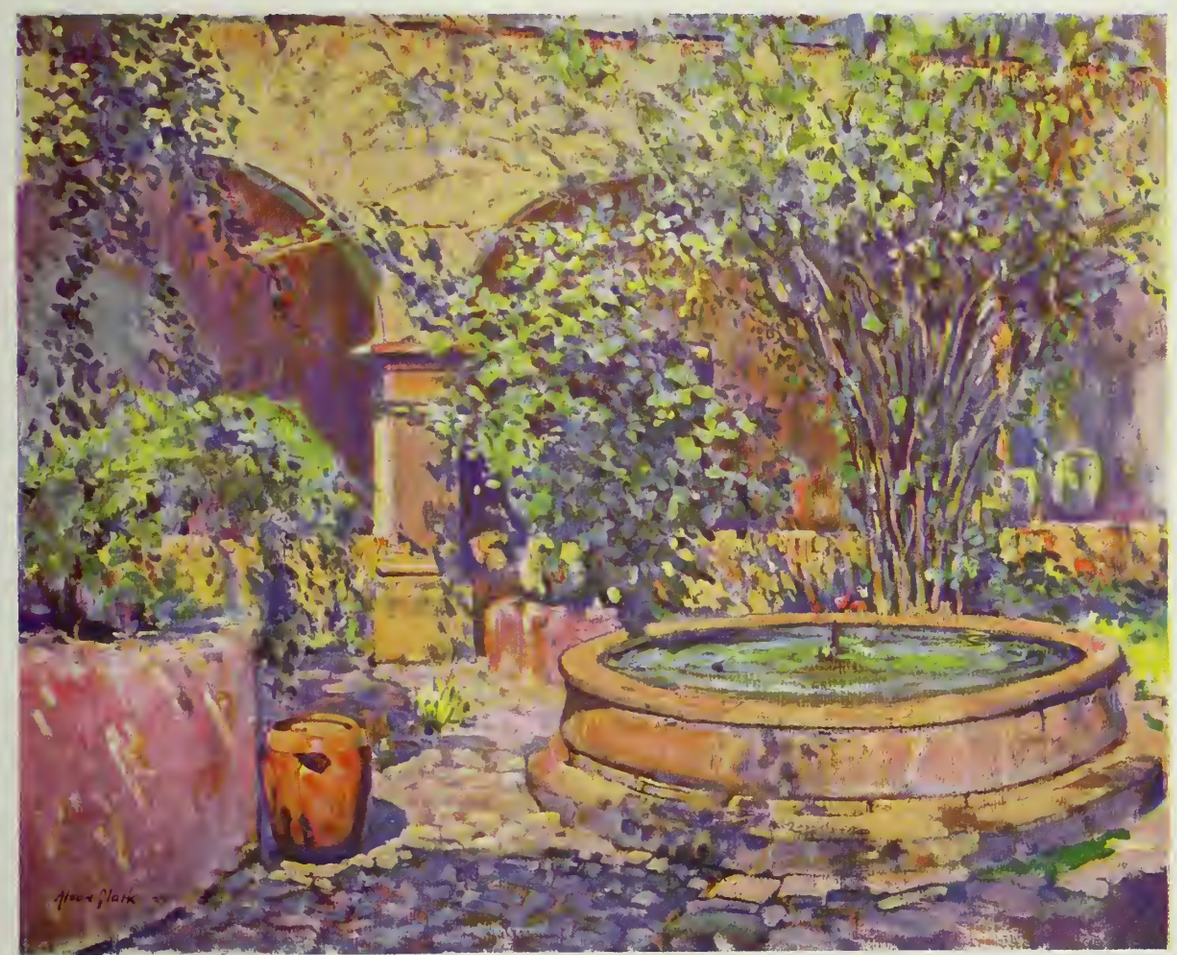
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SOUTHLAND CALENDAR

Announcements of exhibitions, concerts, club entertainments, college events, lectures, dramatic productions, etc., for the calendar pages are free of charge and should be mailed to Ellen Leech, Associate Editor, 544 South El Molino Avenue, Pasadena, at least ten days previous to date of issue, the fifth. CALIFORNIA SOUTHLAND *is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

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Clubs

VALLEY HUNT CLUB, PASADENA:
The program for March includes:
Monday afternoon Bridge parties throughout the month, with the Bridge luncheon, the seventh, and the evening Bridge party, the 24th.
Sunday evening programs for the month are: March 6th, Dr. Gordon Watkins, Professor of Economics at the University of California (Southern Branch), will lecture on "Individualism," an Analysis of the Individual and the Mass. March 13th, Musical recital by Eloise Baylor Martin, well known as a coloratura soprano in opera and concert, and Gladys M. Clark, gifted local violinist. March 20th, "The Great American Desert, Its Romance and Beauty," by Roy Burnham Buttolph. A travelogue illustrated by lantern slides in natural color. March 27th, Mme. Marie Lydia Standish will present "Mediaeval Legends and Story Songs in Poetry and Music" with costumes of the various periods.

ANNANDALE GOLF CLUB, PASADENA:
Musicale by the Joseph Rosenfeld Orchestra, March 17. Dinner Dance, special favors and decorations.
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.

FLINTRIDGE COUNTRY CLUB:
March 17, Dinner Dance, decorations and favors.
March 25, Bridge Day, the usual monthly function.
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p.m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11.30 to 2 p.m. on Saturdays.
Sunday night concerts during month. Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week. Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
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REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon is served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

ENCINO COUNTRY CLUB, VAN NUYS:
Buffet dinner dances every Wednesday evening.
Ladies Golf Thursday mornings.
Thursday a special luncheon is served, followed by bridge. Afternoon Tea 4:30. Luncheon and dinner served every day. Special luncheons, dinners, teas and bridge parties may be arranged for as desired.

PASADENA GOLF CLUB:
Wednesday is Ladies' Day, with cards and mah jongg from two to four-thirty, when tea is served.
Dinner is served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service prevails throughout the week.

PASADENA ATHLETIC AND COUNTRY CLUB:
Ladies' bridge teas every Wednesday afternoon.
Open house with special family dinner every Thursday evening.
Dinner dances each Friday evening.
Dinner concert each Sunday evening in the main dining room.
Dance music is played each night in the main dining room except on Sunday and Monday evenings.
Luncheon is served every day for ladies in the ladies' dining room and for men in the main dining room and in the men's grill.
Tables for cards are always available either in the ladies' lounge or in the games room.

Art

THE LOS ANGELES MUSEUM, Exposition Park, announces the following exhibitions for the month:
The Eighth International Printmakers Exhibition under the auspices of the Printmakers Society of California. The exhibition this year includes prints from Spain, the work of two men from Caledonia, as well as the European countries represented in former years. Thomas Eakin, Valeri de Mari, Preston Harrison Collection Modern French Art.

PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena, announces exhibitions for the current month as follows: One room, as usual, will show the work of the Pasadena Society of Artists. The other rooms will hold exhibitions by Harry B. Wagoner, oil; John Hubbard Rich, oil; David Anthony Tauszky, oil; F. Grayson Sayre, oil; Angel Espay, oil; Frederick Carter, Camera Pictorialist. Also an interesting loan exhibition.

BILTMORE SALON announces the one-man show of the month is by Aaron Kilpatrick, March 7-27. This show includes the most recent work of Mr. Kilpatrick, as a number of the canvases were done during his trip up the Coast and into the High Sierra last Fall.

AINSLEE GALLERIES, Barker Bros., are successfully following their rather recent policy of holding one-man shows through an entire month and will show the work of Colin Campbell Cooper through March. A general exhibition will fill the smaller display room, while the large first gallery, as usual, will be given to the work of California artists.

GRACE NICHOLSON'S Art Galleries, Pasadena: During the month of March, all six of the galleries will be occupied by Art works from the studios of Parish-Watson Co. of New York. This will be the most comprehensive showing of Fine Tapestries, Antique Carpets, Persian and Chinese Antiques ever shown in the West.

CANNELL AND CHAFFIN, Inc., 720 West Seventh Street, Los Angeles, are continuing the wonderfully interesting show of the latest work of William Ritschel, N. A., to March 5. This is the first exhibition in Los Angeles in three years of Mr. Ritschel's paintings. The exhibition of Old Masters by Van Diemen & Co. of New York will also be continued through the 5th. Marian Kavanaugh Wachtel will show from March 14 to 28. In the Print Rooms a collection of etchings by California artists, including Loren Barton, Arthur Millier, Franz Garitz, will be shown to March 12.

THE Spring Exhibition of the West Coast Arts, Inc., will be hung, during March, in the gallery and reception hall

of the Artland Club, in the Fine Arts building on West Seventh St. During the year to date the Club has exhibited in the Southby galleries in Hollywood, the Carmelita galleries in Pasadena and the Public Library in Los Angeles. It has also maintained a permanent exhibition in the Y. M. C. A. on Hope St.

PAINTERS AND SCULPTORS will hold their exhibition at the Los Angeles Museum in April, and artists desiring prospectuses may obtain them through the office of the curator at the Museum.

THE WENZELL STUDIO, 2976 Wilshire Boulevard, Los Angeles, is open to the public for an exhibition of oils, pastels and original wash drawings for illustrations by the late A. B. Wenzell. Mrs. Wenzell is in charge of the studio and all the works shown are from her personal collection.

KIEVITS GALLERY, Vista del Arroyo Hotel, Pasadena, shows a choice collection of etchings and paintings, the latter including the work of Dutch and Italian artists. The gallery is open in the evening.

LAGUNA BEACH ART GALLERY has arranged an interesting exhibition for the month.

AN interesting possibility is the exhibition of a small collection of etchings by Mary N. Moran, the wife of Thomas Moran, and who was the first woman ever elected to membership in the Royal Society of Painters and Etchers of London. Miss Moran has written to the Biltmore Salon in regard to this exhibition and explains that only a few prints are signed by her mother, though after her death Thomas Moran signed many of them with their joint names.

LEO KATZ will exhibit portraits at the Grace Nicholson Galeries, Pasadena, to March 19.

HARRY B. WAGONER, a new resident among the California painters, held a show at the Stendahl Galleries at the Ambassador Hotel during February of Paintings of the California and Arizona desert.

ARTS AND CRAFTS SOCIETY announces a class in costume designing, conducted by Arthur Jules Gagne, opening Mareb 7. A round table talk is scheduled for March 20 in the Artland Clubrooms to discuss future plans of the Society.

CALIFORNIA SOCIETY OF MINIATURE PAINTERS held the tenth annual and first national exhibition at the Los Angeles Museum last month. Awards were made as follows: The first prize went to Elsie Dodge Pattee of New York for "The Black Fan"; the second to Elsie Motz Lowdon of Texas for "Nude"; the Society prize went to L. L. Peabody of Carmel, California, for "The Dutch Peasant"; and Honorable Mention was given Madeline Schiff, New York, for "Dahlias" and "The City"; and to Emma Siboni, Los Angeles, for "Grandmother's Gown." The officers of the Society are: President Laura M. D. Mitchell, First Vice President Ella Shepard Bush, Second Vice President Martha Wheeler Baxter, Secretary Gertrude L. Little, Treasurer Anni Baldaugh.

KATHRYN W. LEIGHTON'S show of her recent Indian paintings at the Biltmore Salon was opened in a particularly interesting way by the attendance of all the Indians whose portraits were hung. They came in full regalia and were delighted to make explanation of their costumes and customs, and while the rooms resounded with the call of the Tom Tom little extracts of the War Dance were given, and one majestic Chief proved the Charleston to be not of African but of Indian origin.

THE CALIFORNIA ART CLUB held an exhibition at the Los Angeles Chamber of Commerce during February as a mark of appreciation to Aline Barnsdale for the magnificent gift of her home on Olive Hill, Hollywood, to the Club as a permanent home.

THOMAS L. HUNT is building a studio home at Laguna Beach and is sketching and painting there when not too engrossed with building plans.

BARSE MILLER is taking a small but interesting collection of his work to Texas for an exhibition.

ARTHUR HAZZARD is still in the East and has recently completed an important commission, the portrait of John W. Weeks, for the War Department at Washington.

MAYNARD DIXON was in Los Angeles last month during his show at the Ainslee Galleries.

JACK WILKINSON SMITH and CLYDE FORSYTHE have been sketching recently at Palm Springs.

Music

PASADENA MUSIC AND ART ASSOCIATION, in the 1927 Artist series, will present Rosa Ponselle, soprano, Thursday evening, March 10, at the Pasadena High School Auditorium.

PERSINGER QUARTET will give the second and third of a series of five concerts this month: March 5th at the Beaux Arts Auditorium, Eighth and Beacon, Los Angeles; March 18th, at the Philharmonic Auditorium, Los Angeles. Louis Persinger is the head of this chamber music organization.

THE PHILHARMONIC ORCHESTRA OF LOS ANGELES, W. A. Clark, Jr., founder, Walter Henry Rothwell, conductor, Mrs. Caroline Smith, business manager, will present the usual symphony concerts throughout the month with three additional concerts scheduled for the second, the sixteenth and the twenty-sixth. The Thursday evenings at 8:30, and Friday afternoons at 2:30, concerts are March 10-11 and March 24-25. The popular Sunday afternoon concerts at 3:00 March 6-20. All the Los Angeles concerts are given at the Philharmonic Auditorium, Fifth and Olive Sts.

ALICE COLEMAN BATCHELDER, pianist, presents the sixth and seventh of the series of eight Coleman Chamber concerts, Sunday afternoons, March 6th and 27th, at four o'clock, at the Community Playhouse, Pasadena. The Persinger String Quartet are the assisting artists on the 6th, the Luboviski String Quartet are the artists on the program of the 27th.

AUDITORIUM ARTIST SERIES, George Leslie Smith, manager, Ruth Gowan, associate, present in the Monday evening series of the month, Alexander Brailowsky, pianist, March 7, and Roland Hayes, March 28, at the Philharmonic Auditorium, Los Angeles.

BEHYMER MIDWINTER SELECTIVE COURSE includes for the month Tito Schipa, the 3rd and 27th; Rachmaninoff, the Russian composer-pianist, the 4th; Rosa Ponselle, soprano of the Metropolitan Opera Company, the 8th; Will Rogers, our great American humorist, the 9th; Johnson and Gordon, interesting colored spiritual singers, the 13th, a matinee; the Cherniavskys, the 29th; and Percy Grainger, the 31st.

WOMAN'S SYMPHONY ORCHESTRA of Los Angeles, Henry Schoenefeld, conductor, will give the second and final concert of the season, Friday evening, April 1st, at the Philharmonic Auditorium. The soloist is Joseph Fogel, pianist, while Arthur Alexander appears as guest conductor.

EDWARD MacDOWELL WEEK, March 7 to 14, is an extension of the scope of the "Children's Crusade" movement to assist in the completion of the $300,000 maintenance fund for the MacDowell Colony in Peterborough, N. H. The National Federation of Music Clubs, through its president, Mrs. Edgar Stillman Kelley, has issued a call for the national observance of the week.

PASADENA CONCERTS of the Los Angeles Philharmonic Orchestra are held in the main auditorium of the Pasadena Community Playhouse, Monday evenings at 8:30. The March concert is the 21st.

WOMAN'S LYRIC CLUB, J. B. Poulin, director, Isabelle Isgrig, president, will give the third and last concert of the season at the Philharmonic Auditorium, Los Angeles, March 30.

THE LOS ANGELES TRIO will be heard in concert at the Beaux Arts Auditorium, Los Angeles, March 11. The personnel of the trio includes May McDonald Hope, founder and pianist; David Cravoc, violinist, and Ilya Bronson, 'cellist.

SANTA MONICA BAY WOMAN'S CLUB sponsors the concerts by the Los Angeles Philharmonic Orchestra in Santa Monica. The date for the concert of March is the 15th.

THE ZOELLNER QUARTET will appear in concert March 17th at the Philharmonic Auditorium, Los Angeles.

THE LITTLE SYMPHONY, Adolf Tandler, director, will present the third Saturday morning musical of the series at the Los Angeles Biltmore.

THE GLENDALE SYMPHONY ORCHESTRA, Modest Altschuler, conductor, will give its next program Monday evening, March 7, at the Tuesday Afternoon Clubhouse, Glendale. Of special interest will be the presentation, for the first time on the Pacific Coast, of Stravinsky's First Symphony.

CALIFORNIA EISTEDDFOD ASSOCIATION has issued the third annual year book which outlines the plans of this growing movement for the betterment of community art, dance, drama and music. James G. Warren is the president and Ben F. Pearson is chairman of the administration. The year book states that isolated Eisteddfods have been held in various sections of the United States, particularly in Utica, N. Y., where the Welsh people have sponsored the movement, which is original with them, for the past sixty-nine years, but its largest manifestation at present is in Southern California. The direction of the Eisteddfod is in the hands of district leaders and the California Eisteddfod is divided into the following districts: Harbor, Long Beach, Los Angeles, Orange County, Pomona Valley, San Gorgonio (Redlands, San Bernardino and Riverside), Santa Monica, Ventura, and Glendale. Contests are closed April 15 for the districts and finals will be held in Los Angeles, May 1, and continue through the month. Let's all help here.

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Announcements

PASADENA COMMUNITY PLAYERS offer the following programs during the month. A series of American plays; Week beginning March 7 "The Contrast," by Royal Tyler, comedy of the Colonial period.
Week beginning March 14 "Uncle Tom's Cabin," by Harriett Beecher Stowe, pre-Civil War period.
Week beginning March 21—"Aristocracy," by Bronson Howard, post-Civil War period.
Week beginning March 28—"Her Own Way," by Clyde Fitch, Spanish-American War period.
Week beginning April 4—"Sunup," by Lulu Vollmer, World War period.

THE PASADENA COMMUNITY PLAY-HOUSE ASSOCIATION and the Pasadena Center of the Drama League have secured the Kennedy Repertory Company—Edith Wynne Matthison, Charles Rann Kennedy and Margaret Gage for four matinees next month. They will give the four most recent plays by Mr. Kennedy, the author of The Servant in the House.
March 15—The Chastening.
March 17—The Salutation.
March 22—The Admiral.
March 24—Old Nobody.

THE many friends of Robert Sharpe will be interested in hearing of his continued successes in Paris. Though he is missed at the Community Playhouse, it is good to know that his talents are being recognized abroad. He has just completed a contract for the Folies Bergere, a series of sets which have received most favorable comment. He is at present working on a commission for the Casino; and when that is completed, he has a series of sets to do for a new modernistic drama which will be put on in Paris in the near future. Those acquainted with the colorful and original work of Mr. Sharpe will not be surprised at his prompt success in the city which is acknowledged to be the art center of the world.

ELIZABETH STEVENSON, the granddaughter of Adlai Stevenson, who made her debut at the Community Playhouse as the vamp in "Expressing Willie," has definitely decided to make her home in Europe. The following invitations have been received by her circle of friends in Pasadena: "Mr. and Mrs. Lewis Green Stevenson announce the marriage of their daughter Elizabeth to Mr. Ernest Linwood Ives on Friday, February the fourth, nineteen hundred and twenty-seven, Naples, Italy. At home, after March the first, Constantinople, Turkey, American Embassy."

THE FIFTH ANNUAL RAMONA PAGEANT will be given in Hemet, California, three weekends. This outdoor play of which Virginia Calhoun holds all dramatic rights, will be given at three o'clock April 23-24; April 30-May 1; May 7-8. Directed by Garnet Holme, Pageant Master of the U. S. National Forest.

THE PASADENA LECTURE COURSE on Current Topics given for the past seven seasons is continued. The lectures are held at the California Institute of Technology in Culbertson Hall, corner of Wilson Avenue and California Street, on Mondays at 4:15 p. m. The object of the lectures remains the same, to encourage the intelligent discussion of public affairs. The current lectures are:
March 7—Louis K. Anspacher, dramatist and lecturer: "The Mob and the Movies."
March 14—William Allen White, editor of the "Emporia Gazette": (Subject to be announced).
March 21—Yamato Ichihashi, Stanford University: "Recent Developments in American-Japanese Relations."
March 28—Upton Close, orientalist: "The End of the White Man's World."
April 4—Philip Guedalla, author of "The Second Empire": "The Present Industrial Situation in England."
Note that the lectures will be held this season on Monday, instead of Tuesday as in preceding years.

THE PASADENA PUBLIC LIBRARY issues a general invitation to five Book Talks to be given by Helen E. Haines. The subject and date for the current month is Thursday evening, March 17: "Adventures and Wayfarings; Books of Travel."

THE WOMEN'S CLUBS OF CALIFORNIA have again manifested their progressive spirit in a most interesting and delightful way. As a result of years of planning, this summer, for the first time, a group of club women will make a tour of the British Isles and the Continent by auto in a most unique "Woman's Club way." Just the thought of seeing Europe by auto is like a happy dream—the quiet countrysides, the plodding peasant, the humble homes, the beauty outside the beaten path, whether of castle or hovel, mountain or plain—it is the real Europe that one sees by auto. Those interested in joining this party should address Miss Louise Billings, 1751 University Avenue, San Diego, California.

ALINE BARRETT GREENWOOD gives her current reviews at the Shakespeare Clubhouse, Pasadena, the third Wednesday at 11 a. m., March 16.

TERESA CLOUD presents Will Rogers, American humorist, at the Pasadena High School Auditorium, Monday evening, March 7.



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College Notes

A UNIQUE idea in combining travel and education is embodied in the plan of Dean A. C. Weatherhead of the School of Architecture of the University of Southern California to direct a Traveling Course in Fine Arts this summer, with Dr. Mary Sinclair Crawford, Dean of Women at Southern California and Professor of French, acting as Travel Director and chaperon of the voyageur students.

College of the Pacific, Stockton, California

MARCHING into the chapel in cap and gown, the seniors of the College of the Pacific again revived the tradition that the senior class shall once a week during their last semester attend the chapel exercises clad in the conventional symbol of a student. This is an ancient tradition of the College of the Pacific. The seniors clad in their black robes file slowly down the aisle to the stirring notes of the organ. At the close of the exercises they slowly march out while the other students remain standing.

Rev. George A. Atkinson of San Jose, former Y. M. C. A. welfare worker, lectured on old Bible manuscripts and displayed a manuscript estimated to be 1000 years old and an English Bible printed in London in 1626. The manuscript was secured during the World War by Rev. Atkinson's brother. It is written in ancient Armenian on papyrus. Rev. Atkinson has been offered $5000 for the document, but has kept it carefully stored in a safe deposit vault where the moist air can not get to it and cause it to disintegrate. Contained in the manuscript are portions of the New and Old Testaments and a collection of prayers.

Louis Vierne, famous French composer and titular organist of Notre Dame Cathedral, Paris, who is making his American tour this season, will appear at the College of the Pacific Auditorium on March 28.

At the present time, the most pressing need of the college is, according to Dr. Tully C. Knoles, president, a new library building which could also house the art department. This would leave Weber Hall, the science building, free for further expansion required in the scientific and engineering departments.

Recent disclosures reveal the fact that the College of the Pacific's 1927 Summer School in Europe is to be historic, since, as far as can be learned, no other college on the Pacific coast has ever conducted such a school. Tours, many of them have been sponsored, but not a school for credits. This latter feature seems to have been left for the great Eastern colleges and universities to handle, yet our California State Board provides for credits (to the number of six only by any one student during any one summer) to be secured in such travel study.

Pomona College and Claremont Calendar

MARCH brings Pomona College and all who share its interests an unusual wealth of rich and varied entertainment in the form of lectures and music. This period opens with the visit of William Allen White, noted journalist and figure of national importance, who will be in residence on the campus from March 2 to 14. Mr. White will conduct a number of public discussions on such interesting and timely topics as "America's Contribution to Modern Civilization" on March 3, and "The Passing of the Progressive Movement" on March 10, while on March 2 and 9 there will be informal round table discussions on "Main Currents in American Literature Since 1890" and "Propaganda and News," respectively.

Following Mr. White's visit, "A Birdeye View of China" will be given by Arthur Henderson Smith, D.D., LL.D., who was an American Board Missionary to China for more than fifty years. The Chinese situation will be covered by "The Proximate and the Remote Causes of the Present Chinese Revolution," delivered Sunday, March 13, at 7:00 p. m. in the Claremont Church edifice; "The Physical Background of China," "The Intellectual and Moral Background of China" and "The Renaissance of China in the Twentieth Century" all to be given in Holmes at 9:15 a. m. on March 14, 16 and 18, respectively. On Sunday, March 20, at 7:00 p. m., the series will be concluded by a lecture on the "Future Relations Between China and the Occident—the Obligation of America to China" at the Claremont Church.

Throughout the month there will be public recitals in Bridges Hall on Monday evenings at 7:15. Special concerts will be given in Bridges Hall by the Zoellner Quartet, in chamber music numbers, Friday evening, March 4, at 7:30; by the Women's Glee Club on March 11, at 8 p. m.; by Allen Bacon, organist, Friday evening, March 18, and by the Music and Drama Course, presenting Dusalina Gianini, soprano, Thursday evening, March 31. Throughout the Lenten season there will be vesper services in Bridges Hall every Thursday afternoon at 5 o'clock.



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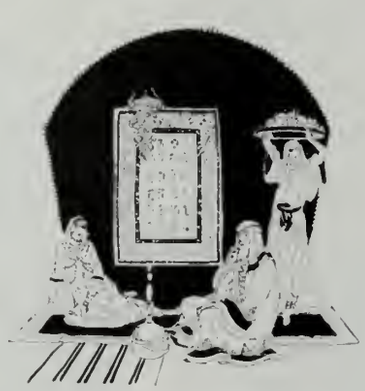
NO. 87 MARCH, 1927 Vol. IX

CONTENTS

	PAGE
THE PATIO OF A PALACE.....*Cover Design* (*From a painting by Alson Clark*)	
SOUTHLAND CALENDAR.....*Ellen Leech*	4, 5, 6
A HOUSE BY REGINALD JOHNSON, F.A.I.A.....	9, 10
CHARLES GIBBS ADAMS, LANDSCAPE ARCHITECT...*M. U. Seares*	11-14
RECENT BOOKS—REVIEWS.....*Louise Morgrage*	15
WITHIN GARDEN GATES.....*Ervanna Bowen Bissell*	16-17
SOUTHLAND OPINION.....	18-19
SPORTS—NATIONAL AND INTERNATIONAL.....	20
THE RAMONA PAGEANT AND THE MISSION PLAY.....	21
COLEMAN CHAMBER CONCERTS—A FULFILLMENT..*Louise West*	22
THE AUTOMOBILE SALON.....*Elinor Stratton Dewey*	23
THE LOS ANGELES CHAPTER A.I.A.,.....*H. O. Sexsmith*	24
THE ARCHITECTURAL CLUB BULLETIN.....	26
THE COLOR PLATES AND THE WORK OF ALSON CLARK.....	28
THE INCURABLE OPTIMIST.....*Vera Sadicoff-Goldman*	29
ASSISTANCE LEAGUE BULLETIN.....	32
CALIFORNIA AND COMMERCIALISM.....*Rowland E. Roberts*	30

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CALIFORNIA SOUTHLAND
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THE DEVELOPMENT OF A TRUE CALIFORNIAN STYLE

Illustrated by the work of Reginald Davis Johnson, F. A. I. A.

MR. REGINALD JOHNSON presented in September the problem of combining, in California, the "Spanish" style with the "English"—still clung to by those people who believe that from the Anglo-Saxon point of view there has never been but one real architectural interpretation of the word "home," and that interpretation is the English or the Colonial, its Georgian offspring. These same people are well aware of the charm of the Spanish and Italian, and of the appropriateness of these styles to local usage, and the interesting question which we have to solve is "What style or type can be suggested for these people, who recognize the inappropriateness of the English in southern California but are not willing to forego its charm and livable qualities"? Can these two types be fused together and out of this fusion a new style developed which will satisfy at the same time those seeking the home atmosphere and charm of the English and still retain the romance of the Mediterranean?

After referring to the later attempts to build both of these types in southern California, the eminent architect directs our attention to our own indigenous colonial houses.

"Have we not before our eyes examples of early attempts along this very line of thought, attempts to combine the livable quality of the Georgian with the romantic quality of the Spanish? Are not the early California houses the indication of the source to which we should go in seeking the solution of this problem? Those houses of Monterey, for example, built by the early settlers solved the question of a background for their American furniture and at the same time gave an indication of the possibilities of this type when used for the solution of problems susceptible to picturesque solutions.

"If we study and analyze these early and often crude attempts we find that in place of the painted wooden exterior of New England we have the plaster wall, which of course from a practical and artistic point of view is better suited to our semi-tropical climate and vegetation. In place of the shingle roof we find the hand-made tile and the hand-split redwood shakes, and in place of the severely plain New England silhouette we find the over-hanging balcony and informal outlines typical of Spanish work in the mother country and in her colonies.

"If we are to develop a true California style of architecture let us see if we cannot retain the so-called Mediterranean style, which is now being so successfully developed, and for those who seek a somewhat different architectural atmosphere for their homes let us see if



A CALIFORNIA HOUSE BY REGINALD D. JOHNSON, ARCHITECT. ILLUSTRATING THE RECENT DEVELOPMENT OF A DISTINCTIVE TYPE COMBINING THE ROMANCE OF THE MEDITERRANEAN WITH THE CHARM OF THE ENGLISH COLONIAL IN CALIFORNIA. RESIDENCE OF MR. AND MRS. HAROLD CHASE, HOPE RANCH PARK, SANTA BARBARA. HONOR AWARD 1927 A. I. A.

there is not in the architecture of early California a solution in another style which shall altogether harmonize with the so-called Mediterranean, but withal be distinctive, fitting, practical, and altogether livable."



THE ENTRANCE, RESIDENCE OF HAROLD CHASE, HOPE RANCH PARK, SANTA BARBARA.

At the time of writing these thoughtful paragraphs Mr. Johnson promised to SOUTHLAND readers examples of recent work in the Mediterranean and early Californian styles to appear in this journal this year.

The accompanying pictures of one of this architect's recent houses illustrate delightfully his thesis: and prove that, in the hands of a talented and original artist, the Californian home can be beautifully modelled and constructed to fulfill the double demand, of a full and fascinating family life, and of adaptation to the most perfect setting of climate and scenery.



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FOR THIS HOUSE MR. REGINALD D. JOHNSON RECEIVED AN HONOR AWARD OF THE JURY SELECTED BY THE LOS ANGELES CHAPTER, A. I. A. FOR 1927.

PUTTING MORE BEAUTY INTO THE LANDSCAPE

Illustrated by the work of Charles G. Adams, Landscape Architect

By M. URMY SEARES

REVIEWING the golden past of California, Lore Dallas Sharp, in an essay, quoted from THE PERSONALIST on another page, calls up the successive throngs of emigres who came to California for gold, then for golden fruit, then for the gold of the oil fields and town lots. But, while these golden days have waxed and waned, the flow of travellers to these shores will never wane, he tells us, so long as we preserve the beauty of California and make the state the sanctuary of loveliness, and a carefree country where the souls of men may thrive.

With a fresh eye for California's beauty and a perspective of the Bostonian the essayist sees the true values as we of the grindstone cannot see, and warns us in time of the great danger which threatens the charm which is California's strongest lure.

The lush valleys full of orange orchards are passing into village streets, the grassy hillsides are trembling under the steam shovel, no beauty is safe from the exploiter who would make two towns grow where one grew fast enough before! Is it not time we took account of stock to see if we have—of the joyous out-of-doors for which our state is famous, enough to go around?

Since there is beauty in an orange orchard let us not destroy it but incorporate it into a subdivision, just as many a private owner of such an orchard has made it into a lovely formal garden near his handsome house.

In choosing the work of Mr. Charles G. Adams to point this moral and adorn the tale of our threatened loss of beauty, we have studied with delight the way a native Californian works. Born in Los Angeles, and yet wise in the garden lore of Europe, this landscape artist has the energy and vital strength necessary to accomplish many a farflung enterprise.



FOUNTAIN OF THE SECRET GARDEN. GLEN ORR, THE WINTER HOME OF MR. WILLIAM MEADE ORR, SAN MARINO. CHARLES G. ADAMS, DESIGNER LANDSCAPE ARCHITECT. PHOTOGRPH BY. VIROQUE BAKER.

Leaving the landscape as nearly as possible in its natural or orchard beauty he has here placed his piping Pan under one of the orange trees. Apples of Hesperides hang over his little fountain and sprays of deep green, shining leaves cast lovely shadows on the wall. Every home in the San Gabriel Valley may encompass all this beauty; and though live children do our piping we may all have the golden fruit and play of shadows on white walls. Over the garden wall the shining green of lemon trees or avocadoes may glisten and make up our quota of beauty given to the passerby.

Bringing back to his native city the knowledge gained in European countries, Mr. Adams shows us in a large way how we may have, by this use of our orange orchards planted "in the path of progress," the formal beauty of Versaille's famed Orangerie. Here the tall cypress of Italy may be cultivated or the native live oak substituted for the ilex of Greece and the lemon eucalyptus take the place of the picturesque stone pine. Situated as we are, it is easy for the humblest lot owner to be surrounded by beauty such as made the Mediterranean countries famous — a beauty of well built, well designed small houses set in a landscape undefiled!

And yet, they who would enjoy to the full what California has to give her lovers and her chil-

THE WORK OF CHARLES G. ADAMS, LANDSCAPE ARCHITECT



showed (to the expressed delight of many) a reproduction of one of John Gamble's wild flower landscapes; and set below it was the legend, "The beauty of southern California can be restored when architecture is beautiful and large estates preserve the fields of flowers." That there are still spots near Santa Barbara where such scenes of beauty may be found by artists like that specialist in California's wild flower meadows the painting itself bears witness. And now we are to learn through actual photographs of restored, or rather, planted fields of wild flowers, how more beauty still may be put into California's native countryside by her native landscape architect.

For nearly a decade this California garden magazine has been endeavoring to find some one who would tell us a better way to enjoy the wild flowers than flinging them in mixed handfuls over the hard soil of a city lot! It hurts to see the dainty, fragile baby-blue-eyes spindling its translucent stems above dry clods that touch a concrete walk! Better the hardy marigold—the clover, the coarse grass that is enured to trampling; better not know the wild flowers than to know them as exiles or as "specimens." They are a part of the atmosphere, the out-of-doors, the sunny slopes of California. One might as well atdren must love the hills too much to touch their grassy slopes with plough or scraper, must love her fields of wild flowers too much to barter them. Here has the native Californian, trained as a landscape architect, his greatest mission to the wise newcomer; and in this particular field of public service and private instruction Mr. Adams has made good as well.

If you do not love the silken shimmer of a golden brown grass slope in summer, if the yellow of our August fields does not invite your soul, you have never lost your heart to California, no matter how her foreign pepper trees and palm-lined streets have hypnotized you into thinking so. Out where the little mountain live oaks make a dark green foil for fields of wild flowers, out where the meadows lush with the green of winter dazzle the eyes when sunshine makes them unbelievable in emerald and gold—there the true Californian thanks his lucky stars that he was born here and that others born 'neath the same sunny skies or loving none-the-less our native landscape have combined to save it as a precious heritage.

On the cover of the February number we



THE MOUNTAIN LODGE OF MR. GEORGE OWEN KNAPP OF NEW YORK AND MONTECITO
DETAIL OF NATURALIZED MARIPOSA LILIES (CALOCHORTUS). CHARLES ADAMS, LANDSCAPE ARCH



LUPINES ONE YEAR OLD. "EUCALYPTUS HILL." WILLIAM H. COWLES OF CONNECTICUT AND SPOKANE

tempt to take home and keep a bit of ocean foam!

But this landscape architect working for patient years in Los Angeles city gardens until they seemed to be all his, has all the time known how to plant the wild flowers where they are happiest, because he grew up with them, observed their habits in his boyhood, perhaps unconsciously, and never could mistake their preferences. So, among the wild grasses of these mountain slopes he planted thousands of bulbs of mariposa lillies to delight the owners, add color to the very mountains, and show us the way to do it. So his lupine blue and white and purple deck the very slope they would have picked out for a home. And the gold of tidy-tips and all the dear weeds that they love to hobnob with, grow together thick as a mat because some kindred soul to California has fenced the land and protected them from vandal hands. England's aristocracy has protected that countrys' deer parks and countryside for centuries; our aristocracy of brains is now conserving the fields of native flowers and shrubs.

When this great state, so full of park land for all the people begins to work in unison for preservation and conservation of its beauty we shall have something worth while to show the world.

That this day is not distant but is indeed arriving we have assurance. City planning has become an art and the pastime of retired capitalists, Engaging experts to plan their own estates, they find themselves immediately interested in the roads, the forests, the beaches, the plans for their nearest village, town or sprawling city and its system of public parks. It's a fascinating game; and the southland of



"WAVERLY", THE ESTATE OF CHARLES AND AL CHRISTIE, BEVERLY HILLS, WHERE THE LOVELY EUCALYPTUS HAS BEEN USED TO FINE ADVANTAGE AND THE NATURAL BEAUTY OF THE LANDSCAPE ENHANCED. CHARLES G ADAMS, LANDSCAPE ARCHITECT. Photograph by Margaret Craig

California needs clear heads, world-wide knowledge, leisure of leading citizens at this psychological moment in its development. As Mr. Dalles Sharp says, again, in his essay, "Los Angeles is almost as large as Chicago and as terrible." It is, in fact, larger in area—but not in park wisdom; and it would be more terrible if blythe breezes from the California Coast did not blow over its private gardens, and the sunshine pour its gold upon the just and the unjust alike in loveless districts showing miles of one-story tenements and row on row of shabby shop-fronts along interminable, God-forsaken because tree-forsaken streets.

What a man's job it is to make Los Angeles a well-groomed, splendid city, convenient and enjoyable for tourists, who are here all dressed up in their touring clothes and find no street signs telling them where, or what a tourist in Los Angeles should go to see. Convenient alike for those who are trying to do business in Los Angeles and find the aimless tourist streams, loitering along the business streets, very much underfoot and impossible to ford.



TIDY TIPS NATURALIZED IN THE GRASS WHERE ONLY GRASS GREW BEFORE. WHAT PLEASURE IT GIVES TO THE CITY DWELLER JUST TO KNOW THAT ONE THOUSAND ACRES OF SUCH LOVELINESS IS SAFE FROM THE SPOILER'S HAND! ESTATE OF MR. C. K. G. BILLINGS OF NEW YORK AND MONTECITO, IN THE SANTA INEZ MOUNTAINS, CALIFORNIA. CHARLES G. ADAMS, LANDSCAPE ARTIST.

Mary Pickford,—leader as she is in the efforts of the Movie Stars and Director-residents to help Los Angeles arrive—has publicly suggested elevated sidewalks for those who are *not* travelling but trying to go somewhere!

Miss Pickford has expressed another vital idea in her letter to Mr. Adams who as President of the City Planning Association invited this sparkling star citizen to the 20th birthday dinner of the City Club. The slogan for this dinner was "We are winning in our struggle for more open spaces!' And because she could not come Mary Pickford sent a fine letter of approval of the Association's courteous attention to their guest of honor, Miss Aline Barnsdall, who gave her Olive Hill Park of thirteen acres to the city recently. Thus as adviser to the city through the Civic Bureau of Music and Arts and the Artland Club, and as one of the Allied Architects' Landscape Architects called in in connection with the enlarging of the

Hollywood Bowl, Mr. Adams is doing his share of vital public work.

The Pomona Bulletin gave last year a glowing account of the great principality on that city's western suburb which Mr. Adams is laying out for Mr. W K. Kellogg of Battle Creek, Michigan. So encouraging is this development of barren hill country that we would quote the list of wild flower acres, brook-side ferneries, ponds of rare water plants, orchards of every kind of subtropical fruit trees, and the iris



TWO OF MR. CHARLES ADAM'S FORMAL GARDENS ARE THIS OF MR. WILLIAM MEAD ORR IN SAN MARINO AND THE ONE ON THE RIGHT

and gladiolii gardens which this connoisseur in plant life and Arabian horses is providing for his own pleasure and that of his family.

Beside his formal Hollywood garden, Mr. Adams has designed the thirteen hundred acre estate of Mr. Cecil De Mille where eight hundred acres have been reforested to native shrubs and wild flowers. In such work as this he has done for Mr. De Mille, Mr. Adams' genius is especially to be trusted and he knows where to find the plants.



Photograph by Margaret Cravens

THE GARDEN OF MR. AND MRS. T. P. WARNER IN PASADENA

In formal planting around a handsome house the garden of Conrad Nagel at Beverly is a fine example of Mr. Adams' art and the gardens of Mrs. Franklin Booth, of Mr. C. E. Toberman, Mr. John A. Evans, of Mr. Earl B. Gilmore, of the University of Arizona show that he is not spoiled for formal work. The well-known Villa Capistrana of Mr. Julian Eltinge at Silver Lake, the numerous gardens of Stars and Directors — Milton Sills, Mrs. Leslie Carter, Sidney Franklin, Lois Webber, "Waverly," Al Christie's residence, the W. O. Jenkins House in Los Angeles, with their big trees, all add to our landscape under his expert hands. May he "live long and prosper." M. U. S.

CECILIA HANSEN

By JESSICA KATE SENECA

ONE expects of great artists some sort of indefinable soul-beauty; but artistically, it is somewhat of a disadvantage for a woman to be definitely beautiful. Her art and her beauty are invariably mixed up together by the undiscriminating; though they have absolutely nothing to do with each other, as, rightly, we should listen to and judge music without actually seeing the performer. Her art is apt to be praised by those who are really chiefly affected by her beauty. Because she is beautiful many demands are made upon her which are opposed to the interests of her art. Thus the desire for power and appreciation which in some form or other is in all fully developed souls, being satisfied through its possession of the influences of physical beauty, may strive less earnestly to attain these through art.

In the case of Cecilia Hansen one does not know whether we are to attribute her spiritual unpliancy, her undue emotional reserve, to some native northern coldness, some limitation of temperament; or whether it is that being young and fair she is giving to life what should be kept for art, that demands always stern sacrifices. Last year though she did not bring happiness, we were fascinated, and full of hope. This year beyond perfect technique and perfect taste, she gave us



"THE HANDICAP OF BEAUTY" IS MISS SENECA'S KEEN ESTIMATE OF CECILIA HANSEN, LOVELY VIOLINIST

little. Her program contained nothing inspiring. The Goldmark concerto in A minor, a Saint-Saens sonata in D minor; most enjoyed, perhaps, were Wagner's "Walther's Prieslied" and the Rimsky-Korsakov "Bumble Bee." Boris Zakharoff, her husband, accompanied her. Her playing in itself was at times exquisite. She was a figure of soft harmonies on the stage. Her head bowed and her face in shadow; silver lights on the pale brown of the violin; and on her bare moving arm gold and silver lights. Her figure, in faint amber-rose, half-shadowed; dim gold of her head above, and the dim silver of her shoe below. But upon the rhythmically moving arm and upon the body of the violin all the significance of light. Whatever she seemed to lack on the stage, after the concert Hansen appeared full of emotion and feeling, greeting her friends in a warm flood of Russian that sounded beautiful as she spoke it. She bent submissive to demands over the little table cramping her precious fingers to write an autograph for a very serious little Japanese gentleman. On her shawl one large silken flower lay flat and pink on her curved shoulder beneath little gold bulges of hair over her ear. A sudden "Madame!" that sounded a little stern, from the pallid and tragical Zakharoff brought her swiftly, all concerned and questioning to the door;

(Continued on Page 34)

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE



HORACE ANNESLEY VACHELL, THE AUTHOR OF "THE WOMAN IN EXILE."

A WOMAN IN EXILE

By HORACE ANNESLEY VACHEL, *Frederick A. Stokes Company*

Hidden in this story of an English woman's marriage to a Californian are answers to many questions that bother humanity. The old, old question of how much a woman can sacrifice herself for others and really aid them, runs through the book. The dominant male sacrifices himself also but not in the way longed for by his wife. "Life a Sacrifice" this story might have been named—up to the denoument—when the younger generation takes the wheel and guides the pilgrim home.

Besides the question of the individual's responsibility to society there comes constantly to the mind of the serious reader the question 'How much help can we receive from the mother country in the Americanization of that great percentage of our body politic which before the war poured from northern continental Europe into the half-filled bowl of this republic without that historic and severe training in democratic ideals which our Pilgrim Fathers held in such high esteem and which we today are endeavoring to maintain? Surely every "exile" such as Mr. Vachel presents in his California story true to her traditions, and striving to implant them in her children, does —consciously or unconsciously—help in our colossal task of raising the American citizenry from that dead level of mediocrity to which it has fallen since Colonial days.

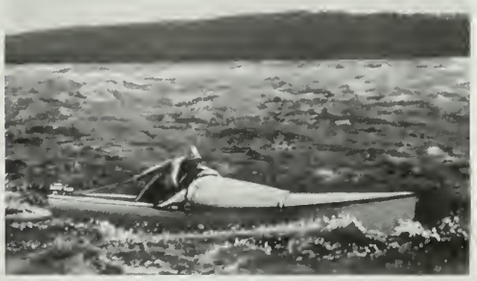
Interesting as this discussion is to people in general it does not burden the story. The characters are real people living in a very real San Francisco; and to Californians the story is a vivid one. Horace Annesley Vachel lived for many years in California and knows his San Luis Obispo ranch life and the Bay cities well. What he has not yet written of, and perhaps, like many an old Californian, does not know, is this huge, new colony of American colonial descendants which is only now beginning to stop talking about 'back East' and is settling down to the task of making Los Angeles a real Californian town. There is an epic here!—M. U. S.

BY WATERWAYS TO GOTHAM

By LEWIS R. FREEMAN, *Dodd Mead & Co.*

People who roam through nature's wilds and afterwards relate their experiences for the pleasure of an interested public, find a surprising variety of aspects for the subject. Muir was a poet naturalist; Thoreau a philosopher; Stevenson an incorrigible romanticist; Lewis Freeman comes in the role of the conqueror in his relationships with nature, one who up to date might use Caesar's boast, "veni vidi vinci," in telling about his exploits. He does his wandering in small boats and likes to take chances manoeuvering one on tumultuous rivers up or down as the case may require and the greater the risk, the more satisfactory to Mr. Freeman.

However when he launched out on the voyage described in "By Waterways to Gotham" he really longed for tranquility and placid waters so he states. Still there are no signs of repining in his narrative, when matters turned out quite differently on this continuous trip in a skiff with outboard motor all the way from Milwaukee to New York City. Instead of finding peace and quiet, he had to meet nearly every bit of the way the kind of vigorous attacks that any self-respecting storm wind can invent to show presumptuous individuals where they belong. But tempests and other perils incident to navigating under such circumstances were of no avail in the way of extinguishing this adventurer, and he put-putted safely even if precariously on, until he landed in trimph at the Bronx Yacht Club just outside New York City, and he tells the tale thereof with a gusto, lively enough to make any reader fancy he himself is along, although a map and a vivid imagination will do something to aid this pleasing hallucination.



THE SKIFF IN WHICH MR. FREEMAN TOOK A SOMEWHAT VENTURESOME VOYAGE.

VIRGIN SPAIN

By WALDO FRANK, *Boni & Liveright.*

A book of intrinsic value like all works of art, improves in flavor with the passing of the years. An illustration is Waldo Frank's "Virgin Spain" which now in its second printing a year after publication is beginning to receive the attention it deserves. It has taken some time for thinkers to wake up to the fact that here is an ingenious and deeply psychological study of a people's spiritual evolution, capable not only of changing the reader's vision of Spain past and present but also of creating a new conception of the meanings history can assume when interpreted by a resourceful and independent mind.

For "Virgin Spain" yields to no conventions; it contains no outline of political events rolling onward until they land on the shores of modern statehood; nor is it any sharply defined or positive characterization of the Spanish nation. It is something far more searching and more difficult to encompass. The fundamental traits of human nature have no appeal to Mr. Frank compared to that offered by the subtleties of the inner life of man, his inhibitions, his complexes, his moods and aspirations. Such manifestations of feeling, Mr. Frank has sought in each component part of the picturesque Spanish background, showing how each in turn contributed its own in different form to provide a much misunderstood personality for ancient as well as modern Spain.

So subtle an ana'ysis of the essence of a nation by a man who is at will a poet, an artist a psychologist, an ethnologist and above everything else a religious mystic holds as strange a power over the imagination as does the sound of the murmuring sea, or perhaps a profound sigh that might arise from a vast multitude laboring under great emotional stress. This impression is due of course to the peculiar aspect he has chosen to present but there is in addition a striking and individual style to be considered. Unfortunate'y this style does not function continuously in unison with the thought, but often detracts therefrom by its dazzling coruscations, and on occasions obscures the meaning entirely with a somewhat murky atmosphere. As a matter of fact the style simply must be conquered by anyone who would enjoy the substance, and if the truth be told even at that it is a book for the discriminating only or perhaps for those with the patience to sit down and acquire discrimination, a mental exercise profitable to a degree undreamed of by those who have never tried it; "Virgin Spain" is superb material to begin the experiment upon.

THE MIGRATIONS OF BIRDS

By ALEXANDER WETMORE, *Harvard University Press.*

Everybody knows that birds come and go with the seasons, and all with sufficient interest to pay heed to the matter know that these migrations take place with surprising regularity. The "why" and "wherefore" however of this phenomenon as well as of most bird behavior is still pretty much one of Nature's secrets which she is very reluctant to surrender. There are ardent students busy in this line of human research as in every other and by novel methods lately initiated, they are bringing to light more and more facts that concern this constant flitting of birds from their homes to foreign climes. The very latest information on the subject with a discussion of theories attached is contained in "The Migration of Birds," by Alexander Wetmore, the subject matter of which was originally presented to the public in six lectures before the Lowell Institute of Boston in the fall of 1925 by the author who is the assistant secretary of the Smithsonian Institution of Washington.

In addition to the observations made by other students Mr. Wetmore has included the results of his own research work during a period of twenty years. He has conducted these investigations in nearly every section of the globe, hence what he has to offer will be of moment to ornithologists everywhere who read English books. It is all extremely interesting even to the layman and doubtless will induce many, who have hitherto given this fascinating subject little attention to go forth into the fields and woodlands and do a little investigating on their own account.



LEWIS R. FREEMAN, WHO DESCRIBES DELIGHTFULLY HIS TRIP BY WATER FROM MILWAUKEE TO NEW YORK, IN "BY WATERWAYS TO GOTHAM."

HULA. A ROMANCE OF HAWAII

By ARMINE VON TEMPSKI, *Frederick A. Stokes Company*

This novel would make a good substitute for a movie on some rainy evening for those who like their melodrama laid on thick. No beloved feature is missing. The heavy, the vamp, ardent love making, horse racing, fist fighting, obstacles for everybody, and at the proper time at the end total extinction for those that need it and triumph for the other kind.

WITHIN GARDEN GATES

ERVANNA BOWEN BISSELL
EDITOR, GARDEN PAGES

ROCK GARDENING is the most fascinating, and yet the most difficult form of gardening. It is no pastime for amateurs, but the pursuit of experts. It takes the trained hand of an artist to make a jumbled pile of rocks look natural. It takes, also, wide experience to fill their pockets and crevices with soil suited to the varying needs of alpine plants; and above all, it takes endless patience and perseverance to grow these difficult plants successfully.

In southern California, Nature provided canyons and hills strewn with boulders of every size and shape, lichen-covered and water-washed, but she neglected to give a climate adapted to typical rock-plants. This section is too hot and dry in summer, too wet and warm in winter for alpines to thrive. But if we renounce the ideal pattern and are content to garden *among* rocks, we have a garden paradise open to us.

Do you remember a play in which Barrie makes the wife say to her husband:

"I'm na arguin' wid 'ee, Willum, I'm a-tellin' 'ee"?

I have no desire to argue for that implies a point to be proved. Neither am I trying to give advice; I am not an expert. I am merely telling you what I have learned from gardening among my rocks at Stone Acres.

One must make preparation to understudy Nature. Begin your rock-garden by reading all the books you can find on the subject. Louise Beebe Wilder is an authority in this country. She gives her own experience in her book "My Garden and Rock Garden." Reginald Farrer's "My Rock-Garden" and A. Clutton-Brock's "Studies in Gardening," speak of English conditions somewhat similar to our own.

The more you read, the slower you will be to make a plan; there are so many to choose from. But first select your site. In rare cases a rock-garden site has been provided by Nature, but usually man must copy her with indifferent success. If one has no ravine with shelving rocks, no stony peaks, he must make them. Having chosen the site, then decide on your scheme, draw your plan and *stick to it!*



POOL AT ILLAHEE, THE GARDEN OF MR. AND MRS. GEORGE CHOATE KENDALL, MONTECITO.

Vague ideas of what you want, produce rambling results. Scattered stones are apt to look like sheep without a shepherd. One cannot trust the ordinary workman to make the design. The brawn to move rocks does not provide, always, the brains to place them properly. Rocks laid with slanting lines are best, not only for looks but to protect the plants from over-doses of sun and water. Often the strata of the rock will determine the position in which it should lie naturally. No one in these parts desires to copy Nature's faults. We have had too much experience with them! We are bound to forgive her when she slips. We have no choice. But garden-lovers will not be so lenient with our puny mistakes.

Having laid the rocks—neither like tombstones nor puddings full of almonds—it is all-important to fill the spaces between the rocks with rich, well-mixed soil. Reginald Farrer says that while many plants starve on rubble, yet live, they thrive on nourishment if it be neither rank nor coarse. He adds:

"Because a pauper-child exists and looks palely pretty on kippers and gin, that is no reason why it shouldn't, if given the chance, grow rosy and fat on buns."

This is good advice for us. In this climate, we work our plants, day and night the year round. No wonder they grow quickly old, shabby-looking, starved in beautiful surroundings. Someone ought to start a "drive" among garden-owners, open a subscription list for poor suffering plants! Because a plant had fertilizer three months ago, is no reason why it is not hungry now. Who knows but its neighbor stole half the food in the beginning? Anyway, twelve weeks is a long while between meals! Under-feeding is one reason why the wheelbarrow-ambulance makes such frequent runs along the garden paths.

Mrs. Chatfield-Taylor chose a rock-garden site at Far Afield under old Monterey cypresses. The rocks are laid in a straight wall at the back but sloping down toward the front and curving out at the ends. The approach is across a wide lawn with a gradual rise which increases the rock-garden's elevation and adds much to the perspective. Striking emphasis



SHADE-LOVING PLANTS GROW IN THE ROCK-GARDEN AT FAR AFIELD. FILTERED SUNLIGHT FALLS UPON PRIMROSES AND BULBS, CINERARIAS IN BLUE AND ROSE WITH THE RICH COLORING OF STAINED GLASS. MR. AND MRS. H. C. CHATFIELD-TAYLOR, MONTECITO, CALIFORNIA.

is made by a bank of rock which juts into the lawn under an Eucalyptus citriodora, its towering white trunk standing straight like an ancient gallant in satin breeches wearing lemon-verbena in his button-hole.

Shade-loving plants are used, of course. The back of the wall is planted out with shrubs of graduated height. Along the top levels, Australian tree-ferns droop their great plumes, contrasting in tone and texture with the spreading branches of the cypresses. The large-flowered impatiens, daphne odora, and the broad-leaf acanthus with its lavender spikes of bloom lend strength to the composition. Sword ferns and maidenhair, columbines and rue, thyme, cerastium tomentosum, nepeta mussini and convolvulus mauritanicus nestle in corners or hang over the rocks. Iris, violets, primroses and bulbs rise in bloom, while a sweep of color from cinerarias in shades of blue and rose blend all together in a rare picture. Far Afield illustrates the charm that comes from contrasting texture and color tones. Shade means that form must dominate bloom, although more plants demanding some sun can be used if the branches of over-hanging trees are trimmed to let in the sunlight. Diosma, the "breath of heaven" has heath-like foliage and tiny white flowers like forget-menots. The heathers will bloom in partial shade. Hypericum moserianum is low growing with large yellow flowers with many stamens suggesting single roses. Double flowers seem incongruous in a rock garden. The slender bells of the Roman hyacinth coming up beside a clump of maidenhair fern look harmonious, while the crowded spikes of Dutch hyacinth seem out of keeping. Prostrate juniper, prostrate rosemary, santolina incana, all thrive in partial shade.

Water always brings special charm to the rock-garden. It may fall in a tiny rill from ledge to ledge, or trickle down the face of a mossy cliff or lie in a still pool margined by creeping plants which are mirrored in the clear surface. The Japanese use water, as they do their rocks, with a sense of its value for the whole picture. It doubles the planting by reflecting it. Therefore the planting itself, is restricted in order to preserve a perfect balance. Proportion is seemingly their highest law, that, and unity.

The pool in the garden at Illahee shows the horizontal lines in the rocks surrounding it as opposed to the vertical lines of the stone lantern which Mrs. Kenkall has used for accent. This is strengthened by the low planting, creeping vines and delicate flower sprays. Not that one thinks of lines as lines when looking at this photograph. If the lantern is blotted out, one sees quickly what becomes of the composition

Proportion is hard to maintain in this climate where growth so quickly destroys it. We make an ever losing fight with plant and shrub. Before one knows it, the shyness of youth is gone and the garden is too full-blown for beauty. Nature cares naught for form, perpetuation of species is her goal.

Seattle is the rock-gardener's heaven. Nature is no niggard there.



A SPRING WELLS UP IN THE GARDEN OF MR. AND MRS. ROBERT P. GREER, WHO TURNED IT INTO A POOL OF LIVING WATER, AS WILD AS A WOODLAND STREAM CAN BE INSIDE A CITY SQUARE. SEATTLE, WASHINGTON.



ORANGE ALLEY IN STONE ACRES GARDEN, WHERE CENTURIES AGO NATURE BROUGHT DOWN HUGE BOULDERS AND RICH SOIL FROM THE MOUNTAINS ABOVE SANTA BARBARA.

Climate, situation, rocks and water combine to make perfection.

Think of having a living spring welling up on a city lot! The Robert Greers waste water! all the water they wish to! It pours over shelving rocks, spreads out in a pool edged by bog-loving plants, flows under a stone bridge, crosses the lawn between flowery banks, and—oh, base end! runs away in the sewer!

Gardening among rocks is a game we all play, some with a big handicap. The higher you climb the more rock you find. To sit on a hill-top with a view, means that your neighbor down below gardens with your soil. Sometimes it pays to be among the lowly for you do "inherit the earth" washed down from the mountainside. This is one compensation for living on a level. A great one, if so be you are a gardener bred-in-the-bone. Your garden stays put. There is no need to knock at a door a mile away asking for the return of those seeds you planted last week on the hillside! If you live there—and it is so lovely!—you buy more seed, more soil make more terraces—ah! there's your chance! Those terrace walls can be made rock-gardens.

Mission Creek was once a mighty river rushing down from El capitan through Goleta Valley on its way to the sea. The torrent brought huge boulders and they lodged along the way. Rich soil collected around them.

Stone Acres lies in this ancient river bed.

Along the north line is a double row of orange trees which had to dodge the boulders to find root room. Streptosolon, Cestrum aurantiacum, orange panicles of tubular flowers followed by large white berries, Barberis darwinii, thorny leaves, yellow flowers and blue berries; Pyracantha lalandi, thorny shrub with a profusion of orange berries. Blue is used for contrast; plumbago capensis for a light note with blue marguarite and the deep blue of solanum rantonneti and statice arboreous. Yellow gazanias, wall-flowers, orange calendulas with a blue winter blooming iris. During the summer and autumn the ground beyond the trees is covered with Hubbard and salmon-orange banana squash! This really carries the color scheme into the kitchen, which is probably what people mean when they say "that looks good enough to eat!"

This is a far cry from an ideal rock-garden. But who ever lives with his ideal? My rock garden is yet to be!

There are times when, like that wise young judge from Padua, I, too, "grow aweary of this great world!" This opulent garden-world with its rows of nice fat plants so safely tied to place! So smug and stiffly upright, bursting with bloom!

I dream of one shy flower in a crannied wall, lightly poised yet sending down long roots in search of life. Swaying with every breeze and tossing worn petals aside, it leans far out, questing fresh adventure, seeking a hidden crevice to hold a wind-blown seed!

SOUTHLAND

California Forever!

THE Californian has arrived in Los Angeles! Like the spears of new, winter's grass upon a thousand hills he is pushing up between the dry mats of last year's crop and beginning to make himself felt and seen.

The hills will be clothed in rich verdure as always in our rainy season—and through the body politic will run new, young blood and a finer spirit. Yet the old have never retired in California, and the wisdom of the East is forever welcome. Therefore, we quote from The Personalist an exquisite essay written on the spot where the strong wave of new population coming from the middle west through the southern part of our state is beating with insistent sound on the shore of pioneer California. Los Angeles will become more vitally and consciously Californian, as her children make a point of expressing the lore of our peculiar out-door land. Our essayist from Boston gives us the keynote in this charming bit of literature:

OVER GAVIOTA PASS

For a week we had been having a spell of weather, a Pacific "high-fog" during most of the time which now had worked itself into something close to a gale and bearing, instead of rain, a drift of driving sand. "A great movement in real estate," remarked the Commander dryly as we faced the scouring storm. "But we'll run out of it by the time we cross the Pass. It won't bother the magpies anyway, and it *has* blown off the fog. If we get a clear sky on the other side of the range we ought to do some good work in the upper air."

His words thrilled me. We were out for yellow-billed magpies, one of the rarest of American birds, but what did "good work in the upper air" mean except eagles, and white-throated swifts, and—condors, possibly! What a world for the birdlovers was this California country!

I didn't believe very much in the magpies. Condors I knew were over the range, and morning after morning when the sky was clear I had searched the Santa Ynez peaks for condors, my hill-top at Casa Loma commanding miles of the craggy mountains. Nothing larger than a turkey buzzard had sailed over the heights. Yet the Commander implied condors, I was sure. Condors and yellow-billed magpies the same day! It was too much.

So it proved. We did not see a condor. The yellow-billed magpies were enough, enough to make the whole motor trip from Boston to Santa Barbara worth while. We did good work in the upper air, too, watching the flight of a golden eagle in a bent-wing nose-dive from the clouds, and the hawking of a colony of white-throated swifts. We did even better than that, for we caught the flash of a single black swift, a visitor from the Channel Islands, as he whipped about the shoulder of a mountain not far above our heads.

There is still an unseen condor in my sky. Perhaps it will be well to keep one always there. But I know where in Fish Creek Valley to camp for him when I come into California once more. I have seen the yellow-billed magpie, however, and, unless it be the condor, California has no rarer sight to show.

By every token we should have waited for a better day. I was as eager as the Commander, but coming from New England I was not enured to California weather. The Commander was dressed for it. Just his sort of weather, he told me, reminding him of days aboard the Albatross down around the Horn, and up among the fur seal rookeries in the Aretic seas. He liked the sting of the sand. It had in it the touch and tang of spray. "But as for fit days—I have yet to see a day that wasn't fit for something out of doors."

* * * * * * * *

It would be untrue to say that I had motored four thousand and forty miles, from Hingham, Massachusetts, to Gaviota Pass just to see a yellow-billed magpie. But I'm fool enough for that, and I know other bird lovers who are still bigger fools, the Commander for one. He is a yellow-bill crank, and a resident of Santa Barbara where the type specimen of the yellow-bill was taken by Nuttall, in whose honor it is named, *Pica Nuttalli*. The bird has never been found outside of the narrow limits between Santa Barbara and the San Joaquin Valley, and not since Nuttall's day has a specimen been taken within fifty miles of Santa Barbara.

But the Commander knew where to find them about fifty miles away. Having heard nothing of the birds since Bradford Torrey told the story of his search for them a dozen or more years before, I had expected to hear that they had vanished. Not so, the Commander told me. He would take me to a clump of willows in a little barranca on the other side of Gaviota Pass (the "Pass of the Gull") and show me a colony of six. He knew of another colony of seven and eleven miles beyond he would show me a third colony of a single pair.

There ought to be one such man as the Commander in every community. The yellow-billed magpies and the people need him.

We descended the Pass to the first ranch house and searched the sycamores about the place for the seven magpies. Not a bird. This was what I expected. I didn't know the Commander very well then, and what faith and hope I may have had began to ooze.

How could it be otherwise with birds so few and sought for? I had seen the Torrey Pine farther down the California coast, a tree more locally distributed than this magpie bird, having a habitation so restricted, so confined and hazardous, that the bare existence of the ancient pine, its mere presence on the shore, strikes one almost with terror, by so narrow a margin, so small a number of specimens, has it escaped the hand of Time. But the pine is now in sanctuary. Not so the bird, though it is as rare as the Torrey Pine and just as worth saving. "Only God can make a tree" and a yellow-billed magpie.

Give this Torrey Pine, possibly the oldest of American trees, a pair of wings, with freedom to move about, and you would have a parallel to the puzzling case of this magpie. The seeds of the Torrey Pine do have wings, to be sure, and why those wings have not carried their diminished race farther afield it is hard to say. The pinioned wings of the yellow-billed magpies are still more difficult of explanation. For birds belong to a higher order than trees. They can be hungry, and frightened, and pursued, not to mention the possibility of their being curious about the other side of the mountain. Yet these magpies seem as circumscribed, as little traveled, and racially as arrested as the Torrey Pines.

* * * * * * * *

No, I was not in a trance. These were real birds, real yellow-billed magpies. And yonder was a third one out in the open field. And here in the willows and white oaks above the trickling creek were the big stick nests of the colony. We watched, and were able to count four different birds all told; but from their quiet behavior and from the sturdy appearance of the nests we guessed that the other two, and possibly more, were within the big roofed houses brooding.

The Commander wet his lips several times, a sign, I came to understand with longer acquaintance, of inward and profound satisfaction. It was a sight to travel far to see, the birds, I mean. But both the birds and the setting seemed too accidental, and made a picture which had something in it that was less than real. Why were they at this spot only and not at a hundred other as likely places along the road?

* * * * * * * *

We started back toward the Pass and Santa Barbara, the Commander using his tongue frequently—to moisten his lips. He was deeply satisfied. It had turned out as he had promised, and better. The high wind had greatly favored us, keeping the birds close to the ground, and when they did fly compelling them to break out every stitch of their canvas, and so displaying them as a boastful exhibitor. I accused the Commander with having prearranged all this with the wind, but he only wet his lips and drove along.

* * * * * * * *

The zebra is not more consciously marked, though he is supposed to be striped for protection, his colors laid on by the old jungle painter who loved and laughed while he worked. It was a sign painter who did the magpie, and if he had plotted the destruction of the bird he could hardly have made him a more conspicuous mark. And then his bill of gold!

But California can forever keep this remaining gold. She once had dust as yellow as this, which the forty-niner carried away and scattered, leaving her none the poorer, however. There is small distinction in gold. Arizona and Nevada mine gold, and all the states make gold, and pour it back into the lap of California. Gold is common. But not the gold of California sunshine and magpies. Neither Arizona nor Nevada produce these birds with golden bills, and once they are scattered they will not come back as comes the forty-niner's gold. Let these few birds perish and neither California nor the whole round world shall see them more. But the willows would weep in the little barranca over Gaviota Pass.

What is the glory of California? Not her cities. John Muir's first question on landing in San Francisco was (according to legend), "What is the quickest way out of this town?" Los Angeles seems almost as big and terrible as Chicago. Not her big cities but her big trees—these are her glory, as the Sierras and the desert are her grandeur. These are her ancient past, her present and her future—these and the Torrey Pines, and the great condors and the handful of magpies with the yellow bills.

The first rush into California was into her ravines for gold. The second rush was into her valleys for orange lands. The third rush was into her deep sands with drill and pump for oil. The gold is gone. The fruit lands are taken. The oil begins to fail. But not the coming of those who would be warmed by the golden sun, and healed by the sovereign air, and fed by the beauty of the Sierras, and freed among the purple spaces of the Mojave from narrow streets and trampling things. These keep coming in ever increasing numbers—more than the forty-niners, more than the homesteaders, more than the drillers for oil, seeking a better country for body and soul.

Slow to restore her ancient missions, swift to dig her irrigation ditches, California, like her sister states, only dimly apprehends the spiritual values, that they are the eternal values—the cloudy head of the redwood, not the square feet of lumber in its massive bole. California has a sanctuary for the Torrey Pines. One may not pick up so much as a fallen needle under these bent and weary trees. Unfit for the mill, bowed down and dwarfed by their forgotten years, these pines are pure spirit, and their leaves are for the healing of the nation.

So are the condors and the magpies ministering spirits. Arise O, Sun-kissed Sister of the States! Ascend the high places in your Sierra and make every peak a safe perch for the condor! Go over

OPINION

Gaviota Pass and build a sanctuary for the magpies, a holy place of that barranca among whose willows the last of the yellow-billed birds still make their nests!

A thousand automobiles pass that barranca without a stop. But I saw one from Masachusetts draw up by the roadside, and one from New York, and one from Virginia. Tomorrow more shall stop, and more and more. For if the oil fails, the sunshine shall never fail. Fires may blacken their gray-green flanks, but the high-fog shall come and cover them with their chaparral cloaks again. And the Mojave shall burn and blossom with supernal dusk and dawns. And from the level West and peopled East, from snows and bitter winds, a constant caravan shall come to see the magpies with the golden bills, the season with the golden months, the orchards with the golden fruit, the daily miracle of the desert twilight, the hills, the sea, the ancient cypress trees and Torrey Pines. And some of them, standing uncovered where the Big Trees stand, shall for the first time be aware of God.

The Evening Hour

FOR ME it is a great delight to walk abroad during the late afternoon and early evening, a time when "Every light from the sky, every shadow on the earth, ministers to my pleasure." Invariably my steps turn toward the heights covered with majestic conifers and burnished with the gold of the westering sun. To muse amid the pine forests of the solitudes in the hush of the twilight hour is an experience that recalls most vividly the words of Emerson, "I draw from Nature the lesson of an intimate Divinity." There is indeed in the calmness and serenity of this tranquil hour a real sense of the nearness of the Infinite. The cares and perplexities of the day, so manifest during the working hours, no longer obtrude and annoy. There is a reassuring feeling of oneness with beneficient Nature that hovers over us and enfolds us with a brooding tenderness.

Here in the pine grove the shafts of mellow sungold fall aslant the forest floor, bathing the trees in a sapphire glow and forming irregular mosaics of sunshine and shadow. The gentle evening breeze stirs leaf and bough from repose, and at length they chant softly the hymn of creation that is forever sung, but to which we are not always attuned. The spell of the evening broods over the silent places like a benediction, and the beholder feels himself on the threshold of a world "too sacred to enter without novitiate and probation."

At evening I tread the aisles of the pine wood, rejoicing in the nearness of Nature and experiencing kinship with "the blowing clover and the falling rain." I seek a distant eminence apart from the well-trodden way, where I can behold the beauty of cloud-land tinted with the magic of purple and rose-gold, revealing a "Glory beyond all glory ever seen." As I rest upon a fallen log, yielding to the spell of departing day, my reverie is broken by the appearance of a doe emerging quietly from the thickets below. Soft-eyed and maternal, she gazes anxiously at the fawn keeping close to her side; and at the unusual sight of the watcher above, she quickens her stride and disappears over a rise of ground.

Such quiet clings to the sun-lit hills that one can feel the utter stillness. No sound stirs the calm surface of vast pools of silence save the soft soughing of the green boughs overhead. As the sungold fades into twilight, the pines stand erect and silent; and the voices of silence grow fainter and fainter and then cease. ERNEST G. BISHOP.

From The Cathedral Church, Boston

THE members of the Class in Personal Religion are deeply touched by the loss of their great leader, Dean Rousmaniere. You were his especial care. His services of prayer and meditation with you, followed by many intimate personal talks, were among the greatest joys of his ministry in Boston. Yet to us the man himself was a greater inspiration than his words. Bishop Lawrence has written of him:

"His life with God was as simple as that of a child with his father: his companionship with Christ was that of a younger brother with an elder. Prayer was as natural to him as breathing, and heaven was all about him. Throughout this last year of weakness he has given us an example of how to live and how to die. Considerate of others, patient, serene, he passed through the veil as naturally as waking people at dawn welcome the sun's light."

Let us carry on in the spirit of his teaching. The Class met for the first time with Dean Sturges, his friend and successor, on Friday, November 12.

Prayer for Our Friends

(The Class in Personal Religion of the Cathedral of St. Paul)

IT IS this art of opening our minds consciously to God's influence and helping our friends to do it that brings about the miracle of all time; that our God who dwells "in the high and holy place" enters in to dwell also "with him that is of a humble and contrite heart." As naturally as the oxygen we breathe into our lungs purifies our blood, so will God transform the life that is open to Him. There are two ways in which God can gain access to a heart; either by the direct response of a person in answer to voice, or by the response of that heart to some human friend in whom He is living in power. There are many people whose hearts are closed to the Great Friend but open to their human friends. Therefore God must use the voice of some friend to whom their hearts are open until under the persuasion of that friend they open their hearts directly to God and become His children in spirit and fellowship as well as His by creation. When we realize that God, in His infinite eagerness to speak to His children, has no other approach to many people than through a human friend, then we will begin to see the sin of thwarting, consciously God's purposes toward our friend and we will be willing to let Him use us. This will impel us to turn to intercessory prayer as a great means of freeing the energy of God in the life of a friend.

Intercessory prayer kills selfishness in us and reveals the sincerity of our interest in people. In no other way can hidden motives and ambitions be so easily sifted and purified. In it we focus the desires of our heart for the good of another. Our concern for some one else makes us lose sight of ourselves and therefore forces us to serve. The positive desire that God will reveal Himself to the one for whom we pray is in itself a dynamic in us that powerfully expresses itself through our personal influence. There are many of us who will never be able to help another until we desire to do so with all our heart. Unselfishness is the price of power.

Such prayer quickens love in us. The yearning for others makes them sacred to us with God in His fatherly eagerness to bless His children. In counting surely upon His love for them we ourselves grow in love. We all know how this principle was urged by Christ when He made it possible for us to obey the command "Love your enemies" by adding another to it: "Pray for them that persecute you." Love is the power that draws one to God and we too can only help in drawing others to Him as we love.

We need to use intercession also to be made sensitive and susceptible to the needs of others. In the light of God's presence we see things in true perspective and form right judgments. We see what others may be when God possesses them fully and we carry this ideal for them in our hearts. When our spirits are prepared for service through prayer a spirit of expectancy and watchfulness for God's leadings possesses us. We see our natural opportunities more easily and we have a keener sense of dependence on God.

Intercessory prayer is the best way to gain a spiritual point of contact with the one we would help. It saves us from intruding. . . . We ought to deal reverently with the thoughts of others that flitter into our minds. Perhaps when we know the laws of the spiritual world better we will find that these promptings are given us by the Spirit of God to call us to prayer because He desires to use us to help these friends in some way.

From The Human Element in the Making of a Christian.
(February 18, 1927) *By Bertha Conde.*

SPORTS—NATIONAL AND INTERNATIONAL

Score boards will, after much controversy be in line to record international competition once more as the American and British golf officials have settled the matter of the open championship dates. The American event has been moved ahead to June 14-15-16, while the British championship now opens July 11



Tournament Score Board, Palos Verde Golf Club



Chateau Arts Studio

Last month the polo fans of the Southland were offered a real taste of international polo. Tommy Hitchcock, a ten goal man, and rated the greatest polo player in the world, two English stars, Commander P. K. Wise, an eight goal man and a candidate for the next English international team, and Lieut. Selby McCreery, captain of the last English Army International team, were seen in action on the fields of the Midwick Country Club. The visit of these noted players being preliminary to the defense of the international polo cup by America against an invading British team in September.

The R-sloop Pirate, owned and sailed by Tommy Lee, won the deciding race of the first midwinter racing series ever held in North American waters, last month. This was followed by the Don Lee trophy series which was also won by the Pirate. Racing however did not occupy the attention of the yachtsmen to the exclusion of everything else as two interesting decisions were reached in maritime affairs: First, Newport Harbor is to be made into one of the finest protected yacht anchorages on the Pacific Coast. The United States government is interested in the development of the harbor for a naval base and the dredging of the channel will be a government project.



Newport Bay will be dredged to a depth of thirty feet, removing all bars and mud banks and furthering an unparalleled racing course. The second note of interest to all yachtsmen is an announcement by Commodore B. Rey Schaur of the Los Angeles Yacht Club that a final agreement on the question of measurement systems is in prospect between the international rule group and the American group. This difference in rules has been a hindrance to international competition for many years.

Eyre Powell Press Service



Carl R. Yeaman, Southern California archery champion, outlines Miss Marguerite Camborn in arrows on the range of the Los Angeles Archery Club, Griffith Park.

Eyre Powell Press Service

San Diego may not have offered an entrant for a channel swim, but she must have material for such efforts, judging from these examples of her lovers of winter sports—the feminity, not the canines, the latter being models of beauty only, their achievements in the water, or elsewhere in the sporting world being absolutely nil



CALIFORNIA'S HISTORIC PAGEANT-PLAY, RAMONA AND THE MISSION PLAY IN ITS NEW PLAYHOUSE



Avery Edwin Field, Riverside

The Ramona Pageant is the most beautiful out-door play the State produces. It is distinctly California. Garnet Holme, Pageant Director of the U. S. National Forests, who directs the cast, has done much research work to see that the costumes, customs and times are correctly portrayed

The stirring play is enacted in a natural amphitheatre in a canyon which overlooks the Hemet-San Jacinto Valley and gives an unbroken view of the mountains beyond. The sheep-shearers, riders and dancers are a link and stimulus to the warmest memories of the past and as the romantic love story of Alessandro and Ramona is unfolded, the atmosphere and feeling of other days envelope the audience. The dramatic rights are held exclusively by Miss Virginia Calhoun, by whose permission the Pageant is given. The Pageant will be given this year three week ends: April 23-24; April 30-May 1; May 7-8, at three o'clock each afternoon in the Ramona Bowl at Hemet, California



The trip to the Hemet-San Jacinto Valley is a pleasant one. The roads from every direction are splendid. The beautiful country among the mountains is at its best in April and May. About that time the wild mustard should be out. The rolling foothills, the meadows and hillsides are a golden blanket of bloom. Helen Hunt Jackson in her book "Ramona" describes this glorious sight in these words: "The stems of the wild mustard are so infinitesimally small and of so dark a green, that at a short distance they do not show and the cloud of blossom seems floating in the air; at times it looks like a golden dust. With a clear blue sky behind it, as it is often seen, it looks like a golden snow-storm. Its gold is as a distinct value to the eye as the nugget gold is in the pocket."



Eyre Powell Press Service

The whole Southland rejoices with John Steven McGroarty, and is self-congratulatory, on the opening of the Mission Play this month in its beautiful new playhouse in old San Gabriel. The new theater is especially designed for the Mission Play and meets its needs artistically as well as practically. The architecture follows the lines of San Antonio de Padua, the most beautiful mission facade in California, being found on the northern ruin



The Mission Play is a record of the life of the early Padres, their teaching and protection of the Indians, and holds the interest of new comers and Californians alike. It exemplifies and brings to our knowledge the really great work done by Fray Junipero Serra and his associates in a never-to-be-forgotten way. Mr. McGroarty has done much in writing this play to preserve the early California history. R. D. MacLean again assumes the role of Fray Junipero Serra

THE COLEMAN CHAMBER CONCERTS: A FULFILLMENT

SOME years ago a gifted young pianist, after ten years of study and successful professional work in Boston, decided to fulfill the promise of her rare talent in her home city, Pasadena, instead of carrying on her musical career in the East.

Last fall, a year after Gilmor Brown saw his plans for a community theatre carried out beyond his expectations, she realized her ambition to make chamber music "a vital and permanent part of the musical life of the city." Both achievements were made possible by the Pasadena Community Playhouse Association.

Visions have a tendency to materialize. Wanda Landowska's, for instance. For years in Europe she has been a volunteer curator of what may be called musical Primitives, as Alice Coleman Batchelder has been, here, of chamber music.

It has been the faith of Wanda Landowska's whole life that sooner or later nations will understand that masterpieces of music are as valuable as old masters, and that governments will build museums where people may hear and admire Music's Titians and Raphaels as they now are able to see and study and enjoy painting's. "We shall in that way be able to prolong our lives," she believes, "for, as Janin put it, 'It isn't we who revive masterpieces, it is masterpieces that revive us.'"

Last year her prophecy came true unexpectedly enough in the United States when the government accepted Elizabeth Sprague Coolidge's gift to the nation of an endowed Temple of Music in the Library of Congress at Washington, America's first National Gallery of Music. And in Pasadena when the Community Playhouse Association, at the suggestion of its president, Mrs. Milbank Johnson, and the chairman of the Music Committee, Mrs. Henry A. Everett, gave a civic aspect to the Coleman Chamber Concerts by presenting them in the Playhouse. The success of the series has proved that the beautiful auditorium may mean even more to the community than was originally intended.

And so Mrs. Batchelder's dream comes true. Visions do materialize, but not without throes of effort; faith alone is not enough to give substance to things hoped for.

We all known how Gilmor Brown worked for the Playhouse, how his family worked with him, his friends, and gradually more and more people till it was built.

Just as ungrudgingly Mrs. Batchelder has worked for the Coleman Chamber Concerts, and her family has worked with her, her friends, their friends, strangers, till her series of chamber concerts is a civic privilege and a success which has attracted people from other cities, from places thirty miles away.

Musicians marvel at what she has accomplished. And she will do more, for she regards it all as a beginning, a prelude. But probably nothing will ever give her a greater thrill than the first rehearsal in her house by the first string quartet she brought to Pasadena for a concert, the Arnold Krauss String Quartet from the Los Angeles Symphony Orchestra.

For some seasons she gave series of three Coleman Chamber Concerts in such auditoriums as were at the time available.



ALICE COLEMAN BATCHELDER, PIANIST

In 1924 the concerts expanded into a series of eight and through the friendly interest of Mrs. Albert Sherman Hoyt other generous patrons of music opened their homes to devotees of chamber music. The experiment of eight concerts instead of three having proved so successful, a similar series was presented by Mrs. Batchelder during the following season. Sponsored by the Pasadena Music and Art Association, these concerts were given in the Music Auditorium of the California Institute of Technology. And now the Community Playhouse with its larger seating capacity, affords the ideal setting for chamber music.

In commemoration of the centenary of Beethoven's death every program this year has featured one or more of his masterpieces. And every concert has culminated in a piano quintet, the touchstone of musicianship. Modern as well as classical chamber music has been heard, and one woodwind program with songs. The whole series has been admirably planned by Mrs. Batchelder and beautifully rendered by the following artists:

The Persinger String Quartet—Louis Persinger, violin; Louis Ford, violin; Nathan Firestone, viola; and Walter Ferner, violoncello.

With them at the concert in October, Alice Coleman Batchelder, piano; in March, Olga Steeb.

The Mischa Elman String Quartet—Mischa Elman, violin; Edwin Bachmann, violin; William Schubert, viola; and Horace Britt, violoncello.

The Luboviski String Quartet—Calmon Luboviski, violin; Howard Griffin, violin; Raymond Menhennick, viola; and Mischa Gegna, violoncello.

With them at the concert in December, Mildred Marsh, piano; in March, Alice Coleman Batchelder, piano.

The Philharmonic Woodwind Ensemble—Henri de Busscher, oboe; Jay Plowe, flute; Pierre Perrier, clarinet; Frederick Moritz, bassoon; Owen Hoffman, English horn; Alfred Brain, French horn; Blanche Rogers Lott, piano, and Ruth Reynolds, contralto.

The Philharmonic String Quartet—Alfred E. Megerlin, violin; Anthony Briglio, violin; Emile Ferir, viola; Ilya Bronson, violoncello. With Alice Coleman Batchelder at the piano.

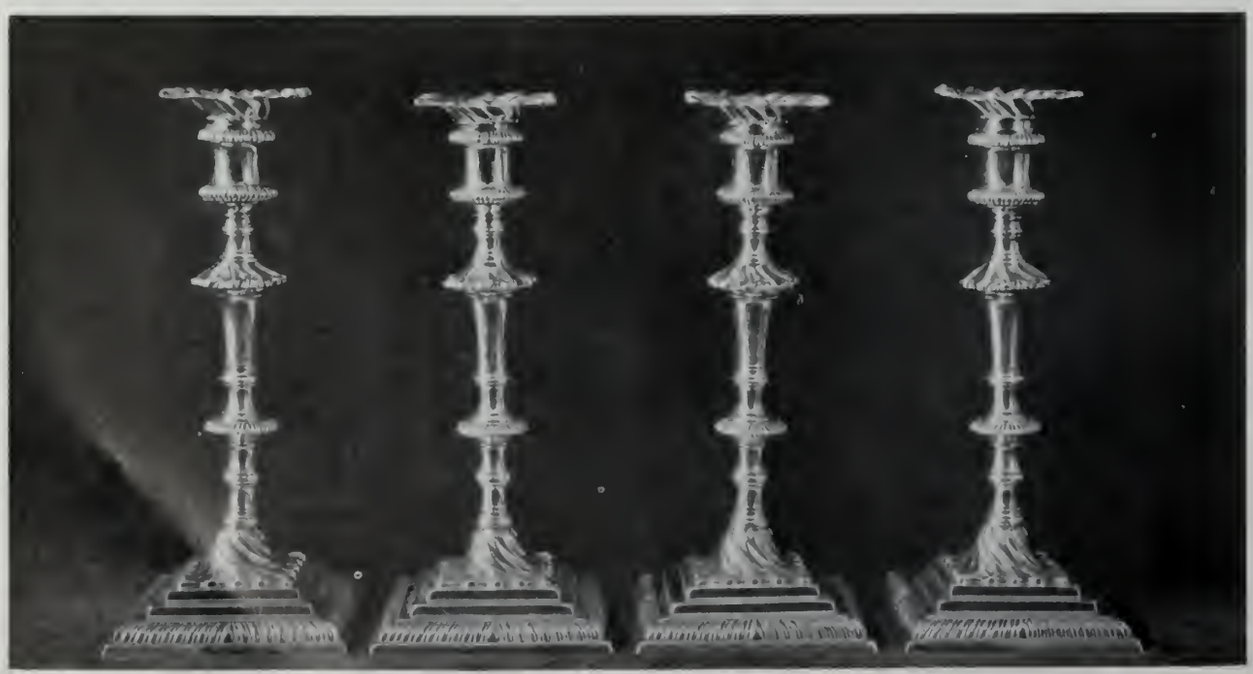
And finally, on April 17 at 4 o'clock, the New York String Quartet—Ottokar Cadek, violin; Jardslav Siskowsky, violin; Ludwig Schwab, viola; Bedrich Vaska, violoncello, with Percy Grainger, piano, will give the closing concert of the trebly significant and much enjoyed series of Coleman Chamber Concerts.

Carrying out the community idea, tea was served in the green room after the concerts to enable people to talk over the music they had enjoyed. Los Angeles musicians believe that this salon experiment should prove more and more broadening and delightful.

Perhaps those who know only what they like find such talk more absorbingly interesting than those who understand perfectly the severe "tenue" of chamber music and why it often proves too much for composers of first rank. To hear such people discuss the conventional "quassi-theatrical," allegro opening of a piano quintette, for instance, or the themes (whether they were more suitable for a symphony or for a sonata) is as illuminating as good shop-talk about an idea for a play (whether its span is three-act or one-act, and good for how much weight).

But usually at an after-the-concert tea the talk turns to appreciation of technique. And talk of so-and-so's bowing is as interesting as discussions of so-and-so's serve. When a man like Bruno David Ussher, for instance, talks of Alice Coleman Batchelder's "sensitive" and "brilliant" interpretations those who know only what they like begin to realize why they like what they like, and after that almost anything is possible.

LOUISE WEST.

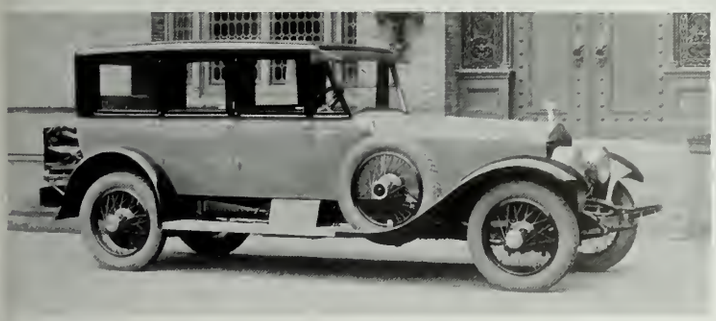


A set of four antique silver candlesticks made in London by George Moore in the year 1762. These are part of the beautiful collection of antique silver and Sheffield plate being shown by A. Schmidt & Son

THE FIRST AUTOMOBILE SALON IN LOS ANGELES

By ELINOR STRATTON DEWEY

SVELTE, sleek, burnished, elegant creatures looking with lordly indifference at curious humans. Or perhaps proudly gowned women. Or great, carefully wrought jewel cases—so the beautiful cars of our first automobile salon appeared. It took place the week of February 12th at the Biltmore. We are the third city to be complimented. It has been held for twenty-two consecutive years in New York and for twelve years in Chicago. After its showing here it closes with the San Francisco Salon. It is a compliment that the manager of the Automobile Salon, Inc., should choose Los Angeles — as a place where beauty and design and exclusiveness would be appreciated.



THE ROLLS-ROYCE "PICKWICK," IN BLACK AND MAXINE BLUE.

It is not a "show"—an auto show. It is a fashion show, a style salon comparable to the openings of the great Paris costumers. Here parade mannequins with their robes of lacquer and metal, of crystalline glass, velvet and marquetry—the combined product of the makers of the best in motor car chassis and custom coach work. It was an exhibit by eleven of the makers of the most exclusive European and American cars, of a dozen of the country's best coach builders. Here one found examples of the supreme achievement of engineering and design and master craftsmanship. The familiar names of the great motor makers of the world were there. Any layman could recognize them. But to a connoisseur there is a difference between a Pierce



LOUIS XIV PERIOD FRENCH BROUGHAM BY LOCKE.. LINCOLN CHASSIS.

Arrow with a coach dome done Le Baron and a Pierce Arrow by Brewster.

"How can you tell the difference?" such a connoisseur was asked.

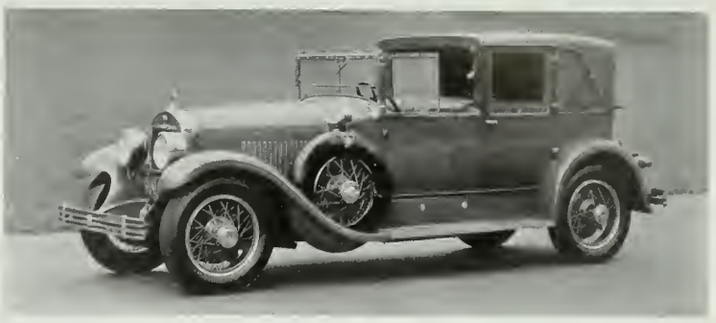
"I cannot tell you. It is like music. Can anyone really tell how to recognize the music of Wagner, or of Verdi, or of Tchaikowsky? But a musician or a connoisseur hears and knows. Composers use the same notes, the same keyboard, just as these builders use the same metals and the same paint and fabric—with a difference."

Looked at that way, cars achieve personality, indeed.

And it is a fascinating thought—that these experts and artists in the use of modern materials of steel and patent lacquers and plate glass and splendid fabrics are, for the most part, descendants of our old early nineteenth century coach builders who built the elegant coaches and surreys and broughams for our grandfathers. American craftsmanship is becoming old enough and skilled enough to have tradition.

The Rolls-Royce "Pickwick" is a sedan designed especially for the occasional owner-driver. It can be opened up so that the front and rear compartments are one or the rear compartment can be closed off at will. This color scheme of blue, black and silver was strikingly beautiful.

The Fleetwood Cabriolet seemed made for some exacting beauty, with the delicacy of its appointments. Italian Rennaissance designs



STATIONERY CABRIOLET BY FLEETWOOD: ON A CADILLAC CHASSIS.

in inlaid French walnut matched the design of the hand-chased silver hardware. The upholstery was silver gray.

The Minerva Imperial Cabriolet was finished in two-tone green, with a very chic gray interior. The inlaid wood marquetry, used as a finish, was particularly beautiful. The top and the sides of this model are collapsible.

The Judkins Coaching Brougham was perhaps the most unusual of all the cars in the salon. It is reminiscent of the old days of England when society coached behind a prancing four-in-hand. Yellow, with a very modern note—that verve in its line—the rest in black. The interior is a reproduction of the old coaches, in black morrocco.

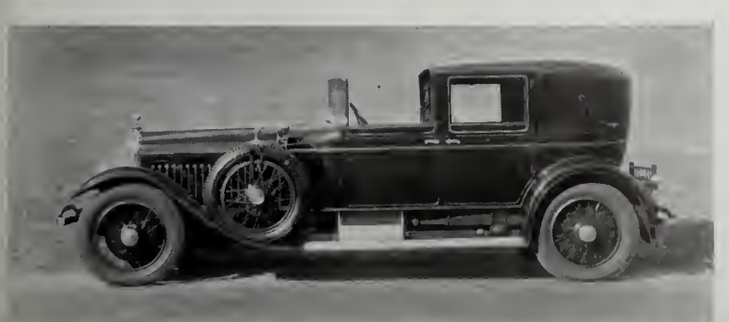


A PACKARD CONVERTIBLE COUPE. BODY BY MURPHY.

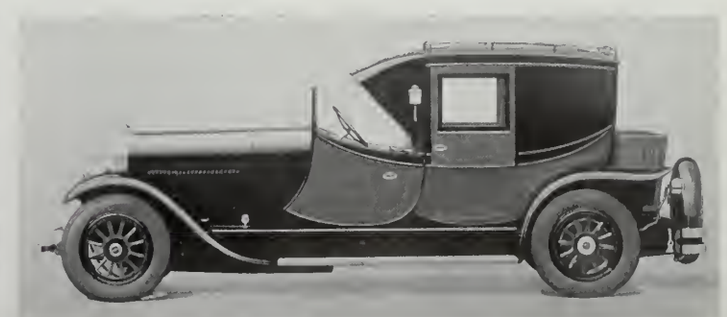
Cunningham showed an inside-drive, gray and black limousine which was exquisite in its appointments—silver gray upholstery with a charming motif and band in needlepoint—silver hardware and cases—foot cushions in gray plush.

Mercedes was represented by a sport phaeton,—with the capabilities of a racing car. The phaeton is equipped with a super charger which, after sixty miles an hour has been passed, compresses an extra charge of gasoline and immediately jumps the speed to one hundred. The exhaust manifold is carried outside the hood. A sheath over the tonneau and a rear windshield keep the passengers comfortable, even at such a pace.

The Duesenberg Sport Phaeton had a body by Locke in old Ivory, striped in coach-painter's green. It was upholstered in smart leather.



MINERVA IMPERIAL CABRIOLET. BODY BY LE BARON.



ENGLISH COACHING BROUGHAM BY JUDKINS. LINCOLN CHASSIS.

SOUTHERN CALIFORNIA CHAPTER A.I.A. MONTHLY BULLETIN

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REPORT OF THE JURY ON HONOR AWARDS, 1925-1926

To the Executive Committee, February 9, 1927.
Southern California Chapter,
The American Institute of Architects,

The jury on Honor Awards for the year 1925 and 1926, appointed by the Southern California Chapter of the American Institute of Architects, namely Arthur L. Loveless of the Washington State Chapter, and John Bakewell, Jr. and John Galen Howard of the San Francisco Chapter, A. I. A., convened at Los Angeles from January 31 to February 3 inclusive.

The Photographs and Drawings of all work submitted were first examined and each member of the jury made a tentative list of works which appeared to be of sufficient interest to call for a visit to the executed work, the idea being to see, so far as practicable, all works which appeared on any one list. As it proved, however, the three lists practically coincided; in only a few instances were there notes which were not unanimous.

Visits were subsequently made to all works tentatively noted which were accessible. In no case did the jury find serious difficulty in getting together on any award, though the high character, in general, of the work submitted caused the members some regret that it was not within the scope of the plan to honor a very large proportion of the exhibits.

The residential class, this year as in previous years, was the best represented as to numbers, and, with certain reservations, as to quality. While a very considerable difference in outlook and taste is still observable (and desirably so) in the character of the various examples, a greater degree of consistency of feeling seems to have come about among the architects, or the owners, or both, as to what is the most fitting sort of thing for a Southern California home. The jury felt that an appreciable step had been taken, away from merely stylistic adaptations, toward a genuinely indigenous type of domestic architecture. The full realization of this ideal is, of course, not for today or tomorrow; but the direction in which the goal is to be sought seems fairly well indicated.

What has been said above applies less to other classes of work, and especially to big work, owing chiefly, no doubt, to the fact that there are fewer big buildings, and consequently fewer opportunities to study them, and some of the most talented architects seem, unfortunately, not to have the opportunity to study them at all. Yet even here a sane and sound tendency is discernable, at any rate to the eyes of this optimistic jury.

The two works about which there was most discussion, not to say argument, or even searching of hearts, were the County Hall of Justice and the Central Library of Los Angeles. Slight reservations were felt with regard to each of them, by various members of the jury, though perhaps not the same reservations by any two members. But in each of these two notable buildings it was recognized that very great difficulties had been surmounted and a genuine triumph achieved in the face of immense odds.

One may feel that the Hall of Justice is too cubicle in its proportions as a mass, that the arrangement of the interior leaves something to be desired, or that the order which crowns the facade is an illogical and too splendid outer wall for what happens to be directly behind it. But the basic and unchangeable conditions of the problem as it came to the architects were such that these objections seem trivial, in the presence of so dignified, so beautiful, so expressive a work. The topping collonade may not properly "accuse" the jail, but it does right well accuse the Court House, of which the jail is only a part, like any other. And in architecture it is no new nor unworthy thing for the part to yield precedure to the whole.

The reservations as to the Library are of quite another sort. There was unanimity of opinion that something was the matter with the topping-out of the tower, though it would be too much to expect complete agreement among three men as to what that something was, or just how to cure it. The jury hopes that the architects of the building will be given another chance on this detail. Dissenting voices were heard (a) as to the lack of light (except by artificial means) in large parts of the interior of the plan; (b) as to the unnecessary pallor of the walls of the reading rooms, which over much divorces the lovely ceilings from the dark bookcases and floors; (c) as to the accredited character of the plan as a whole (as if it were a bungalow plan answering the whims of an arbitrary and non-architecturally-minded client); and (d) as to the unwelcoming character of the main entrance, if it is the main entrance, and, if not, the uncertainty as to which is the entrance, and, consequently, which is the front of the building. All these points may be reasonably met by reasonable allowance, to the architects of the structure, of a right to their own view. One may charge them all to genius, with one's hat off. Nevertheless they were, cumulatively, sufficient to carry conviction to the minds of the jury that this building, great in so many ways—so fresh in conception, so intriguing, so full of charm, so satisfying in its all-too-little exterior sculpture, so perfect in its decorative painting—was yet not quite deserving of the highest recognition.

This, the Distinguished Honor award, was reserved whole-heartedly for St. John's Episcopal Church, a work so nearly flawless that, from the first, the jury was of one mind as to its desert, taken by itself, though the carefullest consideration was given to the question whether some other candidate might not be equally, or more deserving.

Fortunate the City which has one work worthy of the Distinguished Honor award. And this is not the first year when Los Angeles had, not one, but several buildings, to which that high mark of recognition might well have been given.

The complete list of awards is attached hereto.

Respectfully submitted by the Jury,
(Signed): Arthur L. Loveless, John Bakewell, Jr.,
John Galen Howard, Chairman.

GROUP 1—DWELLINGS—SINGLE

Section A—Single detached dwellings, 6 rooms and under

Owner	Architect	Contractor
Mrs. W. L. Risley	Winchton L. Risley	
314 South Westmoreland		Escherich Bros.
Mrs. D. R. Wilkinson	Donald R. Wilkinson	
201 So. Ave. 66, Highland Park		D. R. Wilkinson

Section B—Single detached dwellings, 7 rooms to 12

Mr. S. W. Bixby	Roland E. Coate	
1148 Garfield Ave., So. Pasadena		Daniel Whetstine
Mr. and Mrs. Roger B. Emmons		
803 Columbia St., Pasadena		John V. Gierding
	David J. Witmer and Loyall F. Watson	
Mr. and Mrs. J. H. Kelleher	David A. Ogilvie	
2000 Ashbourne Dr., So. Pasadena		John Mayer

Section C—Single detached dwellings, 12 rooms and over

Mr. I. Eisner	Gordon B. Kaufmann	
Sixth and Muirfield		John Mayer
Mr. Harold S. Chase	Reginald D. Johnson	
Hope Ranch Park, Santa Barbara		Snook & Kenyon

GROUP II—MULTIPLE DWELLINGS

Section E—Multiple Dwellings, club type, city

Women's Athletic Club	Allison & Allison	
Flower Street		McDonald & Driver

Section F—Multiple Dwellings, Club type, Country

Lakeside Country Club		Wm. Simpson Construction Co.
	Wm. Lee Woollett	

GROUP III—COMMERCIAL BUILDINGS

Section A—Mercantile Buildings not more than 4 stories

Casterline Estate	Bennett & Haskell	
Central National Bank, Pasadena		John H. Simpson

Section B—Mercantile Buildings—more than 4 stories

C. E. Toberman	Morgan, Walls & Clements	
Hollywood Fireproof Storage		Wm. Simpson Const. Co.

Section C—Industrial Buildings

Factory for Marshall Neil		Thomas & Stephenson
	Marston, VanPelt & Maybury	

Section D—Commercial Buildings—not classified in Sections A B or C

Pacific Finance Building	Curlett & Beelman	Scofield Eng. Co.

GROUP IV—SEMI-PUBLIC AND CULTURAL BUILDINGS

Section A—Religious

Wilshire Blvd. Congregational Church		McDonald & Driver
	Allison & Allison	
All Saints Episcopal Church	Roland E. Coate	Houghton & Anderson

Section D—Semi-Public and Cultural Buildings, etc.

Board of Park Commissioners		
Fine Arts Gallery, San Diego		Lange & Bergstrom
	Wm. Templeton Johnson and Robert W. Snyder	
W. A. Clark Library	Robert D. Farquhar	Thomas Marlowe

GROUP V—SCHOOLS (Built by Civic Taxes or Bonds)

Section A—High Schools, including Junior High Schools

Board of Education of Los Angeles	J. C. Bannister, Salin Bros.	
John C. Fremont High	Edwin Bergstrom	Jas. P. Steele

Section B—Intermediate Schools and under not more than 8 rooms

Palos Verdes School District	Allison & Allison	
Malaga Cove Elementary School		Anton Johnson Co.

GROUP VI—PUBLIC BUILDINGS (Built by Civic Taxes or Bonds)

Section A—Civic Administration Buildings

County of Los Angeles		
Hall of Justice		Raymond Granite Co. &
(Exterior and Court Rooms)		John B. Smeraldi, Inc.
	Allied Architects Association	

Section C—Libraries and Museums

East Branch Library, Pasadena		
Board of Library Commissioners		Allen & Bird
	Marston, Van Pelt & Maybury	
Central Library of Los Angeles		Weymouth Crowell Co.
	Bertram G. Goodhue, Architect	
	Carleton Monroe Winslow, Associate Architect	
County of Los Angeles		
Patriotic Hall, 1816 S. Figueroa		C. T. McGrew & Sons
	Allied Architects Association	

GROUP VII—MONUMENTS

Section B—Sculpture

Sculpture of the Central Library	Lee Lawrie, Sculptor

GROUP XI—ANY OF THE FINE ARTS AS DISTINGUISHED FROM ARCHITECTURE

For Design and Craftsmanship in Decorative Painting	Julian Ellsworth Garnsey
For Design and Craftsmanship in Tile Work Gladding	McBean & Co.
For Design and Craftsmanship in Decorative Painting	Allan Cox

SPECIAL AWARDS

The "DISTINGUISHED HONOR IN ARCHITECTURE"

St. John's Episcopal Church	Clinton Construction Co.
	Pierpont & Walter S. Davis

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Community Arts Association Calendar

March 4-5, Friday evening and Saturday afternoon and evening, the Drama Branch offers "Home Rule," a comedy by Irving Pichel.
March 7, Monday—Wilfred's "Clavilux" color organ in Recital. Lobero Theatre, 8:30 p.m.
March 14, Monday Rosa Ponselle, Metropolitan Opera Company prima donna soprano in recital. Lobero Theatre, 8:30 p.m.
March 16, Wednesday Charles Rand Kennedy, Edith Wynne Mathison and company of players in "The Admiral." Lobero Theatre, 8:30 p.m.
March 18-19, Friday and Saturday— Ruth Draper. Lobero Theatre, 8:30 p.m.
March 21, Monday—Persinger String Quartet of Santa Barbara in third of series of chamber music concerts. Lobero Theatre, 8:30 p.m.
March 25-26, Friday and Saturday— Drama Branch offers Ibsen's great drama, "Peer Gynt." Lobero Theatre, 8:30 p.m.
March 26, Saturday—Music Pupils Recital, School of the Arts. 3 p.m. Little Theatre, 914 Santa Barbara Street. Public invited; no admission.
March 29, Tuesday—Tito Schipa, tenor of Chicago Opera, in recital. Lobero Theatre, 8:30 p.m.

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THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

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CLUB MEMBERS ATTENTION!

The following bulletin is the first to come dripping from the pen of our new president. It behooves us all to hearken to his words of wisdom. The last nominating Committee chose well and wisely. An Irishman and a batchelor; and these coupled with a keen sense of humor. What a combination to route gloom from our Club meetings. The first thing he writes in his notes for the bulletin will be music to the ears of all of us. Here it is. "In future the meetings of the Club will be held REGULARLY on the third Tuesday of every month.

Next Meeting
March Fifteenth, 1927
Alexandria Hotel, Los Angeles, 6:00 p.m.
Dinner $1.50
Guests are welcome and all former members of the Club are urged to attend.

The Program

Mr. Edward Langley, Art Director of Fairbanks Pickford Studios will give one of his inimitable talks on the "Art of Motion Pictures."

Mr. Frank Yacanalli, President of Yacanalli Motion Picture Company, the one man vaudeville show, three ring circus, and busiest dynamo of fun in existence, will also be with us.

In addition we will have motion pictures of the A. I. A. Honor Award buildings.

In connection with this meeting there will be an exhibit of private collections of sketches, paintings and prints of well known architects, etchers, and decorators. These are being assembled at great pains by Jesse Stanton and Julian Garnsey and will offer opportunity for us to see work we have never viewed before.

Announcement Extraordinary!

Los Angeles first Quarters Arts Ball will be held March 25th. Watch for further announcement. Walter Davis and his committee composed of Lee Rombotis, Scott Gerrity, Harry Adams, Edward Mussa, Don Worster, Edward Held, Henry Davis, Julian Garnsey, Lee Fuller, Jack Hargrave, and others have already started to make history. The day before this epochal event the Atelier will be turned loose to decorate the Hall, simultaneaously a general architectural strike will be called and from then on "keep your eyes open."

Allied Arts Exhibit

As was intimated in our last bulletin, plans are now under way for an architectural and allied arts exhibit to be held next fall. This it is hoped, will be unsurpassed by anything yet done on the Pacific Coast. We will greatly welcome any suggestions or services volunteered.

Weekly Luncheons

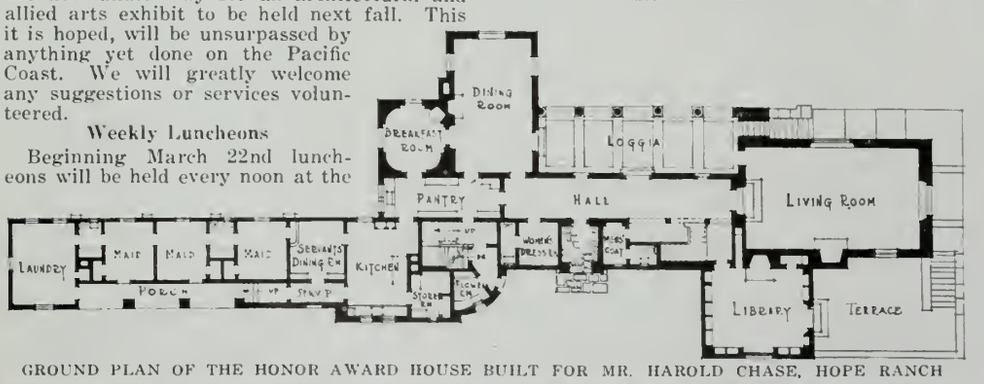
Beginning March 22nd luncheons will be held every noon at the Hayward Hotel. Get out! Get better acquainted with your fellows. You must eat somewhere, why not at the Hayward with an agreeable bunch each Tuesday noon. First luncheon Tuesday noon, March 22nd.



DOORWAY OF A PPIVATE HOUSE, ORVIETTO, ITALY PHOTOGRAPH BY PAUL E. MURPHY



SECOND STORY PLAN OF THE HOUSE FOR MR. AND MRS. HAROLD CHASE IN HOPE RANCH PARK, SANTA BARBARA. REGINALD D. JOHNSON, ARCHITECT, LOS ANGELES



GROUND PLAN OF THE HONOR AWARD HOUSE BUILT FOR MR. HAROLD CHASE, HOPE RANCH

Membership Dues

Send in your check for five dollars to cover 1927 dues, to treasurer H. B. Smith, 527 W. 16th St., Los Angeles. If you have changed your address notify Secretary J. R. Wyatt, 1249½ W. 31st St. Due to the large number of inactive members on the list it has been decided to consider all those whose dues are not paid by July first, as not desiring to continue membership in the Club. Their names will then be dropped. Send names of prospective members to the Secretary.

The Atelier

The Atelier is doing a rushing business. There are now over forty men enrolled. It would be hard to find a more enthusiastic bunch. The Davis Scholarship Competition is now announced. This prize provides funds for travel abroad. Every draftsman who can qualify should be interested. For further particulars, consult Secretary Wyatt at the Atelier any evening 1548 W. 7th St. Second floor of the Gardner-Payne Company Building.

We Need Material for This Bulletin

Members are again urged to send in news items, sketches, architectural photographs, or other things of interest. Such material is to be sent to H. Roy Kelley, University Club, Los Angeles.

Guests

Bring your architectural friends to the next meeting. You will help the Club and help your friends to a good time. Get the habit of never coming without a guest. And FINALLY send in your check for 1927 dues NOW.

THE ARCHITECT

REGINALD DAVIS JOHNSON was born at Westchester, New York, July 19, 1882. From 1885 to 1895 his family lived in Detroit, and then came to California. After his early education he spent three years in school at Morristown, New Jersey, and in 1903 entered Williams College, where he graduated with the B. A. degree in 1907. For a year he had training in architecture in California, and then entered the Massachusetts Institute of Technology, where he graduated with the Bachelor of Science degree in architecture in 1910. Both before and after graduating from college and the Institute Mr. Johnson made several trips abroad.

(Continued on Page 34)

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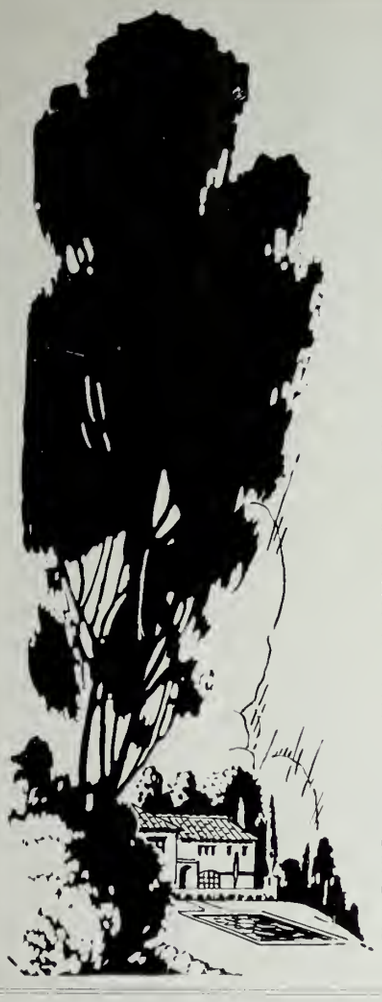
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THE SOUKS OF TUNIS

Pasadena: In the Patio of the Community Playhouse.
Santa Barbara: "In the Street in Spain," 29 de la Guerra Studios



JULIAN ELTINGE ESTATE
Pierpont and Walter S. Davis, Architects
Charles G. Adams, Landscape Architect
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(*See Article on Pages* 11-14)

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A EUROPEAN SKETCH BY ALSON CLARK

ALSON SKINNER CLARK, ARTIST

Alson Skinner Clark, born in Chicago, March 25, 1876
Father, Alson Ellis Clark, Barre, Vermont
Mother, Sara Morse Skinner, Rockport, New York

OF ENGLISH and New England stock only; that in Alson Skinner Clark's pedigree is perhaps what has always given him plenty of keel.

In 1888 his parents closed their house in Chicago and with their three sons started on a voyage around the world. They were gone two years and although they didn't circumnavigate the globe, they saw a large part of it; and Mr. Clark says that he thinks his interest in art was awakened at that time. You see, they went often to the museums.

Alson Ellis Clark went to Chicago as a young man when it was a city of twenty-five thousand, and saw it grow. Alson, the artist, went to the public schools and then to the Chicago English High and Manual Training school, graduating from there. During that period he was already working at the Chicago Art Institute, and after a year, went on to New York City, and became a member of the famous old Chase school, in the initial year of its existence. Its student body was made up of secessionists from Mowbray Class of the Art Students' League. He was nineteen years old at that time. He stayed with Chase for two winters in New York and summers at Shinnecock. Ten miles on a bicycle—easel, paint-box, canvas swung on his back, twice a week, to criticism, mosquitoes, four young men on a buckboard, debilitating climate, long trek to your motif—Art is surely long—but there was always that indomitable energy and the will to work. Then Paris—when he was twenty-one. Colorossi's, Viti's, the usual long hard days—and evenings of work, with always the beauty of the city and the treasures of the Louvre and Luxembourg as inspiration. His first year in Paris, 1899. And that same year he was one of the famous Whistler class; the famous class of eighteen. After that, Mucha, Simon, Cotet, Merson. He kept a studio in Paris until 1920. Mr. and Mrs. Clark were married in 1902 and Mrs. Clark has given us some notes of their life together. "Intermittently we travelled—everywhere. We went many summers to Brittany, sometimes to Normandy, Alson always working, working, working. We lived for a while in Italy, roamed around in Dalmatia, Bosnia, all over France, Belgium, Holland, England, and Spain. Twice we went about the tropics, and Alson worked indefatiguably in the Canal Zone (Panama). He was given passes on all the work trains, and he was a very familiar figure about the isthmus. He carried, slung over his shoulder his camera, a paint box, easel, stool and canvas—oftenest a very large one—for he works directly on the spot—and it was an almost daily occurence to bathe and change throughout four times a day. The pan-Pacific Exposition at San Francisco gave him room for his Panamanian canvases, and one of his larger canvases 'The Locks at Miraflores' was given a bronze medal.

Alson Clark is Chicago born and bred, so it is quite fitting that his first mural decoration should have been done in a Chicago Building—the Mancel Tallcott School—"The Pied Piper of Hamelin.'

Among painters he is known particularly for his sense of the fitting in decoration—color, mass, line—he has a sense of all—perhaps from his long affiliation with architecture and his continuous association with color.

He showed in the Salon des Beaux Arts first in 1901. He was a member of the American Art Association in Paris, the Chelsea Art Club in London, and of course an exhibitor all over the continent. In America, Society of Western Artists, Society of Chicago Artists, Salmagundi Club, New York, Allied Artists of America, New York; Grand Central Galleries, New York, and out here the California Art Club, the Printmakers of California, Pasadena Artists, etc He had a bronze medal at the St. Louis Exposition on "Snowstorm," Medal Art Institute, Chicago, 1906. Represented in Art Institute, Chicago; Union League Club, Chicago; Library, Watertown, New York; Hackley Museum, Muskegon; State Library, California; Community Playhouse, Pasadena; Carthay Circle Theatre, Los Angeles; Adventurers' Club, Los Angeles; etc., etc.

To quote Mrs. Clark again: "Spain we stayed in for a long time; and then he has made two trips to Mexico. One summer he spent painting the chateaux of France—the well-known ones, and many

obscure and unusual ones which we hunted down ourselves on the funny little car we bought over there. And in many museums on the continent he has made, for practise in study and technique, a copy of any masterpiece which has tremendously impressed him.

He has always been enormously interested in architecture—and has painted and drawn actually hundreds of beautiful doorways. In one place—Spalato—the mayor knowing of his interest and of his work gave freedom of the city and police protection so that he might work in the most intimate corners unmolested. And in Prague, the mayor had made a collection of photographs of doorways and bound them into a volume and presented him with them."

In the community of Pasadena he has worked out a combination of architecture and landscape vistas of the Arroyo below—on his own place. And for his help in designing the skyline, and other lines, of the exterior and—with Mr. Dwight Gibbs—the interior of the Community Play House, Mr. Clark has come to be regarded as Pasadena's own famous artist-architect devoted to the little Art Students' League at the Stickney Art School and ever ready to help an ambitious young architect or artist on the long climb to the top in his Art. M. U. S.



THE DESERT STUDIO OF ALSON CLARK

THE INCURABLE OPTIMIST

(Continued from February issue)

By VERA SADICOFF-GOLDMAN, M. D.

"They are the minerals which go into the making of bone, blood, nerve and other tissues of the body. Calcium, for example, which we need in bone building, comes from green vegetables, fruit and milk. If for any reason the body does not get the necessary calcium, or, having gotten it, cannot assimilate the calcium, various abnormalities and diseases occur, as for instance, softening of the bones, which can be demonstrated under the X-ray, muscular tremors and twitchings, convulsions, probably the disease of older persons known as paralysis agitans, certain forms of hives and other conditions. So you see how very necessary it is that we supply calcium to the body. A tremendous amount of research is now being done to determine the role of calcium in the body. There is still much to be learned in regard to it. Iron is obtained from spinach, yolk of egg and prunes; iodin from cod-liver oil, produce and green vegetables, and sea foods. Phosphorus is contained in oatmeal and whole wheat bread. So while it is injurious to over eat it is absolutely essential that we get enough to eat and that our diet comprises all the necessary food elements.

"The cells of the body need the stimulation, not only of food, but also of work. For that reason exercise is essential to the body. In the open air the vital processes are much more active, more fuel is burned up and we say the exercise has done us more good. Each cell in the body must do so much work, and no more, to maintain health and action. The character of that work must be co-operative; that is, each cell has its own work to do and that work must be correlated with that of all the other cells. In that way, a most delicate balance is maintained, when all the cells of the body are made to act as members of a family, each member must do his or her own duty. During the waking hours the cells do work, energy stored in the cells is used up and waste products are liberated, so that the delicate adjustment or balance is destroyed and the body recedes from the condition of health toward abnormality, the first step being the condition recognized as "being tired." If we permit ourselves to "stay tired" we can expect the next step to be definite illness, or pathology or disease.

"We must give cells time to recuperate, to store up energy, to readjust their happy and peaceful relationship with their neighbor cells. You know how easy it is to lose one's friends when one is tired. weary and cross. And so it is with the cells of the body. They need time to make necessary social readjustment at frequent intervals. The cells in the course of their activity liberate waste matter and need to have house cleaning frequently. Our family is an excellent illustration of this sort. Ellen, you have been sewing, Frances Mae making a scrap-book, while Fong, in the kitchen, has been preparing some delectable concoction. All of these activities are necessary, but create a certain amount of disorder, which must be cleared away. It is necessary to clear out the rubbish, to 'tidy up.'

"Now the best time for cellular housecleaning, for social readjustment, for re-establishing the co-operative balance between the cells of the body, is during sleep. Animals sleep whenever tired, but are ready to waken at the slightest disturbance or noise, or the presence of an enemy. Man, because of social situations over which he may have little control is frequently deprived of sleep. In an emergency the brain responds to messages brought by the nerves in the way in which a watchful mother instantly answers the call of baby's nurse, should the little one need her. Any disturbance during sleep, such as the ringing of a telephone bell, the sound of a motor horn, sudden drops in the temperature of the room, immediately results in messages telegraphed along the nerves to the brain and wakefulness results. For that reason it is important to keep the bedroom as quiet as possible, as airy as possible and the bed should be equipped with good bedding and warm, woolly coverlets. So, Ellen, you see in your hands lies the power to prolong youth and health in this family. Give us a well balanced diet. Let us have much outdoor play, and with plenty of rest and sleep, we will live a longer life, with a longer period of youth. And apropos of health, youth, love and life, here is a song which which crystallizes all these," he said, turning to "Funiculi, Funicula," and singing it through he ended on the ringing refrain,

"Joy is everywhere, tra la, la, la, la, la, la, la."

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CALIFORNIA AND COMMERCIALISM

By ROWLAND E. ROBERTS



WILD FLOWERS ARTIFICIALLY PLANTED NEAR SAN YSIDRO. RALPH D. CORNELL, LANDSCAPE ARCHITECT WITH COOK AND HALL

I AM A native of Pennsylvania and proud of it. But for the past few years, good fortune has enabled me to be a fairly regular visitor to California for longer or shorter periods, until I have come to call it my adopted state. Being born in Pennsylvania I naturally champion her every cause and deem her my favorite, and this for many more reasons other than mere loyalty. In a mild statement I say that my opinion of California is pretty high; she is rightfully named the Golden State. Even after a fair amount of travel, I have yet to find a land more to my liking; a country where one can bask in eternal sunshine, moving about amid scenery unsurpassed and color which no artist's brush can ever hope to portray accurately. I beg to be ranked among her most ardent devotees.

There is but one "blot on the landscape"; one flaw in this charmed land which seems to take a more prominent position each year. It is a fault which, to my mind, is unfortunately common to the United States as a whole, but which, for much the same reason that a small imperfection can mar a beautiful work of art, mars the supreme beauty of California. The East is cumbersome, massive and dark. Adverse conditions there are more or less lost in the maze of many more similar states of affairs. But here in California where there is light and infinite wholesomeness, one dark spot can serve to stain the reputation of the whole country. This one flaw is Commercialism; commercialism carried to an extreme. It seems prevalent over the entire state, but has struck me much more forcefully here in the South. This is still a further source of its sheer beauty and scenic wonder.

Just a word of explanation. We Americans are a race of money-mad people. We are a thrifty nation and a prosperous one, but if our thrift is the outgrowth of the single desire to accumulate wealth measured in dollars and cents, our prosperity becomes purely a monetary state of being. We are not a nation of craftsmen; we work simply as a means to an end. Large masses of our citizenry lack culture and intellect, and as our conception of these qualities diminishes, so our unique money-grabbing ability increases. What we seem to lack is a desire for spiritual growth. Our protective tariffs and our whole international relations seem a result of our fear of competition and the losing of some money. Money can do good, but it is at the root of a good many evils.

True, we cannot entirely wipe out commercialism; some of it is necessary. But we can modify it. We all want material prosperity, it's more than a natural desire, but need it necessarily be a prosperity measured solely in dollars and cents? Can it not be tempered with higher principles? Cannot the spiritual mix with the material? Cannot the abstract mingle with the conerete?

If such things as exaggerated commercialism must exist, and in their worst forms, let California keep them far to the East of her where they belong and where they originated Here we can strive for something a little better, something pleasantly different. We have things which the East can never hope to obtain. Above all else we have our natural gifts; unsurpassed scenery, the mountains, the blue sea at our feet, the glorious colors in the sunset, vastness, purity—and we had a delightful lack of artificiality. Unfortunately we have it no longer.

Why spoil this gorgeous country of ours? Why "sub-divide" every square inch of beautiful countryside for "developments" and what not? Why put up big, fancy hotels and all that goes with them in order to attract wealthy Eastern business men to come here and "locate" and start launching further "developments" to exploit our country. Keep such things within bounds, in the cities, and let's save our countryside from the uncouth results of more and more money-grabbing schemes. We talk of the effete East, but we seem headed toward following their example. Why were we so anxious to have Queen Marie of Roumania visit us? Simply as a splendid (?) form of publicity for ourselves. Must she write a testimonial for us, also, and be exploited hand in hand with the state? Must we be advertised to such an extent? Have we become cheap? This Golden State can and should speak for itself. The better class of Easterners, those who have the intelligence to appreciate the really worthwhile gifts of nature, beauty and simplicity which we have to offer to them, and which they lack and desire to such a great extent at home, will come here of their own accord, hearing indirectly of our scenic wonders through others who have been fortunate enough to have witnessed them. Most of these people are not persuaded in our favor by a concentrated system of gilt-edged advertising or a steady flow of pamphlets from local "business interests" trying to point out to them the material advantages of "locating" in California, in short, trying to sell them something. They are the ones who will benefit the state by settling here. They will help to keep its charm and simplicity. They will not be exploited nor do they wish to see exploitation going on about them.

Certainly all of us want to prosper. It's a normal state of mind, but to repeat, why must it be simply in a monetary way? We have an abundance of natural wealth around us in the form of topographical beauty, and surely we are not suffering from a lack of material prosperity! "Booms" can be left to places like Florida, but should be unheard of in California. We are above such things. Again to repeat, we are over-advertised insomuch as we want tourist trade simply to increase our pocketbooks. We want to sell them something, be it gasoline from one of countless ornate stations, or be it real estate.

Let's not try to imitate the standardized and artificial East.

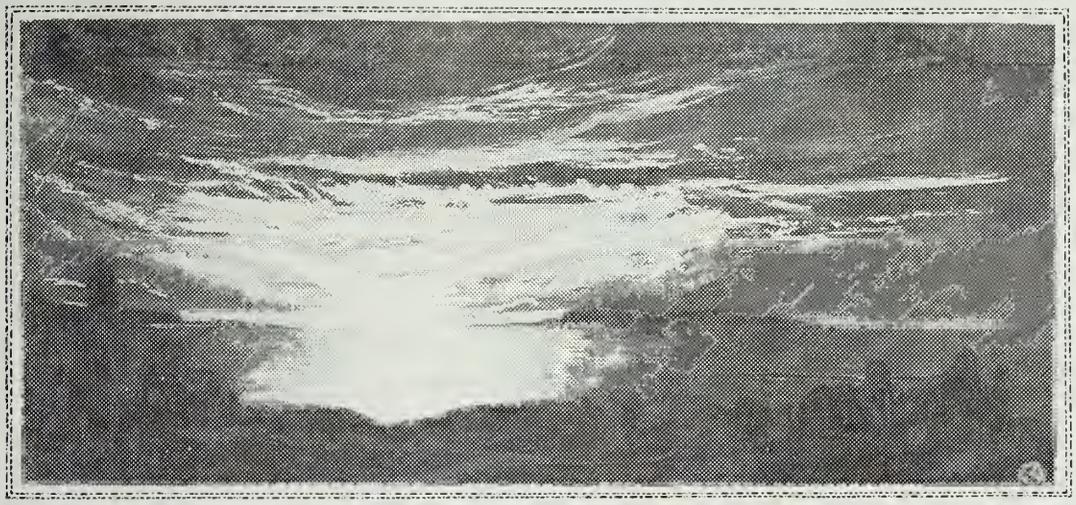
What is at the bottom of it all? Merely an exaggerated hankering after **more and easier money**. Let us make a desperate effort to save this one wonderful corner of the United States from the devastating inroads of over-stressed commercialism. Let simplicity be the keynote of our material progress. The East is the place for big, easy money. We don't need a palatial gas station at the top of that beautiful mountain pass. We don't have to go out of our way to sell something to every tourist in the neighborhood; he'll come after it if he wants it. Let us ston this everlasting scramble for cold cash and fill our systems with a few worthwhile things. We have numerous advantages over our Eastern brothers, and we have a dignity to maintain. So let's not cheapen ourselves. The banner with the big gold dollar mark on it belongs in the East. We should keep some of this harsh commercialism out of our sun-kissed state.

SAN YSIDRO.

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A THRIFT SHOP LETTER

Dear Friends:

We are sending out a most earnest appeal to all friends of the Assistance League asking them if they will help us to fill our Thrift Shop, which at the present time is in a most depleted condition. We are really in desperate need of clothes of any kind or description, for men, women or children. We have people calling upon us day after day for clothes of which they are sadly in need; and we have to turn them away.

Wont you please help us by going through your closets and sending us things which are of no use to you? I can assure you that they will reach those whom they will do the most good. No matter how small the bundle is, we will gladly send for it if you will call HEmpstead 5133.

Thanking you in advance, for the Board of Directors as well as myself, I am,

Yours sincerely,
MRS. G. ALEXANDER BOBRICK,
Chairman Thrift Shop.

DOWNTOWN SHOP

Through the courtesy of the Women's Athletic Club our branch shop is to remain where it has been for the last year, 839 So. Flower Street. Under the chairmanship of Mrs. John E. Maurer it is being re-organized. Articles which have been in stock for sometime are being returned and arrangements are being made to secure the newest fads and fancies. There will be a work room in connection with the shop where the most attractive hooked rugs in wool will be made. Orders can be placed for these now.

THE LATEST IN DOLLS

We count ourselves very fortunate, indeed, to have on display in the Shop in the Community House the dernier cri in French dolls. Bend-a Dolls they are called because even their fingers move. They are beautifully dressed hand-made dolls designed to meet the demand for something new. Some of the "Stars" are having them made in their own likeness, and dressed in copies of their favorite gowns. They are really works of art.

WRAP THE BABY BUNTING IN

The Baby Shop is displaying the daintiest of layettes, the sheerest of hand-made dresses exquisitely embroidered, by far the most attractive we have ever had. Eiderdown Baby Buntings in blue and pink—crocheted "Mary Janes" for the very wee ones, and soft chamois high boots for the older ones. Tailor made Peter Rabbits in gay attire offer welcome substitutes for the ordinary Easter bunnies. Let us help you answer the problem of what to get for the baby.

PLACE CARDS

Before choosing favors or place cards for your luncheon may we show you ours which range from gum-drop favors to dainty silhouettes by Gene Ross. Or your own designs can be worked out by some of our shut-ins who solicit your patronage.

FOR THE FRIEND WHO IS ILL

Invalid sets—tray, cloth and napkin—of sheerest linen, all handmade, embroidered, lace-trimmed or of Italian cut work, will please a friend who is ill.

CALENDAR

March 4, 10:30 a.m.—Meeting of the Good Samaritan Committee.

March 7, 10:30 a.m.—Meeting of the Board of Directors.

March 14, 9:30 a.m.—Meeting of the Day Nursery Committee.

March 14, 10:30 a.m.—Meeting of the Executive Committee.

March 18, 10:30 a.m.—Meeting of the Good Samaritan Committee.

March 21, 10:30 a.m.—Meeting of the Executive Committee.

March 28, 10:30 a.m.—Meeting of the Executive Committee.

WILMINGTON UNIT

Through the efforts of the Exchange Club of Wilmington a commodious new building is being erected which will house the Health Clinic and our Wilmington Relief department and Thrift Shop.

Steadily the scope of our work has broadened until now we are taking part in every movement for community betterment. The support of the business men and local organizations of Wilmington bear tribute to the service we are giving. Miss Montana Tuller is a most efficient chairman of our Wilmington Unit.



MRS. JAMES REED, RE-ELECTED SECRETARY FOR 1927
Photograph by courtesy of Buttemere Studio

THE GOOD SAMARITAN

The cut in our budget made necessary by the failure of the Community Chest to raise its quota will tax this department heavily.

With the smaller amount to give as relief comes the necessity of much quicker action on the part of the social workers. To meet this the Good Samaritan Committee is being enlarged to assure more volunteer help—more machines to answer emergency calls.

Unemployment still remains one of the greatest needs. If jobs can be secured quickly the amount of relief required is proportionately reduced. The committee calls on you again to let it know of any work to be had.

SPRING HOUSECLEANING AND GARDENING

We have listed a number of men who in their need have taken up gardening, housecleaning, window washing. Call upon us for such extra help even though it is only for a day or a half day.

We also have listed several women who have come to us well recommended who sew very well, and one who is an expert lamp shade maker, and who makes and hangs draperies and curtains.

GOVERNESSES OR COMPANIONS

Two college graduates, one a trained nurse, the other a teacher speaking three languages, have applied for places as governesses, or companions. Both are cultured, refined girls with excellent references.

THE MISSION TEA

Those whom the storm kept away from the Mission Tea given in February missed a real treat. There will be other teas, though, from time to time according to Mrs. R. D. Shepherd who has accepted the chairmanship of the Tearoom. These delightful afternoons, under different hostesses, will take the place of the time honored Round Table luncheons which have had to be discontinued because the increased patronage of the Tea Room has made it impossible to properly serve our guests.

Mrs. Shepherd is to be complimented on the success of this first tea which was given in honor of John Steven McGroarty, R. D. MacLean and W. I. Hollingsworth. The popularity of these functions seems to be assured when more than eighty people braved the elements to attend the first one.

TO THE MEMBERSHIP

By action of the Board of Directors the date for payment of membership dues coincides with the annual meeting—the fourth Tuesday of January. Payments are now due for 1927.

Under the ruling of the community Chest our membership fee is placed at one dollar a year. Two dollars, however, will entitle members to a year's subscription to California Southland which carries the monthly bulletin of the Assistance League. We are counting on all of you not only to secure new members who will take an interest in our work, but we are also depending upon you for new locations for our Film Location Bureau.



Exposition of

SPRING SILKS

Begins March 3rd

—Those of you who are thinking of charming frocks for spring will be interested in the many beautiful silks that are to be on display during March.

—Many "specials" also will be offered during the month that will be specially advantageous to those whose purse has to be considered.

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Color for Bathrooms

BATHROOMS finished in cheerless white have passed. Modern bathrooms are finished with tiles of happy, pleasant colors. Decorative Tiles they are called. Their lively tints, soft, pleasing to the eye, are a cheerful relief from the dreary white of yesterday. Decorative Tiles are finished in a wide range of colors and can be laid in attractive patterns. Their surfaces are highly glazed, easy to clean and polish.

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Not "Purveyor to Her Majesty, the Queen," as in Victorian England, but Conveyor for Her Majesty, the American Woman. Full half the train devoted to her comfort. Fast now. Faster after November 14—leaves Los Angeles—Southern Pacific Lines—5:00 p. m. daily; arrives Chicago—Rock Island Lines—10:00 a. m.; returning leaves Chicago 8:30 p. m., arrives Los Angeles 9:30 a. m.—only two days and three nights en route. Extra fare, $10.

Other high-class fast trains on convenient schedules to Kansas City, Chicago, St. Louis, St. Paul, Minneapolis, Memphis. No extra fare.

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The crepe de chine skirt of French pleat, that only Paris knows the "how" of, —the knitted jumper, carrying with it a note of the same crepe de chine, now in compose, now in contrasting colors, gives the stamp of "le dernier mot" to this latest model.

We invite Madame and Madamoiselle to the spring display of sportswear, now ready for you in our salon; the models are extremely smart and individual this season.

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Santa Fe Station
PASADENA

915 State Street
SANTA BARBARA

300 Broadway
SAN DIEGO

THE ARCHITECT

(Continued from Page 26)

Official recognition of Mr. Johnson's work in domestic architecture in Southern California was accorded at the Architectural Exhibit held in Washington in 1921 by the American Institute of Architects when with exhibits from twenty-five of the forty-eight Chapters of the Institute, he was awarded the gold medal of primacy for domestic architecture.

In a comment on this award and an estimate of Mr. Johnson's art and work, John W. Mitchell, president of the Los Angeles Municipal Art Commission, said at that time:

"As an architect of artistic qualifications Reginald D. Johnson must rank with the best, and certainly so in domestic architecture. And I thus abridge his qualifications, because I do not know of any large public or semi-public building or commercial structures designed by him. He has predominantly that which is so rare in architecture—a real, true feeling of design. He has this so strongly that I am sure if he has the opportunity and ever undertakes to apply the Greek orders to any great monumental public structures he will do it with a delicacy and beauty, and still with a strength, that will satisfy. For he has the faculty of seeing things in a simple, but a big way. His feelings are for soft lines, like the Greeks; nothing hard, I mean the softness which expresses grace and beauty, not mushiness. Another of his strong points is that he studies all his problems particularly in relation to their settings, their surroundings. And he makes models of all his structures to guide him. This is a method in modern architecture which prevents the absolute failure of an architectural creation.

"His fine treatment of exteriors and surfaces and the concentration of points of interest in his masses; and, withal, the use of due restraint is admirable. The gradation in the surfaces, in textures and decoration, the juxtaposition of form and color upon the wall surfaces—just as a painter expresses texture, and gets his tonal qualities by his lights and shadows by the use of brush and paint, he brings his interest in surfaces by the proper placing of his ornaments and shadows, and by bringing depth into his plain surfaces.

"It is these subtle refinements of his art that have gained him an unusual appeal. I heard an architect say: 'Johnson can take a blank wall and by color and treatment make it interesting.'

"To sum up his qualifications I would say: That he is one of the best balanced architects we have in Southern California, because he knows the engineering and allied sides of his profession, and he is one of the few good designers with business capacity."

Reginald D. Johnson was made a Fellow of the American Institute of Architects in 1926.

Partial List of Mr. Johnson's Work: House of Mr. Edward Lowe, Montecito, Calif.; house of Reginald D. Johnson, Pasadena, Calif.; house of Mr. Reginald W. Rives, Montecito, Calif.; house of Mr. Curtis W. Cate, Carpinteria, Calif.; house of Mr. J. P. Jefferson, Montecito, Calif.; house of A. H. Woodward, Birmingham, Alabama; house of Mr. Fred P. Warren, Evanston, Illinois

The house of Ben Meyer in Beverly Hills, All Saints Church in Pasadena, and St. Paul's—the cathedral church and headquarters of the Diocese of The Episcopal Church on Figueroa street, Los Angeles, were designed by Johnson, Kaufman and Coate when with Mr. Reginald Johnson as its head, it set a high standard for fine building in Los Angeles two years ago. Since that time these architects have worked along the same lines as individuals. The Hospital of the Good Samaritan, Los Angeles, is now nearing completion under Mr. Mr. Johnson's direction. Plans are being prepared for the new Santa Barbara Biltmore, Santa Barbara, California, and many beautiful homes are rising as he works out California's destiny in architecture and helps set the standard for noble monuments.

THE HANDICAP OF BEAUTY

(Cont'd from Page 14) to find it was only that a desiring house still clamored for her. As she returned with her not graceful but rather engaging movements to and through the little crowd, a man's voice asked quietly, "May I shake hands with you?" The speaker, a tall man whose face one could not see, raised the yielded hand reverently to his lips. And Hansen, pausing in return to the waiting little Japanese gentleman, and swayed backwards slightly, her strong and delicate fair face aglow with feeling, gave him from intense, curiously lidded eyes a still look of gratitude. Beneath the meretriciousness of make-up, the glamour of her art, one realized that this Danish-Russian woman was an inspiringly beautiful person. The moment was indeed charming. This was the sort of homage the artist in her liked. Willingly as they accept the friendly American assurance of equality, deep in themselves these people know that reverence is their due. Cecilia Hansen seemed happy that night when her playing was over. Perhaps, she should not have been happy; for she had given us an evening spiritually and emotionally almost barren, and left unfed waiting souls.

J. K. SENECA.

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No. 88, Vol. IX APRIL, 1927 25 Cents

CALIFORNIA'S HOME AND GARDEN MAGAZINE



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SOUTHLAND CALENDAR

Announcements of exhibitions, concerts, club entertainments, college events, lectures, dramatic productions, etc., for the calendar pages are free of charge and should be mailed to Ellen Leech, Associate Editor, 544 South El Molino Avenue, Pasadena, at least ten days previous to date of issue, the fifth. CALIFORNIA SOUTHLAND *is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

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Clubs

VALLEY HUNT CLUB, PASADENA:
The program for April includes:
Monday afternoon Bridge parties throughout the month, with the Bridge luncheon, the fourth, and the evening Bridge party, the 29th.
Sunday evening programs for the month are. April 3rd: Miss Elizabeth Fairley will talk on "New Zealand," with illustrated slides in full color. April 10th: The Stoloff String Quartet, assisted by Alice Coleman Batchelder, in an evening of chamber music. April 17th: Easter. April 24th: The concluding program will be given by the California Quartet, whose splendid singing has been enjoyed in the Mission Play and throughout Southern California. Charles King, tenor; Irmalee Campbell, soprano; James Murray, baritone, and Beatrice Houde, contralto.
The Annual Meeting will be held Saturday evening, April 16th, at eight o'clock, when officers for the ensuing year will be elected.

ANNANDALE GOLF CLUB, PASADENA:
April 7, Costume Concert Program by Bessie Irene Chapin, following dinner.
April 23, Easter Dinner Dance.
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.

FLINTRIDGE COUNTRY CLUB:
April 30, Dinner Dance, decorations and favors.
April 29, Bridge Day, the usual monthly function.
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p.m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11.30 to 2 p.m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal.
Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A recent purchase of additional acreage will provide an extended and even more interesting course.
Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon is served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

ENCINO COUNTRY CLUB, VAN NUYS:
Buffet dinner dances every Wednesday evening.
Ladies Golf Thursday mornings.
Thursday a special luncheon is served, followed by bridge. Afternoon Tea 4:30.
Luncheon and dinner served every day.
Special luncheons, dinners, teas and bridge parties may be arranged for as desired.

PASADENA GOLF CLUB:
Wednesday is Ladies' Day, with cards and mah jongg from two to four-thirty, when tea is served.
Dinner is served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service prevails throughout the week.

PASADENA ATHLETIC AND COUNTRY CLUB:
Ladies' bridge teas every Wednesday afternoon.
Open house with special family dinner every Thursday evening.
Dinner dances each Friday evening.
Dinner concert each Sunday evening in the main dining room.
Dance music is played each night in the main dining room except on Sunday and Monday evenings.
Luncheon is served every day for ladies in the ladies' dining room and for men in the main dining room and in the men's grill.
Tables for cards are always available either in the ladies' lounge or in the games room.

FLINTRIDGE RIDING CLUB:
Third Annual Amateur Horse Show will be held, May 13 and 14, at the Club grounds. Net proceeds of this Show are for the benefit of the Junior League of Los Angeles. The dinner which proved a success last year will be repeated this season.

Art

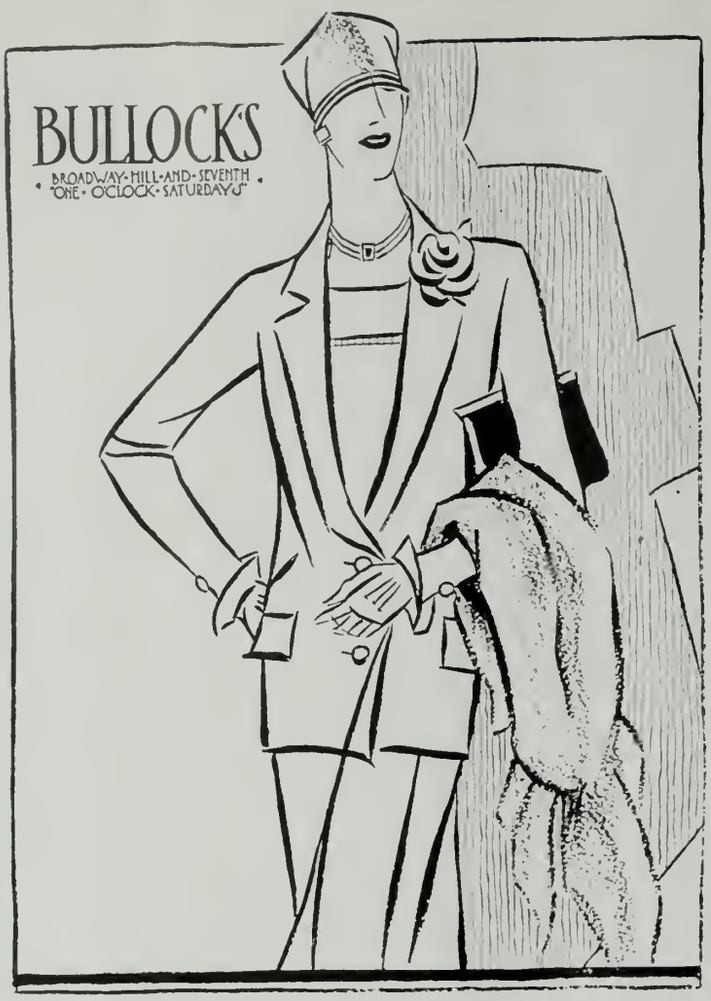
THE LOS ANGELES MUSEUM, Exposition Park, announces the following exhibitions for the month:
Seventh Annual Exhibition of Painters and Sculptors: Paintings and Sculpture by Alexander Archipenko.
Downstairs, in Print Rooms, Prints by Twenty European Artists, "Art for Children as Shown in European Picture Books."
Galleries B and C, on the main floor, now contain two permanent groups, both from the collection of Mr. and Mrs. William Preston Harrison. Gallery B is devoted to Contemporary American Art, and Gallery C contains an exhibition of Modern French Paintings.

BILTMORE SALON announces the one-man show of the month is that of Clyde Forsythe, to be followed by one by Jack Wilkinson Smith. Etchings by Thomas Moran, N. A., his wife, Mary Nimmo Moran, and Edward Borein will form another interesting exhibition

AINSLIE GALLERIES, Barker Bros., are continuing their rather recent policy of holding one-man shows through an entire month and will show the work of John Frost during April. A general exhibition fills the smaller display room, while the large first gallery, as usual, is given to to canvases of California artists.

GRACE NICHOLSON'S ART GALLERIES, Pasadena: will show to April 10 rare works of art from the Galleries of Parish-Watson Co., New York, comprising Chinese Porcelain and Pottery, 4th to 18th Centuries, Early Chinese paintings, Archaic Chinese sculpture, Jewel Jade, Persian pottery, 8th to 13th Centuries, 16th Century Persian carpets, Persian Miniatures, 16th and 17th Centuries, and Gothic Tapestries.

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, are showing sixty landscapes by William Wendt, A. N. A.; the final one-man show to be held by Mr Wendt, as he is leaving for Europe for an extended stay, will cotninue to April 9. Screens, panels, paintings and stage designs by John Wenger will be shown later in the month, the 25th to May 9th. During the month twenty-five of Albert L. Groll's famous desert pictures, with a few painted on his recent visit ot Italy, may be seen in the main galleries, 9th to 25th.





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CANNELL AND CHAFFIN, 720 West Seventh Street, Los Angeles, will hang a one-man show by Orrin White, April 4 to 16, and one by Duncan Gleason, April 18 to 30. In the Print Room Rembrandt etchings are shown April 4 to 9, and Roi Partridg April 11 to 25. Bartley Cannell is now in the East, visiting exhibitions and selecting the best for display in these always interesting galleries.

PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena, announces exhibitions for the current month as follows: One room, as usual, will show the work of Pasadena artists but for April they will exhibit sketches rather than finished paintings. The other rooms will be occupied by the works of Louis Hovey Sharp, Franz Bishoff, Evelyna Nunn Miller, Jane McDuffie Thurston, and Adam Emery Albright. The group of paintings loaned by Mrs. Henry A. Everett, including the work of Sargent, Bellows, William M. Chase, Daingerfield, Gardner Symons, and Jonas Lie, will be shown throughout April.

ARTLAND CLUB announces the art section of the California Eisteddfod will exhibit in the galleris, April 6-16.

FRIDAY MORNING CLUB hold an architectural exhibit in their galleries, opening the first, also sculpture by Roger Noble Burnham; miniatures by Laura M. D. Mitchell.

LAGUNA BEACH ART GALLERY, the April exhibition by members.

THE HOLLYWOOD CHAMBER OF COMMERCE show in their art gallery the works of artists living or working in Hollywood, selected by the art commission of the chamber, which is composed of artists, who will have a voice in the matter of statuary, public building and parks which come before the chamber. The fourth quarterly exhibition opens the first, with an informal reception to the public. The work of all professional painters living in Hollywood is eligible.

IRENE ROBINSON is showing oil paintings and water colors at the University of California at Los Angeles to April 9. Mrs. Robinson is a member of the California Art Club; California Water Color Society; West Coast Arts, and Laguna Beach Art Association, and has exhibited with all of these clubs.

EIGHTH INTERNATIONAL PRINT MAKERS EXHIBITION, under the auspices of the Print Makers Society of California, awarded the following prizes: The Los Angeles Gold Medal, of California gold, offered by the Los Angeles Chamber of Commerce, was awarded to Malcoln Osborne for a group of four prints. The Silver Medal offered by the Print Makers Society of California was awarded to John Taylor Arms for a group of three prints. The Bronze Medal was awarded to Elsie Henderson for a group of three prints. The Storrow Prize offered by Mrs. Samuel Storrow for the best block print in the exhibition was awarded to Allen W. Seaby for the print "Trout." The Mr. and Mrs. Wm. Alanson Prize for the best American print was awarded to Arthur W. Hall for a group of four prints. The Huntington Prize, provided for by the late Mrs. Henry E. Huntington for the best etching in the exhibition was awarded to Dwight C. Sturges for the print, "Game of Canfield." Honorable Mentions were awarded to: Igo Potsch, Austria, Pietro Alfieri, Italy, Leo Frank, Austria, Eileen Soper, England.

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, have an additional gallery now in the ground-floor lobby, known as the Old Master gallery and is devoted to old paintings and etchings. Miss Viola Waller is in charge.

AARON KILPATRICK has just closed a successful show at the Biltmore Salon and is planning a trip into Canada, returning through New York and the eastern states.

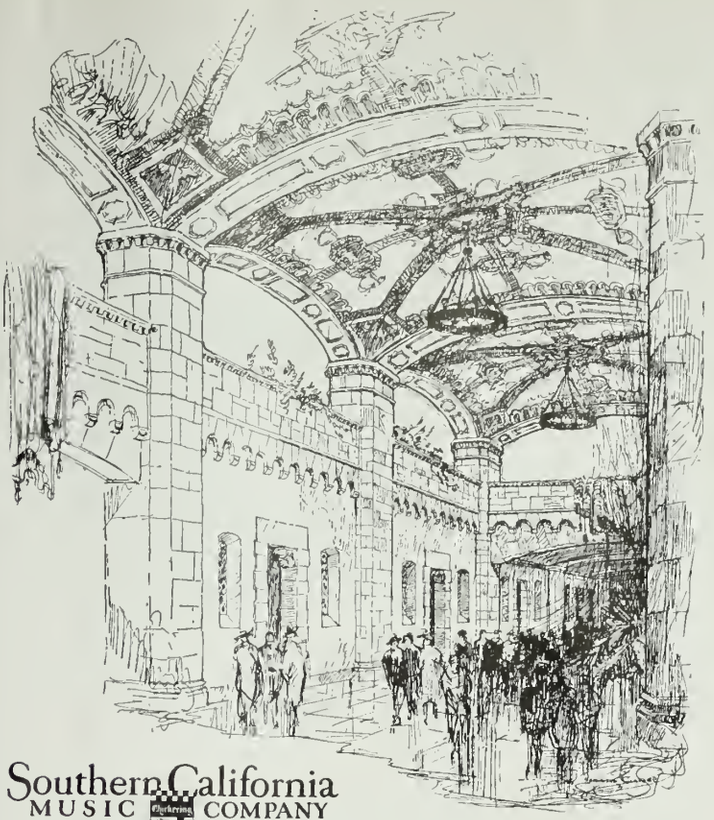
DUDLEY JAMES, recently connected with the Parish-Watson Company of New York and previously with the Boston Museum, may now be found at the Biltmore Salon, Los Angeles.

BOOKPLATE ASSOCIATION INTERNATIONAL announces a competition in design with an eighty dollar prize, entries for which will be received at the Los Angeles Museum to April 15. This is in conjunction with the Third Annual Bookplate Exhibition to be held in May.

F. CARL SMITH at his studio, The Paint Box, 217 Oakland Ave., Pasadena, has some very interesting sketches of boats, ranging from the tiny fishing smack to the large sailing vessel, made in and around Boston and East Gloucester last summer. In contrast there are also some good desert pictures.

ART DEPARTMENT OF THE WESTRIDGE SCHOOL, Pasadena, add to their interest and information by visiting the various important art exhibitions of the community and were particularly interested in the collection of Chinese and Persian art shown at the Grace Nicholson galleries, Pasadena.

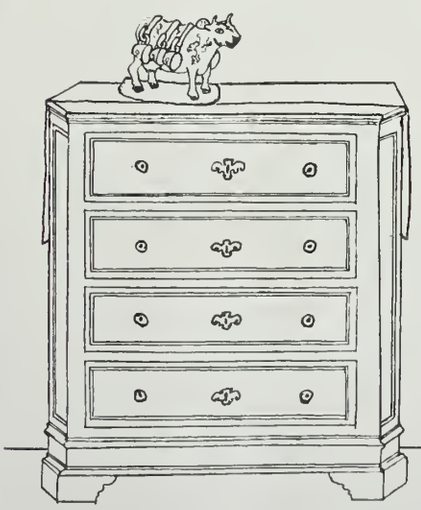
BILTMORE SALON will extend the courtesy of all the galleries to the Santa Barbara artists from the last half of May into June. Twenty-five or thirty men will show their most representative work, forming an unusually interesting exhibition.



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BURT WILLIAM JOHNSON, sculptor, died last month after an illness of three years, during which he worked steadily. Many of Mr. Johnson's best works are at Claremont and the Memorial Statue, considered his greatest work, is at Pomona.

ARTS AND CRAFTS SOCIETY are planning an exhibit of Christmas cards to be shown at the Los Angeles Public Library, August 15 to September 15, and as a traveling exhibit to be seen in Detroit, Pittsburgh, Boston, Atlanta and other cities. Miss Annito Delano is Chairman, 529 N. Alexandria, Los Angeles.

Music

WALTER HENRY ROTHWELL died suddenly March 12. As conductor of the Philharmonic Orchestra he was known throughout the country, and to musical Los Angeles his loss is inestimable. The orchestra during his eight years of directorship has grown into a symphonic ensemble which ranks with the best in the world.

EMIL OBERHOFFER, for nineteen years the conductor of the Minneapolis Orchestra, will direct the Philharmonic Orchestra for the remainder of the season. Mr. Oberhoffer is known to Los Angeles as he was the conductor of the Hollywood Bowl's second season of summer concerts.

THE PHILHARMONIC ORCHESTRA OF LOS ANGELES, W. A. Clark, Jr., founder, with Emil Oberhoffer conducting, will present all concerts of the season as originally outlined by Mr. Rothwell. The Sunday afternoon Popular concerts are scheduled for the 3-17 and 24. An "extra" concert is announced for the 23rd. The Thursday evenings at 8:30 and Friday afternoons at 2:30 concerts are April 7-8 and 21-22. All the Los Angeles concerts are given at the Philharmonic Auditorium.

ALICE COLEMAN BATCHELDER presents the eighth of the series of Coleman Chamber concerts, Sunday afternoon, April 17th, at four o'clock at the Community Playhouse, Pasadena. The New York String Quartet are the assisting atrists, with Percy Grainger at the piano.

AUDITORIUM ARTIST SERIES, George Leslie Smith, manager, Ruth Cowan, associate, present in the Monday evening series of the month, the Elschuco Trio, well known Chamber Music organization, April 4, and Charles Hackett, tenor, April 18, at the Philharmonic Auditorium.

BEHYMER PHILHARMONIC COURSES include for the month, Dusolina Giannini, soprano, Tuesday evening, April 5; Efrem Zimbalist, violinist, Friday evening, April 8; and the Cherniavskys—violin, 'cello and piano—Tuesday evening, April 12. This closes a concert season which has offered recitals, grand opera, ballets, and choral singing.

PASADENA MUSIC AND ART ASSOCIATION in the 1927 Artist Series presents Tito Schipa, tenor, Tuesday evening, April 12, at the Pasadena High School Auditorium.

PERSINGER STRING QUARTET will give the third of the series of five concerts at Beaux Arts Auditorium, April 15, and the fourth of the series, April 29.

WOMAN'S SYMPHONY ORCHESTRA of Los Angeles, Henry Schoenefeld, conductor, gives the second and final concert of the season, Friday evening, April 1st, at the Philharmonic Auditorium. The scloist is Joseph Fogel, pianist, while Arthur Alexander is guest conductor.

LOS ANGELES ORATORIO SOCIETY, John Smallman, director, will present Bach's Passion According to St. Matthew at the Shrine Auditorium, Los Angeles, April 15. The Oratorio Society will be augmented by the Smallman A Cappella Choir, the Cecilian Singers, and City School Juniors. The soloists are Corleen Wells, soprano; Vernice Brand, contralto; Lambert Murphy, tenor; and Fred Patton, baritone.

THE LOS ANGELES TRIO will be heard in concert at the Beaux Arts Auditorium, Los Angeles, April 6, with Emile Ferir, violist, as guest artist. May McDonald Hope, founder of the Trio, gives Rebecca Clarke's Sonata for Viola and Piano the first hearing in the West.

CALIFORNIA FEDERATION OF MUSIC CLUBS hold the annual convention in Santa Rosa, April 3-4-5-6. At the banquet, the 4th, Joseph Thompson, president of the Bohemian Club of San Francisco, will be the toastmaster.

THE MUSIC BRANCH OF THE COMMUNITY ARTS ASSOCIATION of Santa Barbara, California, announces an international competition open to composers of the world and offers a prize of $1000 for the string quartet selected. Manuscripts must be submitted not later than February 15, 1928, to George W. MacLellan, Manager of the Music Branch, 914 Santa Barbara Street, Santa Barbara.

LOS ANGELES CHAPTER OF "PRO-MUSICA" recently elected the following officers: Mrs. J. J. Carter, president; Violet Hart, Mrs. Richard M. Fudger, and Mrs. Albert Sherman Hoyt, vice presidents; Mrs. Katherine J. Wilson, secretary; and H. R. Erkes, treasurer.

NATIONAL MUSIC WEEK is scheduled for May 1-7 inclusive.

EUGENE GOOSSENS, composer-conductor, is a guest in Los Angeles and his Sonata for Violin and Piano will be given its first hearing by Helena Lewyn, pianist, and Vera Barstow, violinist, at their next sonata evening at the Beaux Arts Auditorium, April 11.

BAY CITIES MUSIC ASSOCIATION, under the direction of Nino Marcelli presents the opera "Martha" at the Santa Monica Municipal Auditorium, April 23.

SANTA ANA SYMPHONY ORCHESTRA, C. D. Cianfoni, director, presents the current concert of the series at the Ebell Clubhouse, Santa Ana, April 10.

THE CECILIAN SINGERS, a rather recently organized group of a hundred women, under the direction of John Smallman, will give the first concert, April 30, at the Philharmonic Auditorium, Fifth and Olive, Los Angeles.

Announcements

PASADENA COMMUNITY PLAYERS offer the following programs during the month. The series of American plays is continued through the week of April 4—"The Show-Off," by George Kelly, World War period.

"Cyrano De Bergerac," by Edmond Rostand, April 18 to 30. This special production is to be given for the benefit of the Playhouse building fund, in an effort to lighten the heavy indebtedness which now hangs over this structure. To that end and for this production, alone, the prices are to be slightly advanced, ranging from 50 cents to $2.00.

PASADENA BUSINESS AND PROFESSIONAL WOMEN'S CLUB present Jean Gros' French Marionettes, a gala matinee for the children, in "Uncle Wiggily at the Circus," 10:00 a. m., April 30; and at 2:30 p. m., for young and old, "The Adventures of Huckleberry Finn, both at the Pasadena High School, April 30.

THE WORKSHOP productions in the recital Hall of the Community Playhouse have been discontinued until May 7, owing to the extensive preparation for the "Cyrano" presentation.

THE PLAYBOX, Pasadena, an experimental theater under the direction of Gilmor Brown, is offering an additional play the week of April 25.

THE FIFTH ANNUAL RAMONA PAGEANT will be given in Hemet, California, three week-ends. This outdoor play of which Virginia Calhoun holds all dramatic rights, will be given at three o'clock April 23-24; April 30-May 1; May 7-8. Directed by Garnet Holme, Pageant Master of the U. S. National Forest.

ALINE BARRETT GREENWOOD gives her current reviews at the Shakespeare Clubhouse, Pasadena, the third Wednesday at 11 a. m., April 20.

THE PASADENA LECTURE COURSE on Current Topics given for the past seven seasons at the California Institute of Technology in Culbertson Hall, corner of Wilson Avenue and California Street, on Mondays at 4:15 p. m., closes the course. April 4—Philip Guedalla, author of "The Second Empire": "The Present Industrial Situation in England."

CALIFORNIA AUDUBON SOCIETY announces a series of Spring lectures in the large lecture room, first floor, Los Angeles Public Library, Fifth and Grand: The current lecture is given April 14, "Bird Conservation Requisites," by Dr. Harold C. Bryant, Director Education and Research, California State Fish and Game Commission. Next month, May 12, the subject is "With the Bird Banders," by Mr. Harold Michener, President, Western Bird-Banding Assn. The annual meeting will be held June 9, Mrs. Harriet Williams Myers, presiding.

THE CALIFORNIA LAWN TENNIS ASSOCIATION at the annual meeting in San Francisco last month reelected its officers and executive committee, and decided the dates of the principal tournaments. Delegates attended from clubs of the San Francisco Bay region, Sacramento, San Jose, Santa Cruz, Stockton and Fresno. The tournament dates decided were Pacific Coast championships at either the Berkeley Tennis Club or the California Tennis Club, San Francisco, May 21 to 30. Casa del Rey, Santa Cruz, June 24 to 26. Del Monte championship, August 12 to 14. California state championships at either Berkeley or the California Club, September 3 to 11. San Jose, all comers, September 16 to 18. San Joaquin Valley championships, Fresno, about October 1. The central California championships that have previously been held the latter part of May at Sacramento will probably be held in the fall.

THE FRESNO TENNIS CLUB, played the initial games of the year in their California Interclub league competition, last month, and repeated a victory scored last year when it defeated the strong Berkeley club team by a margin of six matches to three. The two clubs are rated the strongest in division "A," and battled through the singles competition on even terms but three successive wins in the doubles matches gave the victory to the Fresno team.



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HOTEL CALIFORNIAN is the meeting place for the following luncheon clubs every week: Monday, Rotary Club, Optimist Club, Lions Directors; Tuesday, Credit Men's Association, Lady Lions; Wednesday, Chamber of Commerce, Advertising Club, Realty Board, Builders' Exchange; Thursday, Kiwanis Club, Rotary Directors; Friday, Fresno Shrine Club.

College Notes

APRIL EVENTS at Occidental College opened just before April Fool's Day with the rendition of "The Witch of Salem," selections by the composer, Charles Wakefield Cadman, with Margaret Messer Morris, soprano, and Ivan Edwards, tenor, in Alumni Hall, March 31. The event was a number on the Occidental Music and Lecture Course series.

Occidental Players present Rachel Crother's "He and She" at Eagle Rock School April 5 as a public event and the first large production by the newly organized group of students. Miss Joyce Turner directs.

Glenn Lembke and Don Tyler, debaters, meet speakers from Wittenberg College in a return debate April 15. The subject examines the value of radical changes in college curricula as a means for making colleges more useful social instruments. The event comes in Easter vacation set for April 8 to 18. The Varsity baseball team meets Caltech on Patterson Field April 16 as a vacation game.

Mrs. Susan M. Dorsey, superintendent of schools in Los Angeles, gives the address of the evening on Founders' Day, April 21, when faculty, friends of the college and alumni gather to honor the first Occidental educators. Honorary degrees will be conferred by the college. Alumni will elect a college trustee as is done annually.

The Woman's Glee Club, directed by Walter E. Hartley, head of the department of music, presents its Home Concert in Alumni Hall on April 28. April 29 is reserved for the presentation of "The Juggler of Notre Dame," a number on the Occidental Music and Lecture Association series, to be given by Mr. and Mrs. Walter E. Hartley and the Orpheus Quartet.

May Day with scenes from "As You Like It" in Shakespearean manner will be given at Orr Hall gardens by the Occidental women April 29. The event attracts younger friends of the Occidental women as well as representatives from other colleges each year.

Pomona College and Claremont Calendar

THE LULL of spring vacation from April 1 to 12, enlivened by regularly scheduled motion pictures on Tuesday and Wednesday evenings and vesper service at 5 o'clock on Thursday, April 7, will be followed by a wellspring of inspiration for all the region in the vicinity of Pomona College, marked particularly by musical and dramatic events interspersed with lectures on current topics.

In addition to Lenten vesper services Easter season will be commemorated by the presentation of Dubois' appropriate cantata, "Seven Last Words of Christ" as rendered by the Pomona College choir of 165 voices under the direction of Professor Lyman on Thursday and Friday afternoons, April 14 and 15, at 4 o'clock in Bridges Hall.

Dr. William Bennett Munro, trustee of Claremont Colleges and Scripps College for Women, will stimulate interest in the affairs of state by a series of three lectures on the general subject of "Some Controlling Forces in Contemporary American Politics," which will be taken up in detail April 14, 21 and 28 by specific lectures on "The Law of Pendulum in Politics," "Propaganda and Invisible Government" and "Cross Currents of American Sectionalism." Dr. Munro, president of the American Political Science Association, holds the Jonathan Trumbull professorship of American History and Government at Harvard University and speaks with the authority of one who has written several well-known books in the field of government.

The music hour in Bridges Hall on Monday evenings will be conducted on April 18 by Marjorie Carver, cellist, and on April 25 by Marjorie Whited, student organist. Special features will be provided by P. C. Hall in the portrayal of a four-reel illustrated lecture on Hawaii in Holmes Hall, Monday evening, April 18 at 8:30 folowing Miss Carver's recital and by Dr. Williams in his feats of magic at the college motion pictures Tuesday evening, April 19.

On Thursday evening, April 21, members of the Southern Conference will participate in an intercollegiate oratorical contest at 8:15 in Holmes Hall and on Thursday and Friday evenings at 8 o'clock the Men's Glee Club will present its home concert in Bridges Hall. On the two latter dates lectures in college hour and also in classes by J. Stitt Wilson. Other events include a joint piano and violin recital by Miss Ingham and Sol Cohen, sponsored by the Claremont Women's Club, in the Women's Club Building, April 8 at 8 p. m. A high school play "Once in a Blue Moon" by students of Claremont high school on April 22 and 23 at 8 p. m. in the high school auditorium.

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Community Arts Association Calendar

April 1 and 2, Friday, 2 to 5 p. m., Saturday, 2 to 5 and 7 to 9 p. m.—Loan exhibition of posters, by Edward McKnight Kauffer. School of the Arts Theatre, 914 Santa Barbara Street.

April 1-2, Friday evening and Saturday afternoon and evening, the Drama Branch offers "At Mrs. Beam's," by C. K. Munro. At Lobero Theatre, 2:30 and 8:30 p. m.

April 11, Monday—Efrem Zimbalist, the renowned violinist, in recital; the last of the Artists Series offered by the Music Branch. Lobero Theatre at 8:30 p. m. Some stage seats available.

April 12, Tuesday—Membership Meeting at Lobero Theatre at 8:30. Music Branch offering Persinger String Quartet of Santa Barbara in concert. Admission by membership card only.

April 18, Monday—Persinger String Quartet of Santa Barbara in fourth and last of the series of chamber music concerts. At Lobero Theatre, 8:30 p. m.

April 21, 22, 23; Thursday and Friday evenings, and Saturday afternoon and evening, the Drama Branch offers Ibsen's great drama, "Peer Gynt." Lobero Theatre, 2:30 and 8:30 p. m.

April 23, Saturday—Recital of students in Music Department. School of the Arts Theatre, 914 Santa Barbara St., at 3:00.

April 24 to 30 inclusive—Better Homes Week. Co-operating with 3rd annual Better Homes in America campaign.

April 27-28, Wednesday and Thursday—Music Branch presents "Samson and Delilah" by the Community Chorus, directed by Harold Gregson. At Lobero Theatre, 8:30 p. m.

Garden Tours every Friday to the beautiful gardens of Santa Barbara and Montecito. Programs may be had from Community Arts Association, hotels and Recreation Center.

THE WOMEN'S CLUBS OF CALIFORNIA have again manifested their progressive spirit in a most interesting and delightful way. As a result of years of planning, this summer, for the first time, a group of club women will make a tour of the British Isles and the Continent by auto in a most unique "Woman's Club way." Just the thought of seeing Europe by auto is like a happy dream—the quiet countrysides, the plodding peasant, the humble homes, the beauty outside the beaten path, whether of castle or hovel, mountain or plain—it is the real Europe that one sees by auto. Those interested in joining this party should address Miss Louise Billings, 1751 University Avenue, San Diego, California.

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CONTENTS

	PAGE
THE EVERLASTING HILLS.....*Cover Design* (*From a painting by Benjamin Brown*)	
SOUTHLAND CALENDAR.....*Ellen Leech*	4, 5 ,6
THE GIFT OF ART TO A SMALL TOWN.*Fairfax Proudfit Walkup*	9
WALL STREET AND WOMEN IN THE RAISIN INDUSTRY.....	11-12
UP THE STATE IN SEARCH OF WILD FLOWERS.....	13
WITHIN GARDEN GATES.....*Ervanna Bowen Bissell*	14-15
RECENT BOOKS—REVIEWS.....*Louise Morgrage*	16
A HOUSE BY WITMER AND WATSON.....	17
SOUTHLAND OPINION	18-19
SPORTS—AQUATIC AND TERRESTRIAL.....	20-21
ROSA PONSELLE.....*Jessica Kate Seneca*	22
TRANSPLANTING OF THE ASSEMBLY TEA ROOM.....	23
LOS ANGELES CHAPTER A. I. A.....*H. O. Sexsmith, Editor*	24
AN INTERIOR BY TIERNEY AND COMPANY.....	25
THE ARCHITECTURAL CLUB BULLETIN.....	26
THE COLOR PLATES AND THE WORK OF BENJAMIN BROWN....	28
AN ARTIST OF ARTLAND—LELAND B. CURTIS..*Margaret Craig*	29
BIG DIPPER TO SOUTHERN CROSS.....*Theresa H. Patterson*	30
ASSISTANCE LEAGUE BULLETIN.....	32
LA QUINTA, IN THE COACHELLA VALLEY.....*M. U. S.*	33
AT THE SIGN OF THE GARDEN SEAT.....*E. B. B.*	34

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CALIFORNIA SOUTHLAND
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THE GIFT OF GREAT ART TO A SMALL TOWN

FAIRFAX PROUDFIT WALKUP

VULCAN, according to the old myth, was the lame god who designed and cast trappings for the Greek divinities, swords, chariot wheels, and the like. The shield of Achilles was one of his creations.

Clarence A. Shaler is a sort of modern Vulcan; for not only did this man, an invalid from youth, achieve his first fame with a Vulcanizer which keeps the wheels of the modern chariot going; but he is also an artist in the highest sense. Though he casts no masterpieces in bronze, he causes them to be created — and this is done, not for his own profit, but for the enjoyment of his fellowman. This is being an artist in service.

The small town of Waupun, Wisconsin, can boast originals by Lorado Taft and James Earle Fraser. This is due solely to the generosity and vision of its leading citizen, Clarence Addison Shaler. It is not too much to say that Waupun may with reason look forward to becoming one of the art meccas of America. Where, outside of one of the larger cities, can an American town claim masterpieces by two of the greatest living sculptors? In Italy, of course, one is accustomed to finding an original Donatello, or some other Old Master, for Italy is the home of great art. But it is interesting to find such a remarkable nucleus of great art in a small American city. It carries out the claim which has been advanced lately, that America is capturing, not only the business of Europe, but its artistic leadership as well.



THE ANGEL OF HOPE, A LARGER-THAN-LIFE BRONZE STATUE PLACED BY CLARENCE A. SHALER ON THE BANKS OF ROCK RIVER, OVERLOOKING HIS TOWN OF WAMPAU, WISCONSIN, AS A MEMORIAL. LORADO TAFT, SCULPTOR.

It was in 1923 that Lorado Taft's colossal bronze Angel, designed as a memorial to Mr. Shaler's wife, was erected on the banks of Rock River, overlooking the town. During the year 1927, Fraser will complete the casting of his famous group; and Waupun will become the final resting place for "The End of the Trail," the model of which won Fraser international fame when it was exhibited at the San Francisco Panama-Pacific Exposition. Though it won the gold medal, it never achieved the artist's aim, which was to have it cast in bronze and mounted on a site overlooking the Golden Gate—the real end of the trail for those who face the west.

It is Clarence Shaler who has made the artist's dream come true, and it is very appropriate that the place chosen for the Indian warrior's last stand will be one of the real historical outposts of Indian settlement. "Even as a child," says Mr. Shaler, "I was interested in the Indians who camped on my father's farm. Their squaws came up to the house, entering unannounced, to barter with my mother. Their burying mounds were all around us. They have all vanished now, and the pity of it is, we seemed not to notice their passing."

"The End of the Trail," in placques and pictures, is familiar to hundreds of thousands of Americans; it will be their great pleasure soon to see it life-size, in the beautiful metal for which it was designed. Fraser's fame rests, not only on this notable group, but upon his statue of Alexander Hamilton, before the Treasury building, Washington; his bust of Roosevelt, in the Capitol; and many other pieces of note. Every newsboy has unconsciously handled his work; for Fraser designed the buffalo nickel.

In choosing "The End of the Trail" as his second great contribution to the lasting beauty of his town, Clarence Shaler has expressed again his unusual taste in discrimination in things artistic. A journalist, during a recent interview with Mr. Shaler, unconsciously exclaimed, "Why, you're not a Babbitt at all! Most millionaries just dabble in art for the looks of the thing! I believe you really love art!"

Mr. Shaler does "really love art." Years ago, he achieved independence with the manufacturing of umbrellas, together with certain patents of his own, that improved their convenience in use. Then, through his love for motors and motor cars, he saw the necessity for repairing tires on the road, and so invented his first aid to the motorist, the Shaler Vulcanizer; and his fortune was multiplied many times. Yet always, in the midst of designing new appliances and machines, his brain was busy with other things — the things of the spirit, that gave happiness through their sheer appeal of beauty.

And so, quietly, Mr. Shaler began to collect pictures, not in the haphazard way of the undiscriminating, but choosing each one with loving care, for its personal appeal. Being himself a lover of poetry and writing verse of no mean quality, he also built up a splendid library; and his latest avocation is the writing and filming of scenarios, for the enjoyment of his family and friends.

One forgets, in view of the many and varied activities of this energetic man, that he has worked always under the most discouraging disabilities. For thirty years he has walked with a cane or a crutch, and during that time, he has never enjoyed a real square meal. A series of accidents, which led to his crippling, also led to the impairment of his digestive organs, so that he has to watch every mouthful he eats.

One would think that, under these circumstances, he would do well to keep alive; but not only has he built up the major part of his fortune after these disabilities came upon him, but he has also learned to enjoy life as few men of robust health are able to do. In and around Pasadena, where he spends his winters, he is known as an excellent golfer, bringing in scores in the eighties; and at Windell Orchards, his sheep and cattle ranch in northern California, he puts

in many long day's hunting and fishing.

But, most of all, he enjoys drawing out the creative talent of others. Years ago, when Mr. Shaler was a young man of twenty- two, he visited a Chicago doctor's office, seeking relief from his suffering. Through an open door he saw, in an adjoining room, a tall young man modelling in clay. The latent artist in Mr. Shaler was aroused at the sight, and he became friends with the young man. This friendship he kept up through the years, and when he wished to erect a memorial to the memory of his beloved wife, it was quite natural that he should choose this friend to carry out his design.

Meanwhile the friend, Lorado Taft, had achieved renown with his work—the Thatcher Fountain in Denver, the Fountain of Time in Chicago, and numerous groups throughout the country; but into this commission for Mr. Shaler he put not only his talent but his personal enthusiasm and warmth of feeling. One is aware of this, when viewing the face of the Angel, which has a beauty almost divine—hope, not grief, is the keynote, for, as Mr. Shaler emphasizes, "God destroys nothing else, why the soul?" In its deep nobility of expression, it reminds one forcibly of that other great memorial (also, like the Taft figure, unnamed), the Saint Gaudens figure in memory of Henry Adams' wife.



CLARENCE ADDISON SHALER

An ordinary man, having given two priceless works of art to his community, would feel he had earned a rest. But Clarence Shaler never realizes he has won a rest. His latest achievement is the Shaler Scholarship Trust Fund, which enables deserving girls and boys from the Waupun High School to continue their studies at any college or technical school they desire. Already four students have benefited from this fund. The last to be given the scholarship, Elmer Howard, is studying at the Chicago Art Institute. (The others are at various colleges). Not content with encouraging the genius of today, Mr. Shaler is seeing to it that the latent talent of tomorrow shall have a chance to develop.

Is it any wonder that the little town of Waupun is proud? Proud that it can boast original creations by two world famous artists, Lorado Taft and James Earle Fraser; proud that it has a scholarship fund which will enrich it with citizens of advanced education and increased potentialities. These are treasures which will increase in value with the years.

But proudest of all is Waupun of its chief treasure—the person and spirit of Clarence Addison Shaler.

WALL STREET AND WOMEN GIVE FIRST AID TO THE SAN JOAQUIN VALLEY FARMS

THE pretty girls of the San Joaquin Valley; the "cheerful credit" of a Wall Street bond issue, have set the great food-producing center of California on a firm business basis, and emancipated the profession of scientific farming. For behind the pretty girls are their knowing chaperons, their college-bred mothers and their pioneer grandparents; and behind the Wall Street loan are the names of California banks and leading men in big business who have taken the wheel of the tractor and the truck.

Thus has farming, that honorable vocation of our New England colonials which is responsible for many of the finest traits of American character, caught up with our big business in the march of progress, and saved for our educated American boys and girls the heritage which had well nigh passed into the hands of Europeans and Asiatics.

You all know the story of the co-operative associations, but I quote from a resumé given me at the Fresno Chamber of Commerce today.

"Fresno during the last thirty years has played a leading part in the development of the co-operative marketing idea. In fact, the prosperity of the city and county, and to a considerable extent of the San Joaquin Valley also, has been synonymous with the success of the Sun-Maid Raisin Growers and similar organizations.

"The Raisin Company was not finally established until after several disheartening efforts had failed. Up to its advent the commercial packers absolutely controlled the selling and distribution of the raisin crop, with the result that the grower had to be content with a poverty price for his labor.

"It was in 1892 that the first attempt at general organization of the raisin growers was made, but twenty years elapsed before success was achieved. During the interval the production end of the game was "compensated' with a price of one to four cents a pound, many growers failed, hundreds of vineyards were plowed up, and the industry generally stagnated. Annually there was a large holdover crop, no attempt was made to extend markets, and there were hundreds of unknown raisin brands, with little of a live demand from the American public.

"Finally, in 1912, when the industry was at its lowest ebb, the California Associated Raisin Company was organized with a million dollars capital, and over sixty per cent of the raisin acreage of the state was signed up. The first undertaking of the new company was to buy from the growers the 25,000-ton holdover crop of 1912, for 2¾ cents a pound, or one cent more than the independent packers would pay. The company was compelled to lease plants from the packers and to concede to them a profit of $5 a ton, while insisting on its own right to sell direct to the trade. After almost superhuman efforts, the company succeeded in moving both the 1912 holdover and in placing the 1913 crop at higher prices than had been paid by the independent packers.

"With its immediate difficulties overcome, the Raisin Company faced successively and successfully the bigger problems of acquiring its own packing plants, standardizing the many brands and marketing them under the one trademark, "Sun-Maid," in making this brand nationally known through advertising and in extending the home market and opening up foreign channels of trade. The company now has over 14,000 grower members, 46 packing houses and more than three thousand employees. The peak of distribution prior to the reorganization was approximately 112,000 tons. This has been raised to double that figure in four years.



THE SHORT MEMORIAL HOME, GIVEN TO THE CITY OF FRESNO BY MR. AND MRS. SHORT TO BE USED FOR ART. IT IS PROPOSED TO MAKE IT THE CENTER OF THE FRESNO COMMUNITY ART ASSOCIATION

"In the fall of 1923 Sun-Maid had on hand, because of a tremendous holdover and a large crop, more than 300,000 tons of raisins. This was approximately twice the amount that the world had ever consumed in any twelve months. By the greatest piece of merchandising ever accomplished by a co-operative this tremendous raisin tonnage was put into food channels and by-products and the markets were clean by the fall of 1925 when that crop was delivered. In that time, sales were practically doubled and the California co-operative controlled the market not only on this continent but in Europe as well. The chaotic financial condition that obtained at the time of the reorganization in 1923 was entirely cleaned up and Sun-Maid placed in a most favorable condition.

"Today the Sun-Maid Raisin Growers, having weathered the most severe storm ever experienced by a co-operative, is facing a sunny future.

"To raisins and a few by-products, which made up the list of merchandise handled by the Sunland Sales Corporation in the past, has been added peaches and figs produced and manufactured by the California Peach and Fig Growers' Inc., which has its main offices in Fresno. This organization which started in 1916 has stabilized the dried peach market and is now being operated under the same plan that made Sun-Maid such a successful co-operative.

"In 1920 the California Peach Growers, Inc., expanded to include the fig growers. Growers consigned their fruit to be sold for any price that could be obtained and the association returned to them an average of nearly 7 cents per pound for Adriatics and Kadotas, and a fraction over 8½ cents per pound for Calimyrnas. This may be contrasted with an average wholesale quotation of 5¾ cents per pound for these varieties over the past 27 years.

"The dairying industry in Fresno and adjacent counties of the San Joaquin Valley has several cooperative organizations to its credit, and one at least, the Danish Creamery Association can point to real commercial success. The Danish Creamery Association links up the activities of various local co-operative creameries with over 1000 dairymen supplying products."

If you would see the pretty girls of the Valley, you must join the throng which will congregate at Fresno for "Raisin Day" on the thirtieth of April 1927, and watch the Pageant



A HOME ON A SAN JOAQUIN VALLEY FARM OF DIVERSIFIED PRODUCTS

of The Queen as it wends its way down the handsome streets of the city *en fete*.

The Queen is being chosen this month. Candidates from every town and village in the Valley are entered in the contest. The out-of-door life for half the year in the nearby Sierras has much to do with the healthy good looks that are the foundation of this genuine competition in which even Directors from Hollywood may not disdain to look for stars.

To get the story of the Sun-Maid Raisin Co-operative Industry, I visited the town itself rather than the packing houses and offices of the business. For unless one knows the background of a city's community life, mere facts and figures mean nothing. A total stranger to the social life, I gained my knowledge through such openings as are afforded by the best hotel, the banks, the city hall, the men's and the women's clubs. The men seem in general, very worn and tired as though they had just been through another war. "They have too many lunches and banquets," was the explanation one wife gave me.

At a corresponding club of my own profession, I met a teacher of art. "This is our best club," she said simply the next day, as we entered the handsome club house on invitation of its president, in whose hands she left me and went back to her class. Here I met the chairman of the committee which conducts the competition for the Queen. The President is the writer of pageants whose fame has spread abroad. The Chairman of the Day presented a notable program of good chamber music by professionals even San Francisco delights to honor. Then, as it was St. Patrick's Day, a few selections from a clever Irish operetta were given by high school boys and girls remarkably well trained by their conductor, who presented them that day. Simple and dignified was their demeanor and the girls were so natural and good looking that even the stage paint they wore seemed a part of the program and equally well done. I asked the Chairman of the Queen's Competition if rouge were allowed on Raisin Day. "Oh yes," she said, "we have an expert—sometimes from Hollywood—make them up as perfectly as can be." They all have a chance to learn the science of "making the best with the tools one has."

So much for the chaperons. To see the college-bred mothers in action one must have entré to the pleasant homes of this suburban Valley and its comfortable towns. But you may catch a glimpse of their avocation by browsing around the first floor of the San Joaquin Power Company's beautiful building and making yourself acquainted with what modern electrical appliance has done to revolutionize the work of the home-maker on the farm. Two million acres of California



COTTON FIELDS HAVE BECOME A FAMILIAR SCENE IN THE SAN JOAQUIN VALLEY. THOUSANDS OF WORKERS MIGRATE THERE EACH YEAR



"THE END OF THE TRAIL." JAMES EARLE FRASER, SCULPTOR. THIS STATUE, EXHIBITED AT THE PAN AMERICAN EXPOSITION IN SAN FRANCISCO, HAS BEEN CAST IN BRONZE TO BE PLACED IN THE SMALL WESTERN TOWN OF WAUPUN BY C. A. SHALER, PATRON OF ART

farmland have been developed by this company's electrical pumping plants. With scientifically trained college women in the electrified farmhouse, this means time to think out ways and means to make modern farming pay.

So much only can we say about the change which electricity has made in farm life. That is another story to be developed in these pages through actual plans of modern farm houses, scientifically designed. So much for these mothers, who go with their sons and daughters up to Berkeley for the summer school instead of spending the precious time on the porch of a fashionable hotel playing cards!

"But you must begin with the grandmothers," said a wise woman when some change in community life was being studied as desirable. So we will glance at the pioneers and the difficulties they met and have mastered in the flower-strewn valley of the San Joaquin.

San Francisco in its first half century. Two girls of the first generation born there of Atlantic Coast parents, walk gaily down Kearney Street. They pass a group of



THE CITY OF FRESNO ON RAISIN DAY. THE SAN JOAQUIN POWER BUILDING ON THE SKY LINE

strangers to the city moving slowly, dragging little children by one hand, gazing awkwardly at the tall office buildings out of tired eyes in a sallow face. Such groups as may be seen every winter by the dozens on the streets of Los Angeles today.

"Some of your friends from Sacramento or the San Joaquin,' said the smartly dressed city girl to her companion. The other stiffened: and the remark was forgotten as they glimpsed the window of a favorite shop along the street. But in the heart of the Sacramentan, the picture and its prompt placement in the Valley of her birth remained a part of girlhood's memories as she dreamed of the great rivers, the wide fields, the eternal hills that make up her native state. The muddy Sacramento bringing south the debris of hydraulic mining to flood the farms. Tall, gaunt men digging desperately to repair their dykes. The sluggish San Joaquin flowing north among her tules and spreading out like a green lake around Carquinez where Anza and his conquistadores had been halted in the preceding century and had started to go around the river, drawing rein at last some hundred miles south in a cul-de-sac of the Coast Range, giving up the Great Valley to the coming gringo and his posterity while they went back to Monterey.

No adobes built by Mediterranean adventurers here taught the California farmhand how to build cool houses for a warmer, drier summer than his ancestors had known From their prairie homes the pioneers brought their ideas of bleak and ugly wooden farmhouse, great barns, but no patio.

With the energy of pioneers they went at the big business of irrigation ditches and spread the bountiful waters of the beautiful Kings River over the deep valley until the lowlands were ruined and water stood in the basements of Fresno's growing town. Did they give up? Never! Moving up the slopes of the foothills the farmer whose ancestors had tilled the rocky hills of New England let the rich lowlands go and plowed the kind of land he knew.

Meanwhile his children roamed the California fields of wild flowers, climbed the high Sierras, went to school and college near "the city" and learned the lore of their inheritance.

The Agricultural College of the State University in Berkeley has been studying the problem of irrigation in California for over sixty years; yet it is only the present generation of farmers which has begun to take advantage of the knowledge thus gained. Too much water has been the burden of the central counties just as too little has been the cry of the south, and yet even this generation of newcomers to



A SCENE IN ROEDING PARK, FRESNO, OVER TWO HUNDRED ACRES OF BEAUTIFUL LANDSCAPING

the southland ignore the eleven years' work of collecting knowledge gained by the United States Government on the Colorado River, and let a little populist persuade them to go outside their own state for the water which they need!

But the California children have grown up and taken possession of the land. Trained at Berkeley, Davis, or Stanford to be leaders in big business they have tackled the farmers' problems and the great game is on. War work emancipated the educated woman and taught us all to work in unison for a cause.



TEHIPITE DOME. MIDDLE FORK OF THE KINGS RIVER IN THE SIERRAS ABOVE FRESNO CITY

The story of the grape industry alone reads like an epic of big business. Before the war the vineyards on the uplands had been profitable and then had lost their market. Every fruit was tried and then uprooted for another. Cooperation had to come to make our big fruit farming a possibility. Cooperative marketing, a uniformly good product, and state-wide, up-to-date information on all allied subjects have become the fundamentals of farming and this



RAISIN DAY PAGEANT (APRIL 30). PACIFIC SOUTHWEST BANK BUILDING ABOVE THE TREES

honorable profession has entered a new epoch in which the daring qualities of men of big business have found their greatest opportunity.

The intensive "higher education" which America has for three generations given to her women also finds its opportunity and application here.

The American country home in California is now receiving the attention of the best of architects and electrical engineers. Placed on a forty acre farm, where water and power are under man's control by the touch of a switch and where the railroads, the automobile and the radio bring every known luxury within the compass of the simplest home, the California country farm home can be, is already, made the center of ideal family life.

There are bankers in California who realize these things—men with national, and even international viewpoints—and there is one who, through the construction of the good roads system of California, has learned to know the problems of the San Joaquin first hand. As a result, the First National-Pacific-Southwest Banking Group has poured twenty millions of dollars into the Valley in support of the Raisin Association and for farm loans.

With this backing the Association has been able to so set its house in order that now nation-wide financing of the raisins has placed the resources of eastern financial centers behind the territory.

Bankers are careful men and what Wall Street, the banks and Mr Ralph Merritt have done for the San Joaquin fruit industry is spectacular, but not startling. For founded on sound business principles, the big business of co-operative marketing leaves every American farmer free to own and operate his own home-farm, while the union with his fellow farmers forever gives him control of the price, the market and the size of the entire American crop. Foreign markets for fruit have been developed by the Sunland Sales Association, which is responsible to every farmer in the Co-operative Association of his specialty. The carry over has been consumed. Twenty per cent less tonnage has been made to produce 29 per cent more money through increasing carton business resulting from specialty merchandising and brand advertising, which cost only 2 per cent extra sales expense.

American business men cannot work in a small way. By uniting in standardization and co-operative marketing association, they have found the big business of the farm and are working it out in the efficient way for which they are famed.

The details, the inspiration, the new ideas and their experimentation are all in the province of the Amercan woman on whom the wealth of our higher education, our high schools and our home economics has been showered for half a century. What is a wife for? California has answered the question. On the modern California farm she is no longer the slave, but the comrade and companion in arms, to fight the traditional foes, outside weather and inside discontent of the up-to-date, American, forty acre farm-home.

UP THE STATE TO VISIT "THE CALIFORNIAN"

THE Californian, domiciled for the time being in the Southland of his state, knows in his heart how to find untouched stretches of his native heath where natural beauty remains unexploited and artificiality does not intrude. The call of the wild is insistent in all Westerners and many Easterners; and yet circumstances of bringing up have cultivated a demand for comfort en route and a good hotel at the journey's end.

That delectable combination of magnificent scenery and American service which Europe has offered for years in its "American hotels" set in a Swiss or French landscape, is now to be had in the center of California at Fresno. Tourists and Californians alike are offered the wonders of the high Sierras, the mastered Tehachapis, the more intimate views of the foothills, the valleys and the mountains of the Coast Range—all to be reached from the fine, new *Californian Hotel* in Fresno, hub of a hundred interesting day's-journey, radiating tours.

"We came up to see the wild flowers,' said the wife of a prominent Southland architect as they greeted us in the handsome lobby of *The Californian*. "You knew where to come," we reciprocated, "for you have lived up this way yourselves."

"Yes, we came right over the Ridge Route this afternoon when we saw by the *Times* that the year's display is magnificent. Tell us a short trip for tomorrow, we are here to rest and eat good food." So we took them up on the roof of the hotel and showed them the Kearney Boulevard, planted half a century ago by a wise Irishman who had "made his pile" and built a handsome home and a farm of fancy products west of Fresno.

This is, perhaps, the longest boulevard of beautiful trees in California. It runs for thirteen miles in a broken line northwest to near Kerman and is a triple road. Between its paved roadways are great eucalyptii, alternating with oleander trees, some cherry-colored, some white, and great bunches of tufted pampas at one time added a touch of feathers to its cap. It leads to the Kearney State Farm.



THE FAMOUS LOGGIA OF THE CALIFORNIAN HOTEL GREETS ONE AS HE ENTERS FRESNO, AND FROM IT HE VIEWS THE VALLEY



THE KEARNEY BOULEVARD, ONE OF THE BEAUTIFUL TRIPLE ROADS OF THE WORLD, IS RECOMMENDED BY H. WINGATE LAKE, HOST OF THE CALIFORNIAN HOTEL, FOR A SHORT TRIP, YOSEMITE FOR A LONG ONE

I remember bicycling out there one July morning twenty years ago along the footpath, now the "pleasure vehicle highway." It was four-thirty when we left the Lark at Fresno station, checked our baggage there to "the city" and mounted our wheels for the ride. As we sped through the little town of that date the streets were deserted. No hotel offered us breakfast, but we took our coffee and chocolate at an "all night joint." Under the graceful eucalyptus trees we sped, their branches sweeping the ground on one side and the gay oleanders and pampas on the other.

When we returned the town was awake. It was Saturday and marketing had begun.

Kearney Farm is now open to the public. Left by will to the treasury of the State University it is a model of diversified farming and a fine income producer under the direction of Mr. Ralph P. Merritt, whom Mr. Lake introduces as "the Emancipator of the San Joaquin Valley."

To the west and southwest one can motor for miles through great stretches of vineyards and seemingly boundless grain fields. Wild flowers here are even more spectacular than near Bakersfield. Great acres of orange poppies en mass. Golden daisies for more miles, blue lupine and purple phlox make a Persian carpet. And in the canyons back of Coalinga where the walls are precipitous the tops are covered with every color in the rainbow caught in the petals of all California wild flowers planted by the seed-loving birds. Massed there on sun tipped pinacles too high for human hands they hang like a brilliant tapestry for all who wish to enjoy.

But the main trips which the Californian offers to its touring guest lie to the east in the foothills and high Sierras. Up the Kings River through flowery fields we sped to the source of the waters which make the plain below the pleasant farmland and yet were back at the Californian for dinner. The Giant Forest lies this way and its roads are open and easy. This is the starting point for Yosemite.



AS YOU DROP DOWN INTO THE SAN JOAQUIN VALLEY FROM THE RIDGE ROUTE NEAR BAKERSFIELD THE BRILLIANT FIELDS OF WILDFLOWERS STRETCH AWAY TO THE SIERRAS TOPPED WITH THEIR STORAGE OF PERPETUAL SNOW AND HOODED IN CLOUDS
PHOTOGRAPH BY COURTESY OF THE FRESNO REPUBLICAN

WITHIN GARDEN GATES

ERVANNA BOWEN BISSELL, EDITOR, GARDEN PAGES

GRAYHOLM is built of gray stone and stands among the lichen-covered rocks which strew the hillside, seeming to spring from the soil itself. With only level ground for parking space, the land slopes away on every side, to the valley and mountains behind, and the sea before. A house "that is set on a hill cannot be hid," neither can the vast panorama which encircles it. Every room at Graholm opens windows on some scene of beauty. It is no four-square house to quarter a view, but one of long casement-set corridors, cloister-like, leading to vaulted rooms where wide windows frame still wider views of mountains and islands and sea.

Graholm is stamped with the personality of its owners, Mr. and Mrs. David Gray. It is the work of their hands. From the designing of the house, selecting its decorations, gathering its furnishings to the landscaping of the grounds, all is theirs. Wisely they have not broken Nature's rugged outlines, only softened them. Live oaks shadow the house. Eucalyptus rise behind it and native shrubs



THE ENTRANCE TO GRAYHOLM, THE MONTECITO RESIDENCE OF MR. AND MRS. DAVID GRAY, SANTA BARBARA, CALIFORNIA

cover the steep banks. Ceanothus, in variety, blooms like clouds of misty smoke across Fremontia's cups of sunshine. Thousands of wild flowers grow in the grass. Brodiaea capitata's lavender heads nod in the wind and mingle with blue-eyed nemophilas which stretch in bands to the rail fence hidden under pink and white Cherokee roses.

It is this mingling of plant material that is so interesting at Graholm. California natives fraternize so harmoniously with natives from other countries. When shall we learn to invite only congenial folk to dwell in our gardens? Because a plant is indigenous gives it no claim upon our hospitality. There are natives too uncouth to leave their chaparral. They apparently live to be only a barrier to gentle people. There are others too shy to look at ease in cultivated surroundings. Nothing destroys garden peace so quickly as an alien occupant.

At Graholm the Berberis family dwell in perfect harmony. To be sure they have their sharp points. But that is sometimes an advantage. It keeps marauders out. Berberis nevinii is our native gray-leaved, six foot shrub resembling its cousin from West China, B. Gagnepainii which is also man size with yellow-gray branches and similar leaf formation. B. Darwinii comes from Chile and is



THE MUSIC ROOM IN GRAYHOLM, THE HOSPITABLE HOME OF MR. AND MRS. DAVID GRAY. IT IS A HOUSE OF LONG CASEMENT-SET CORRIDORS CLOISTER-LIKE, LEADING TO VAULTED ROOMS WHERE WIDE WINDOWS FRAME STILL WIDER VIEWS OF MOUNTAINS AND ISLANDS AND SEA. SANTA BARBARA, CALIFORNIA



A CHEERFUL SUNNY CLOISTER FORMS THE HALL UPON WHICH THE BEDROOMS OPEN AND GREAT WINDOWS LOOK OUT UPON THE GARDEN.

most handsome. It is three feet tall, bronzy-leaved (light green below) which makes a brilliant contrast from its yellow racemes of flowers and blue berries. The well-known Oregon Grape used to be called a Berberis, but Dr. Jepson refuses to recognize it as a native daughter of the Golden State, has divorced it, called it Mahonia aquifolium and sent it back to Oregon, where he says it belongs. Of course, he is too distinguished a botanist to quarrel with, but it is these broken family ties which are so bewildering for the amateur in California!

Another handsome family is the Rhamnus. The popular Coffeeberry is a dependable resident. Its small flowers call the bees and its decorative fruit, in shades of cream to purple, offer a feast to birds. Rhamnus crocea is a small shrub with small round leaves, twiggy branches and bright red berries. A variety of it, crocea ilicifolia, has a tree-like trunk and thorny leaves. These are all evergreen. Although our climate is mild we like our shrubs clothed in winter.



GRAYHOLM IS UNIQUE IN ITS CLOISTERED ENTRANCE WHICH, HALF OUT DOORS AND HALF IN DOORS UNITES THE GARDEN AND THE HOUSE IN A DELIGHTFUL WAY

Succulents are a feature of Graholm's gardening. There are masses of Opuntia "Prickly Pear," Century plants, Aloes in variety, small cacti and other spine-bearing plants. The sedums, a long list of them, including echeverias and cotyledons. These are drought-resistant plants suited to hillside exposure and yet are decorative.

Personally, I use the spine-bearing plants away from the soft-leaved succulents. The latter adapt themselves to water and cultivation and seem more truly garden plants. And it is here that we find in gardening its great appeal. We can adapt it to our own needs. There are few people who can gather the perfect house furnishings for the ideal setting. Most of us live with what we have, infusing our own personality into mere things. We live with our possessions because of association. Shadowy forms that sometimes sit in a shabby chair hide its worn places from our eyes. Memory creates values which are not inherent in tapestry and wood.



STEPS TO THE SWIMMING POOL IN ONE OF MONTECITO'S GARDENS WHERE THE OWNERS, MR. AND MRS DAVID GRAY HAVE DESIGNED THEIR OWN GARDEN AND MADE IT EXPRESS THEMSELVES

But gardens are different. In a new land with so magical a climate that one quickly reaps what he sows, there is no excuse for alien ownership. Our gardens should belong to us, be a part of the place we call "home." And the character of the planting must be in harmony with the style of house. How incongruous the hillside of Graholm would look laid out in formal terraces, classical pergolas and parterres. Its walls of weathered stone covered with creeping vines, its mosses growing between the flagstones, and rock plants hiding in corners or spreading over gray boulders, all these have a look of naturalness that is appealing. The steps cut in the sod and going down to a winding path which leads you know not where draw you on as if someone took you by the hand whispering, "Come with me."

This is charm. Alas, one cannot buy garden lure! It is not sold in packages nor planted from a pot. You must love a garden, linger in it, add something more than the work of your hands.

A famous architect said in turning over his finished work to its owners: 'Here is your house, you must make it a home."

No landscape architect, be he ever so clever, can make your garden yours. It will always be his until you possess it Not by buying something for it—perhaps a woodland nymph to put where, alas, it may destroy a green silence—but by becoming that indescribable thing, the spirit of your own garden.

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

WHAT REALLY HAPPENED

By MARIE BELLOC LOWNDES, *Doubleday Page & Company*

This story of a crime represented as taking place in a highly respectable social set in England is told with a certain ease and grace that makes what might very well be a gruesome matter into an absorbing and some how pleasing tale. A lady with every reason to know better, in a moment of intense exasperation with the conduct of a very trying gentleman, dropped a dose of arsenic into a drink prepared for him and shortly afterward there came an end to his career. As the details of this proceeding are explicitly set forth, it will be seen that there is no necessity for the reader to function as an amateur detective, but instead he is furnished with a good opportunity to consider how the average human being under proper circumstances can labor under the intense conviction that he is absolutely right, at the very moment when he is most absolutely wrong.

Mrs. Lowndes is of course no Dostoevsky but nevertheless she has managed in her narrative very cleverly indeed a psychological theme very similar to the famous one in "Crime and Punishment." In fact there is a good illustration here of how affairs of serious moment may be softened and enhanced by the lighter feminine touch, lacking which life would be reduced to its lowest terms.



MRS. GEORGE J. DENIS, THE AUTHOR OF "SPANISH ALTA CALIFORNIA," AN ADMIRABLE EPITOME OF OLD SPANISH TIMES IN CALIFORNIA.

SPANISH ALTA CALIFORNIA

By ALBERTA JOHNSON DENIS
The Macmillan Company

Many writers on the subject of olden California see little therein beyond a riot of color, hence their books generally reduce this kaleidoscopic period to terms of captivating romance. Mrs. Denis was by no means unaware of this romantic atmosphere when she was assembling her material for "Spanish Alta California." But in this recent offering to California's shrine of historical works, she has not attempted to appeal to that kind of human interest that wants such reading matter eternally in the guise of charming stories. Instead, in the very beginning she aimed at something far more significant, which has been accomplished by her success in recording, with brevity and precision, exactly as they happened, the main events in the picturesque times of the Spanish exploration and colonization of California. Moreover, she has given to the parts taken in these enterprises by both church and state an aspect apparently as near the true one, as anyone can get, who is looking backward some centuries over an altogether alien past.

Every page of "Spanish Alta California" bears testimony to the thorough-going preparation which preceded the writing of it. Sincere enthusiasm for her task, scholarly attainments, an industrious temperament and ability in many directions, all are faculties which have combined in Mrs. Denis to achieve this work impressive for its inherent dignity and quite evident authenticity. Its tone is mostly so serious that the little mirthful bursts occasionally indulged in seem like tiny green oases in a desert which really needs a respite now and then in the midst of its intriguing grandeur, while her characterizations, built up without conscious effort, piecemeal as it were, arrive often at very fortunate conclusions. Longer accounts and eminent authorities may be consulted only to find that the gist of the whole affair is contained in this book into which Mrs. Denis has clearly put her whole heart and soul and all her powers.

In connection with the rediscovery of Monterey after a lapse of one hundred and sixty-seven years, Mrs. Denis has made an exquisite word picture in the following versification:

A bay
Like an O—
For so
Cabrera Bueno said
Long, long ago;
And wrote of trees
Along the shore:
Oaks
Dipping low their branches
In the sea;
Pines,
Growing so strong and free,
Enough to mast the ships
And there they are today,
With cypresses gnarled and twisted—
Sisters to cedars of Lebanon
Far away,—
Wrapped all about
With wisps of clinging fog,
Indistinct,
Mystic,
Gray—
El famoso puerto de Monte Rey.

THE DELECTABLE MOUNTAINS

By STRUTHERS BURT. *Charles Scribner's Sons*

Beyond a doubt, Mr. Burt finds certain phases of life and certain types of individuals in these United States very annoying to his ideas of what is fit and proper. For he shows them up under a most unflattering light in his somewhat robust novel, "The Delectable Mountains," and in doing so, he shows no partiality to any one section of the country. All alike harbor groups of people who are smug, shallow, banal and utterly unable to see an inch further than their own noses.

However, exposing the petty concerns of the American native is not at all the business Mr. Burt has on hand. It is to show what happens when Stephen, Wyoming rancher, scion of an old Philadelphia family, meets, in New York's Bohemian circles, a chorus girl, a little Miss Nobody from Nowhere. Stephen's equilibrium is so upset that he practically proposes marriage on the spot, and presently they are wedded, and then the fun begins. Still it is not funny when two intense personalities accustomed to playing only solo parts find themselves suddenly expected, and indeed wishful, of tuning into a harmonious duet. Discords invariably rend the air. But in "The Delectable Mountains," the two performing instruments, so to speak, are essentially rather fine so that the discords as herein indicated are in a way promising sounds and intelligent enough to produce now and then harmonious strains, on one of which the book cheerfully comes quite sensibly to an end.

Barring unprofitable excursions when in the mood into didacticism, Mr. Burt tells this story with convincing ease. Moreover, he writes of the great open spaces in a breezy manner very cheering to the nature lover and other readers may note with interest his grave concern over the foundations which support so substantially life's tremendous trifles.



MISS LOREN BARTON, PAINTER AND ETCHER, WHO HAS MADE A LOVELY FRONTISPIECE AND DECORATIONS FOR "SPANISH ALTA CALIFORNIA"

THE RELIGION AND PHILOSOPHY OF THE VEDA AND THE UPANISHADS

By ARTHUR BERRIEDALE KEITH, D.C., L.D., Litt.
Harvard University Press

Henry Clarke Warren (1854-1899) left a fund to Harvard College to defray the expense of printing books which were to be written on the subject of Oriental culture. He hoped thereby to increase western knowledge and understanding of the part the Orient has taken in universal thought and cultural development. Mr. Warren himself was the author of a volume on Buddhism, which is the third in a series now called the Harvard Oriental Series, and edited by the professor of Sanskrit at Harvard, Charles Rockwell Lanman, with the cooperation of various scholars.

Arthur Berriedale Keith, who is the Regius Professor of Sanskrit and Comparative Philology at the University of Edinburgh, has prepared the matter contained in volumes 31 and 32, under the title of "The Religion and Philosophy of the Veda and the Upanishads." He states in the preface that he has aimed at giving a comprehensive and concise account of the religion and philosophy of the Vedic period in India. A work so sponsored on a subject of such vast importance in mankind's cultural development must be of incalculable assistance to all students interested in this, one of the world's great religions.

LUCKY NUMBERS

By MONTAGUE GLASS. *Doubleday Page & Company*

This is a volume of snappy short stories by the famous author of "Potash and Perlmutter." The characters described, of course, are Hebrews, and the scenes take place in New York and in the movie circles of Hollywood, and, without exception, the tales are pleasantly diverting. Mr. Glass uses the kind of dialect that one can read in comfort, while his technique in the art of short story writing is pretty nearly perfect He knows the secret of his craft. And while he makes fun of the Jewish race, it is very kindly and sympathetic fun, as if he said, "Aren't they amusing? But all the same they are nice old dears!"

From this rich and racy subject matter it is perhaps somewhat difficult to select the most diverting tale. The choice however might rest with reason upon that one entitled "That's the Way It Goes," which deals especially with that particular blend of the artistic and material in the Jewish temperament, a theme beloved by Mr. Glass for he treats it in many ways.



A CHARMING COTTAGE BY WITMER AND WATSON

THE architectural firm of Witmer and Watson, Los Angeles, is one of our finest examples of a well balanced, well qualified architectural firm. A study of their ideals and standards of good taste, architectural and business integrity, and professional ethics establishes this firm in the metropolis as representative of all that is highest and best in the profession today.

Their work may, therefore, be trusted to conform to basic principles of art which have been tested through the ages and proved good. In their houses, built in California to meet local conditions, they are





therefore free to let their talents for design play with the problem and evolve the client's requirements in materials available and suitable to our climate and inherited home life. Thus the Armistead house. Developed in the free air of the Far West this delightful output of their office is as beautiful an expression of America's colonial traditions of home life as has ever been built in California. *(See Page 26)*

SOUTHLAND

Europe or California for the American Tourist?

REALTORS and residents of California will unite to demand that the measures presented below be made laws.

PRESERVING THE BEAUTY OF OUR NATIVE LAND

Few people realize that already in the possession of the State are a number and a variety of historical and scenic landmarks that are as beautiful and as important as the shrines and the natural splendors of Switzerland. From the Mexican border to the Oregon line, from Nevada to the broad Pacific, California holds a greater variety of scenic attractions than any similar area on earth. Add to this her climatic virtues and we have the reasons that make her the Mecca of tourists. Then, too, she has a history that is as romantic as it is important. The remote trekking of ancient people through her mountain files and towering forest; the landing and foraging exploits of daring adventurers from the endless seas; the wanderings of the conquistadors over her plains and along her coastlands, the patient foundations of the early Fathers in her verdant valleys and on her rugged headlands; the coming of the Russian colonists from out of the northern shadows; the stirring adventures of the pioneers who fought their way over the bitter deserts and through the dangerous mountain passes into her sunshine, are the episodes of a splendid drama. California has been the stage of this pageantry. Everywhere are the settings of these thrilling scenes. We have made them all accessible with our paved highways, but unless we preserve them and care for them, the splendid enterprise of our road building will have been for naught.

For of what value are roads unless they carry us somewhere, and what good is a salubrious climate if it spread its mantle over the vast expanse of a ravished and pitiable beauty. Our increasing tourist trade cries out for the preservation of this wonderland in which we live and asks that we develop—not destroy—still other wonders, that up to now have been hidden away in remote parts of our state.

Historical landmarks typical of properties already held by the state are the Old Monterey Theatre (now a museum) and the landing place of Junipero Serra at Monterey, two relics in our oldest and most picturesque city. The Mission of San Francisco de Solano at Sonoma, the northern-most point on El Camino Real and the spot where the Bear Flag was raised when the State stood by itself for a brief moment in history, came into the hands of the authorities in 1905. Other important historical holdings that would come under the control of the State Parks Commission are Marshall's old blacksmith shop in Kelseyville, Lake County; Fort Ross in Sonoma County; the monument over the spot where gold was first discovered near Placerville; the Pio Pico mansion in Los Angeles; and the site of the battle of San Pasqual in San Diego.

In the Santa Cruz mountains, 75 miles south of San Francisco, lies the California State Redwood Park of 9000 acres, acquired by successive purchases and gifts between 1901 and 1918. It includes giant redwoods as large and as tall as any known, though they are not as numerous as those in the northern coast counties of the State. The finest of them are close to the center of recreational activity, the Governor's Camp on Opal Creek in the Big Basin. There is an excellent and picturesque highway leading to it over the Santa Cruz mountains and from San Jose, and there are other roads from the closely settled regions about San Francisco Bay. Camping facilities have been provided and roads are under construction connecting it directly with the neighboring beaches. At present it has its own administrative commission.

The Mount Diablo State Park is an area of open mountain top twelve miles east of Oakland, accessible by a road to the summit which give wide views over the San Joaquin Valley and the San Francisco Bay. The appropriation for its administration are scanty and little has been done to protect it or to maintain it properly for the use of the public. Burney Falls State Park, in Shasta County, is one of the most picturesque places in California, where the Lost River breaks from an underground channel and plunges nearly 200 feet into a pool below. The water emerges from different strata of lava deposited by Mount Burney, an extinct snow-capped volcano 10,000 feet in height. The park was deeded to the State with the understanding that the timber and the falls would be preserved. The State Forestry Board has it under its jurisdiction and has provided a caretaker and necessary camping conveniences. But with a centralized State program of Park development the highway approaches to this site would be developed for the benefit of a larger number of tourists. The General Bidwell State Park is another wooded tract on Chico Creek in Butte County which is under the control of the State Board of Forestry. Little has been done to make it available to the public.

In Humboldt County lies the Humboldt State Redwood Park, also under the supervision of the State Board of Forestry. It consists of closely associated tracts of giant redwoods extending fifteen miles along the Redwood Highway. The main unit, 50 miles south of Eureka, was purchased by State appropriation, private donations and direct gift of land. It includes among others the Bolling Grove, Hammond Lumber Company gift, Kent, Lane, Stephens, Mather, Sage, Felton and Gould groves. The Save-the-Redwoods League has bent its greatest effort to preserve these northern areas and now has under consideration a plan for securing for all time a great expanse of the world's tallest, grandest and oldest trees still untouched by the lumbermen in the heart of the redwood belt in Humboldt and Del Norte counties.

Another project visioned for the extension of the State Park System by a group of citizens forming the Calaveras Big Trees Association is the acquisition of a large part of the region known as the Calaveras Big Trees, in Calaveras County about fifty miles east of Stockton. The finest trees here, the Sequoia Gigantea or Big Trees, together with the sugar pines are among the largest of ths species—trees whose fame has spread throughout the world.

The State Park Commission will also face the problem that has engaged the civic authorities of our Southern cities. With the cooperation of a centralized body, acting under a comprehensive State program the development of the beach and mountain peaks in the neighborhood of Santa Barbara and Los Angeles and other communities could be materially advanced.

The following is a summary of three measures introduced in the California State Legislature, January 19, 1927, by Senator A. H. Breed:

Senate Bill 439 creates a central State Park Commission of five, without salary, and empowers this commission to appoint a salaried State Park director and other employees. All parks, public camp grounds, monument sites, landmark sites, and sites of historical interest owned by the State of California, except a few parks within incorporated cities, are to be under their jurisdiction. The State Park Commission will have the power to acquire park properties by purchase or condemnation and to make rules and regulations for the protection and administration of parks. A revolving fund and a contingent fund are created, and $25,000 is appropriated for the purpose of the act.

Senate Bill 440 empowers the State Park Commission to make a survey to determine what lands are suitable and desirable for the ultimate development of a comprehensive, well balanced State Park system, and appropriates $25,000 for the purposes of the act.

Senate Bill 441 provides for the issuance of "California State Park Bonds" to the amount of $6,000,000, the proceeds to be used in acquiring State Park properties in accordance with the recommendation of the State Park Commission, with the proviso that State funds shall be used for this purpose only when they are matched by an equal amount from private gift or other outside sources. This act, if passed by the Legislature and signed by the Governor, will go before the voters of the State in November, 1928.

The most casual consideration of the State Park problems and the urgency of preserving its scenic, educational and recreational features make the subject a matter of the greatest public interest. The State Parks program now before the Legislature will effect an efficient administration on the present disorganized park properties by placing them under one Commission, and will afford an adequate plan for California's future park needs. It is a program that has the support of such organizations interested in conservation. recreation and outdoor life as the Save-the-Redwoods League, the Sierra Club, the California League of Municipalities and the Calaveras Big Trees Association.

The National Government met its park problem in a way that is instructive to us. California State Parks should be united into a State Park system. A central administrative body should be created and a trained director of parks should be employed. Only then shall we have unity and uniformity of administration, the fullest economy of management and complete utilization of resources. Only then will it be possible to formulate a State Park policy designed to serve the needs of all sections and properly related to other recreational activities and to the State highway system.—MELVILLE W. ERSKINE.

Our First Expedition

February 14, 1927.

Dear Mr. Scherer:

The hands of the clock have been whirling so quickly that I am almost dizzy and so much has happened since we left Los Angeles that is hardly seems possible that we have only been gone for four days.

Our trip down to Yuma, 280 miles, was uneventful and I was surprised to find such good hotel accommodations; to persons who may wish to motor out to our camp you can recommend the Hotel Del Ming without any hesitation.

We left Yuma at five-thirty on Friday morning and, almost immediately, we ran into a heavy downpour which lasted for half an hour until we came to a rushing torrent which stopped us. After waiting a short time we decided to rush it but were stalled just as we were pulling out on the far side, and no amount of coaxing would start the engine. We became unpleasantly conscious that the wash was rising quite rapidly and the inky darkness, together with a deluge of rain, made the world seem rather dreary. Fortunately a large truck lumbered into us after a short delay and succeeded in pulling us out and we were soon on our way again. We left the main highway at Gila Bend and took the short cut to Casa Grande but found that the

OPINION

heavy rains had turned all the country about Maricopa into a morass in which chains were quite useless. We slipped off the road down a bank and the car almost turned over, but we were lucky and although we were badly delayed, we nevertheless managed to reach the ruins at Casa Grande by four o'clock, about 200 miles from Yuma.

I had a long talk with Frank Pinkley, the Superintendent of the Southwestern Monuments, and decided that we could not do better than to absorb all available information at the very center of the Lower Gila culture. I therefore completed arrangements with him whereby we shall be able to stay at the Casa Grande ruin for an indefinite period and study the problems on the ground itself. I at once pushed on to Phoenix and, as soon as the men and equipment were assembled on Saturday morning, we came down here and dug in. Felts did not arrive until 11:30 P. M. owing to bad road conditions, but the rest of us slept on the floor of the small museum and envied the old-timers their fur robes and matting.

Yesterday, Sunday, was spent in establishing camp and we have made the floors and erected six small tents and the mess tent. This afternoon our library and work shop will be in operation and I hope to be able to turn our minds away from housekeeping. Everything is very orderly, the camp is immaculate and the men are all willing and happy.

Pinkley is delighted over the prospect of being able to use us to assist in solving his problems and I am greatly relieved at the way everything is rounding out as we shall have the maximum opportunity with a minimum of expense. I do not expect to bring you collections of pottery as I do not feel that any of us are, as yet, prepared to make intelligent deductions from excavating ruins and the evidence is safer under ground than in the museum, but I can predict without reservations that, within three months, the members of your expedition will be possessed of all the present available knowledge and it will not be out of reason for us to consider the development of one of the large sites in this vicinity during the late autumn or winter months.

Up to the present time I have persisted in my determination to pay no attention to the problems of archaeology until our camp is established and in consequence I am able to say that I have not yet set foot in the great ruin, although it lies less than 100 yards from the door of my tent. The Government well is about fifty yards away from our mess tent and I hope soon to make a pipe connection which will make it possible for us to install a shower bath. In the meantime we are ready to receive you or any guests who may care to visit us and can assure you of every possible comfort. Mail or freight (or passengers) should be sent addressed to the "Southwest Museum Expedition," Cooldige, Arizona. Telegrams or express should be sent to "Southwest Museum Expedition," Florence, Arizona. I shall be very much obliged if you will so instruct Laurence Johnson.

My kindest remembrances to everyone.

Cordially yours,

(Signed) Harold S. Gladwin.

The Southwest Museum

First Expedition 1927—Lower Gila Basin, Arizona

SPECTACULAR success crowns the first month's work of the first Norman Bridge expedition of the Southwest Museum, a success so impressive that it justifies at one stroke the wisdom of the Board of Trustees in recently rededicating the Museum to its original purpose, the study of primitive man. Our expedition, at present encamped in the Lower Gila Basin, has just brought to light for the first time one of those long-sought burial grounds of the famous Casa Grande ruins, "the greatest valley pueblo of Arizona." Frank Pinkley, federal superintendent of the Southwestern Monuments, grows enthusiastic over the clear-cut scientific method of attack that has now solved a closely kept secret, and, in doing so, disclosed invaluable data.

"I've been sitting on these eggs here for twenty-four years," he says in his picturesque way, "and now you men come along and hatch them. It's great!"

A telegram from Harold S. Gladwin, in charge of our field expedition Number One, brought me post-haste to this deserted city of the plains. Casa Grande was first reported and described to the men of our race in 1694 by a Jesuit father, Francisco Kino, but is only now beginning to yield some of its innermost secrets, although extensive excavations were carried on here by the Bureau of Ethnology under Cosmos Mindeleff in 1896 and under J. Walter Fewkes ten years later. The exhumation now taking place yields literal buried treasure in the guise of new knowledge about primitive man, as these primitive men invariably buried with the deceased their most cherished possessions,—as in the classic Egyptian instance of Tutankhamen,—so that the discovery of a Southwestern cemetery in such a prime center of aboriginal culture as Casa Grande gives us not only ancient American art products at their height, but data for fruitful study obtainable in no other way.

A unique feature of the Southwest Museum's expeditions inheres in the fact that they put mere looting under ban, their main object being to disclose and classify and interpret significant finds so as to make them available to scientific investigators at large. An essential part of this plan is to leave a substantial part of the evidence from which new conclusions may be drawn right on the field of its finding, where alone it can be examined to the best advantage, so that future investigators may come along and check up our own tentative deductions. A room in the federal museum at Casa Grande will be devoted to Southwest Museum exhibits, in addition to those typical specimens that will be removed to our Los Angeles headquarters for laboratory investigation and subsequent public display. Meanwhile I am taking back with me one quite irresistible exhibit, namely, that beautiful burial urn which, when first struck by a spade last Friday, gave us the long-lost clue.

It is shaped much like an ordinary three-gallon "olla", and resembles the thousands of burial urns that I have seen dotting the hillsides of China. It still contains all the bone fragments found amid its ashes, one of the puzzles raised by our discovery being that this newly found cemetery affords examples of two wholly different methods of interment: urn burial of cremated remains, in addition to earth burials as commonly practised today. At the moment of my arrival it so chanced that two perfect examples of these different burials had just been exposed by the trowel: one of a red-on-buff funeral urn, another of a still intact skeleton lying prone, facing the sunset. In this find alone there is enough speculative substance to keep arm-chair anthropologists guessing for the rest of the year. For our own part, we cannot expect progress to continue at the rate that our field expedition has enjoyed during March. Six weeks ago it was not known that red-on-buff preceded polychrome pottery; the architectural sequence of the Gila Valley culture has consequently merely been guessed at, not proved, and no attempt had been made to correlate the outlying cultures—to say nothing of our find of a hitherto unsuspected compound.

Mr. Henry E. Huntington has recently made available to research scholars the richest assemblage of material for the study of the earliest cultures of our English-speaking race to be found anywhere in the world. It is no exaggeration to add that the richest research laboratory for the study of the original Americans lies buried in the sands of our deserts. "The Southwest for the Southwest" is the watchword with which the Southwest Museum begins its systematic exploration of this buried treasure of knowledge, our object being not to despoil, but to disclose. We would merely help the Southwest to fulfill the wisest of all the precepts of the Greeks—"Know thyself"—by unlocking to mankind a veritable treasure-house of human knowledge with the master-key of modern anthropology.

March 24, 1927. James A. B. Scherer.

SPORTS—EQUINE, AERIAL AND AQUATIC

The great game at Midwick, marking the opening of 12-goal play, extended to ten periods, resulted in a 11-to-10 victory over Santa Barbara, and was accounted the most thrilling as well as one of the longest games ever played.



The winning of the Pacific Coast Open Championship, with Eric Pedley, Elmer Boeseke, Arthur Perkins and Carleton Burke forming a 28-goal team against Del Monte, was another hard fought battle.

Chateau Arts Studio.



Exre Powell Press Service.

Helen Wills, greatest of American women tennis players and three times national women's champion, made her first competitive appearance since she defaulted in the East through illness, in the Hotel Huntington's annual tennis tournament last month.

These children, so thoroughly enjoying the pony cart and the day in the open, share in the benefits of the Home for Convalescent Children, maintained in Los Angeles by the Junior League. This Home at Lucas and Ingraham streets, has done incalculable good



Chateau Arts Studio.

and will do much more when the capacity is increased to admit more children. To this end the League is sponsoring a Horse Show at Flintridge Riding Club in May, and operates throughout the year a shop on Corondelet to assist in paying the expenses of the home. In this charity we may all aid, shop and show with them.

Helen Wills says she does not like to swim, so she was not included in the bridge game played in the Huntington Hotel pool, during the unusually warm days which marked a portion of March.



The entrants in th aquatic game, from left to right are Mr. Prescott le Barton Gardner, of New York, Mr. H. C. Lawler, of New York, Mrs. Stanton Welch, Pasadena, Miss Marian Williams La Jolla.

Exre Powell Press Service.

With tennis gaining such ascendancy everywhere innovations may be expeeted, and it is possible that other water courts may be established in line with this one at the Ambassador Hotel, Los Angeles. The only variation from the land game is the use of solid wooden racquets and slightly heavier balls.



However, the Dudley Cup tournament at Santa Monica, April 1-2, will be played on the regulation courts. This interscholastic tourney, dating back some twelve years, has gradnated most of our prep stars. This year the thirteen-year-old Billy Doeg heads the entrants from Santa Monica.
Eyre Powell Press Service.

"OJO DEL DESIERTO," A HOME AT PALM SPRINGS





Now the desert plain vies with the mountain slopes and inland valleys in clothing the earth in Easter garments, and many visitors pay homage at the shrine, delighting in the woven tapestry of sand verbena which is spread over the Coachella Valley. Still others find beauty in the desert at all seasons, and very gradually but surely Palm Springs has become one of the most popular locations for winter homes in California.

The home of Mr. and Mrs. Thomas O'Donnell at Palm Springs, California, is built on the slope of the surrounding mountains, and from the terrace commands a view which varies with every passing cloud.



The garden may not blossom with the rose but it shows within the beautifully wrought gates the best specimens of cacti and is interesting from every point.

A TRANSPLANTING OF THE ASSEMBLY TEA ROOM

CHARM, that intangible quality which is so constantly sought and so often just missed, filled the Assembly Tea Room of Boston and now animates and vivifies the tea room of the same name in Los Angeles. That other elusive and much sought asset, taste, played and still plays a large part in the assembling of the furnishings of these tea rooms; an old New England song might have formed the outline for the first, so completely did the rhythm flow through it, and now in this later one we feel the harmony and proportion of color and lighting effects are studied throughout, and always to accent color and hospitality. The first essential in an Inn or Tea Room is, or should be, a sense of welcome, the prevalence of the spirit of hospitality, yet how few have it. Here a sense of balance and harmony is created, much friendliness and a touch of intimacy is sustained, and the rooms give the impression of being prepared for the individual whim, foible, and artistic taste of each separate guest.



THE LOVELY LINES OF THE FURNISHINGS IN THE LOUNGE AT THE ASSEMBLY TEA ROOM, 644 SOUTH FLOWER STREET, LOS ANGELES, EXPRESS A WELCOME

If we arrive a bit chilly about the edges, due in part to the prevalence of the long desired and yet rather over-done rainy season, we are particularly grateful for the delightful atmosphere of the lounge, which imparts the spirit of cheer through the leaping flames of the blazing fire. Again, on the other hand, when the long bright summer days are upon us we find within a pleasant sense of shadow after the high light of noon—the shadow stained, as with the after-glow of a sunset, so subdued and diffused is the soft mellow light.

The lovely lines of each piece of furniture in the lounge recalls the handicraft of a day when a craftsman delighted in his ability to create a thing of beauty with no thought of hiding his lack of attainment in garish color and jazzy decoration. The same taste which led to the installation of the furnishings extended to the hangings and wall finishings. While the wall paper of the rooms of the East led ones imagination to distant lands, streams and windmills of fancy, the treatment here of rough plaster aids much in producing the desired informality and essence of comfort. Color is introduced in mural effect by the introduction of baskets of fruit and flowers over each window, the latter framed in hand-done drapes. The main dining room is large and with the tables set wide apart there is never the sense of crowding, usually such a drawback to comfortable dining. Nor is the attractiveness confined to color and lighting. The food is so carefully prepared, every detail so closely watched, it would hardly be possible in a home to provide a meal so perfectly flavored, having all the essence and flavor of that prepared in small quantities. One feels throughout the place the grave responsibility assumed by the hostess to really create something fine.

The Green Room, the transition between the diningroom proper and the patio garden, expresses a feeling of both—the walls, the green of the forest and the furnishings reflect the brown trunks of the trees. Here again we drift to other days as the wrought iron floor lamps in their parchment shades unfold to us the grandeurs and the charms of the belles of a day long gone. In this room the luncheon usually drifts into a card party, to be followed by the intimacy only to be gained over a cup of tea and cinnamon toast.

The mere mention of a garden, and a garden wall, calls to the imagination a myriad of pleasant pictures, long shadows, roses nodding and vines creeping, and here, too, a fountain plays when one dines in the garden in the summer's days. It is quite wonderful to find how the noise of the city is held at bay and never allowed to obtrude into this wall encircled space, and where, on a moon-lit evening, it is possible to forget there is a city with its milling crowds just beyond the walls.

The example of the fabled lady who kept a "For Rent" sign on her house, not because she wanted to rent it but because, as she so gently explained, she met so many pleasant people in that way, need not be emulated here as one would naturally meet pleasant people in such an agreeable atmosphere. To be a guest once is to return from the ends of the earth, and the often heard remark is, "Oh, I was here last year and have been looking forward to coming back ever since."

To a wide acquaintance in the East, Mrs. Margaret Bradley Purdy, the owner and manager of this tea room on Flower Street, between Sixth and Seventh, in Los Angeles, also adds a host of friends made during her period of creating, furnishing and operating the hospitality center of the Massachusetts State House, during the Fair in 1915 at San Francisco, which was constantly filled with guests.



IN THE ASSEMBLY TEA ROOM AT BOSTON THE SAME PERFECT APPOINTMENTS PREVAILED AS DISTINGUISHES THE ONE NOW IN LOS ANGELES

VOICES OF THE WORLD IN CALIFORNIA

ROSA PONSELLE

By JESSICA KATE SENECA

OUT of the crowd about her a voice, swept by feeling . . . . "I can't tell you what you've made me feel tonight. I couldn't possibly put it into words. I only wanted just—just to add my adoration to the rest!" Doubtless that voice expressed the feeling of many shy and tongue-tied ones there, but it did not express enough. The wonder of Rosa Ponselle that night was not that she made us adore her, but that she made us adore something beyond her. At times, barely conscious of the woman, we listened to the voice of some universal beauty, some mystery of loveliness underlying life. She gave more than happiness, more than keen artistic enjoyment. Something that entered into life; part of our experience, not to be forgotten.

Sometimes upon that platform, it seemed no distinguished singer merely, but the rich soul of Italy that loved and grieved, was passionate and tragical. But that Italian spirit had been, by its American environment, strengthened, shorn of excesses.

"Vocally superb; finer sensibilities undeveloped, or lacking," was the opinion of two years ago. Since then, the actress and the woman, the brain and the heart, have richly grown.

Feeling and sound were beautifully one. Lovely in freedom and spontaneity, the voice. It closely clasped the most delicate tendrils of feeling, expressed in sinuous curves and faint fine tracings the altering mood and emotion. From pianissima a note would increase softly, gradually, beautifully, until it became strong, ardent, thrilling sound, then slowly sink again to pianissima. In some phases of a song her voice, sunk to almost silence, would just most lightly touch a lofty note—and fall again;—like a soft bird alighted—and flown.



Rosa Ponselle

She sang Guilio Caccini's lovely Amaribli mia Bella; Wagner's Traume, Schumann's Stille Thranen, the L'Oiseau Bleu of Camille Decreus. The full beauty of her voice was in the operatic airs, "L'altra Notte" from Boito's Mefistophele, Verdi's Pace, Pace. Mio Dio and Ernani Involami. The full beauty of her spirit was in Cyril Scott's Lullaby, exquisite and tender; Rimsky-Korsakov's The Rose and the Nightingale, exquisite and strange; in two unnamed encores, exquisitely tragical, where her tones had a soul-dissolving pathos and loveliness; and in Kursteiner's Invocation to Eros, exquisite in rapture.

The Lullaby she sang with downward brooding look of love, and guarding hands spread close against her breast. It seemed she cradled there a sleepy babe. And when at last her tender voice was still, she kept for a brief while that downward look, and the close guarding hands outspread, as loth to part from that sweet babe asleep.

The Rose and the Nightingale was given with lovely pity, with passionate sense of its mysterious sorrows. Its wordless ending she hummed with most delicious sound and meanings.

Her Invocation to Eros expressed supremely passion in its intensity. The very heart of earthly love throbbed in those rich lingering tones. In a smaller hall that rapt intenseness would have been hardly tolerable. Grieg's Eros was sung in Pasadena, a thing less flooded with feeling.

Once or twice in Los Angeles, so true and deep her emotion, so perfect her communication of it, the house was too overwhelmed to applaud for a moment or two. A beautiful thing, that very rarely happens. She finally allowed the people to choose their own songs. The demand for more and more songs seemed inevitable, and not an exaction; rather that her being was so full of song it would have hurt her to withhold! She gave joyously Extraordinarily warm and close was her relation to the audience. The house crying eagerly "more!" "again!" seemed her importunate child; and she the mother, maternally abounding, proud, indulgent.

Her comedian impulses sometimes endangered that aloofness essential to the more serious songs. Before beginning one song, noting too perky an uprising of the little crimson bow upon her wrist, she flattened it forthwith with smart admonitory tap, whereupon the audience gave way to somewhat inopportune merriment. They were similarly moved when before beginning another song, she tucked affectionately in the corner of her arm a tight old-fashioned nosegay presented to her. Upon her flowers she gazed with charmed and tender interest. Doubtless her sense of professional jealousies amongst which she lives, prompted her solicitous rearrangment in a straight row of a group of three baskets of flowers, so that the yellow and blue-bowed ones should be as fully in the public eye as the pink-bowed. Summoning the accompanist off stage to the encores, she fluttered both hands gaily above her head. With these extraneous playful arts did Miss Ponselle endear herself to the child element that exists in all audiences.

Shallow and showy drama such as Tosti's Goodbye was unworthy of the singer; and such trivialities as the apple and lilac tree song, which no intelligent child would think amusing, unworthy of the audience.

Engagingly part of herself her attire! Black; not dense and final, but impressible to emotional color; circled knee height with dull crimson feather clusters, curling dreamily, secludedly upon themselves. Inexpressive footgear pleasingly unseen, the hooped skirt swelled beneficintly and gently to the ground. It was lifted in exits, and entrances, briefly, to reveal beneath scarlet-crimson. Clamour of colour on the quiet! Dramatically exhilarating; and to the eye most beautiful. Diamonds' stabbing glitter, rays from her fingers, breast, fretting the air, troubled the harmonies. White, and black lace and crimson ribbons, save for white more abounding, semblanced the dark auditorium facing her, where in general effect, black predominated over program white, with crimson EXITs for trimmings. Her hooped skirt wobbled waywardly; surged in opulent curves; became agitated with its wearer; lent support, emotion, grace to every bow.

Guarded from the throng's pressure by an attractive, sympathetic secretary, the singer, silken darkness of hair clustered in close companies of little curls around her neck, sat in state upon the stage, a feast for wondering, adoring eyes. Till through the fascinated crowd a kind paternal manager appeared, with the practical suggestion that it was her bedtime. Whereat the young queen obediently rose and withdrew from us.

Praises, kisses, emotion-stifled utterances, same remarks endlessly repeated, shy voices, confident voices, all ended; and the singing done. Behind her, in the little Pasadena dressing room a pale maid waited:—from whose hands she had come; into whose hands she must now return. Silent testifier to the end! But there was something first to be said.

The actress vanished. Ponselle became herself. Imperious prima donna and aggrieved child spoke together.

"Plush drops!" said Miss Ponselle, in a voice vehement, indignant, plaintive.

The words emerged from rapid sentences and unkindly upward glances at the stage front made clear the object of opprobium,—repulsively complacent of aspect.

Galli-Curci, her practising room heavily curtained and draperied to resemble conditions in some concert halls, must have been prepared for this discomfort Ponselle expressed, of deadened voice, and sound returning. That we should invite the loveliest voices of the world to minister to us, and then distress and defeat them with ignorant adornments, sleek processes of the upholster's art!

We came out upon half-lighted spaces, and quiet. Overhead, in the adventurous sky Orion dreamed perchance he hunted the little moon, a young white doe that fled him through the fields of heaven.

They go away from us, these beautiful singers, bearing with them their treasure that is ours as well. And we wonder a little wistfully, if that perfect impression will ever be repeated. In the years before we hear them again, impoverishing, enriching, influences of life, of their own natures, working forever for or against their art.

We want to pray for their souls.

Lord of Beauty, guard thine own!

SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

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DOES THE DESIGN EXPRESS THE PLAN?

By David J. Witmer

It is a question which every one worthy of the name of Architect consciously or unconsciously asks. He asks this question of himself; asks it if he is studying the work of another; asks it when he is immersed in the grim striving, soul searching of his own effort to produce a thing of beauty. This question is quite as pertinent as "does the design express the purpose of the building?" That can be put aside with the common realization that it is not desirable to clothe the plan of a man's abode with an exterior (however modified) of a church, or of a mausoleum. Does the design express the plan? It is a question so fundamental, so applicable to any building, public, commercial, religious, cultural or residential, that one is amazed it is not the first query of the home owner, be he buying or building.

The amazement is on the part of the home owner, unless he be one of the blessed few. His counter to the question would be—"Is it necessary or desirable that the design express the plan? Of course I want the house to look right—to possess beauty. If it is artistic, what odds if the design does not express the plan?" One sometimes finds difficulty in checking the retort that while it may not be necessary to be honest—it is usually desirable. Out of memory comes the thought that Truth is Beauty and Beauty is Truth. But we have learned that not all truth is beautiful, nor all beauty truthful. As we discuss and ponder there comes a realization that truth is a quality of character—that a house must inevitably portray the character of the owner and that the design and the relation of the design to the plan is the legible expression of the house and a reflection, if not the index, of the character of the owner.

If the desire to be honest is not common, at least there is rarely a desire to parade or expose the lack of such a quality. The exteriors of houses, as well as the interiors, are open books to all who can read, and most of us can read. Of course, all can not detect pretense from the outside. But the few who enter quickly become aware of sham. Thus, from the primitive consideration of self-protection, if not from a moral consideration, the design should express the plan.

The beauty of that expression, the beauty of the design, depends upon the artistry, the ability, the imagination and discrimination, the



THE NEW OFFICES OF THE SANTA FE, LOS ANGELES, SOULE, MURPHY & HASTINGS, ARCHITECTS

taste, or whatever you wish to call that elusive quality of the creator, plus the degree of cooperation by the owner. Of course the plan imposes a limit to the degree of beauty obtainable in the design fitting it, but the elasticity of that limit depends upon the beauty-producing power of the designer. Realizing that a beautiful design is possible of attainment, we can set aside any further discussion of beauty in stating why the design should express the plan.

But aside from thoughts of protection and morals, and abstract truth, why should the design express the plan? Are there other advantages or reasons? Perhaps the most important is personality, and closely tied is individuality. Every one, if not openly—secretly, desires to be a bit different or to do something or have something different. What surer way to accomplish this than by insisting that the design express the plan. Some one remarks, but all plans can be analyzed into a very few main types. True enough. But sizes and shapes of rooms, combinations of rooms, and relations one to the other, all vary according to the requirements of the owner. Rarely are the requirements of one duplicated by another. The needs may be the same, but the important desires differ, and so thus must plans. Each plan becomes a personal thing, an individual thing. If the design,—the elevations,—expresses the plan sympathetically it will express the personality as well as the character of the owner and, to a considerable degree, of those who may live within the house. The materials of the design, the pigments of the picture and the manner in which they are used, if understandingly and sympathetically handled, will further evidence the personality of the owner.

How can the design express the plan? By frankly indicating in the handling of the exterior what lies within. By refusing to use features which bear no relation to the interior. No one would expect to find very simple rooms within an ornate or richly decorated exterior. One would not expect to be stopped by a closet at the top of a beautiful exterior stair. One would not approach an imposing entrance, expecting to find an inadequate and cramped hall. Upon seeing two stories of windows one would not expect to find within them a room open to the roof. Nor is a cathedral window indicative or suggestive of a small tight room. Yet all of these shams and pretenses, and many more, have been done far too many times. They have been done in this country where the cry is "See our residence architecture".

If all will constantly demand "does the design express the plan and is the design a fitting and beautiful expression?" we shall perhaps achieve a sane, sound, living, lasting architecture which we shall know is beautiful; which we shall be proud to call Californian.

DAVID JULIUS WITMER

(Son of Joseph M. Witmer, a member of one of the pioneer families of Los Angeles, who was a member of the Board of Education and cashier of the old California Bank, at Second and Broadway).

Born in Los Angeles.

At the death of Mr. Witmer's father, in 1897, the family went to Massachusetts, where he was educated in the public schools. He graduated from Harvard University in 1910, specializing in architecture, and spent two years thereafter in graduate work in the Harvard School of Architecture. Mr. Witmer worked

(Continued on Page 26)



A PAIR OF FINE ANTIQUE SILVER TUREENS MADE IN LONDON IN THE YEAR 1816. THESE ARE PART OF THE BEAUTIFUL COLLECTION OF ANTIQUE SILVER AND SHEFFIELD PLATE BEING SHOWN BY A. SCHMIDT AND SON.

A WOMEN'S HOTEL
THE MARGARET BAYLOR INN, SANTA BARBARA

JULIA MORGAN, U. C. '95, Beaux Arts, Paris '01, one of the most distinguished of Californian architects, has designed for Santa Barbara an interesting group of buildings on the grounds of the Recreation Center.

Collaborating with the architect in the decoration of the Margaret Baylor Inn, the Women's hotel building, is Tierney and Company of Los Angeles. The successful work of this firm is so unusually interesting that an analysis of its elements leads always to the conclusion that the carrying out of a decorative scheme for a series of rooms opening into each other is work for one, talented and trained to add color and interest to architectural interior just as a painter fills his space on a canvas with a composition embodying all his skill in line, mass, and color perspective and value. The genius which can visualize the bare walls of a finished building as a painter visualizes his picture before touching brush to canvas, is an artist with a unique talent that is inimitable, that can not be standardized, and should not be disturbed.

The subtle pleasure which one receives, therefore, from the quiet halls, the deep blue



FROM THE OFFICE LOOKING THROUGH THE HALL OF THE HOTEL. JULIA MORGAN, ARCHITECT

SUCCESSFULLY
DECORATED *by* TIERNEY & COMPANY, LOS ANGELES

of the drawing room, the rich hangings, the simple furniture of Tierney design comes from a beauty of the rooms themselves—a part of the architect's plan for her clients—something precious, not to be violated. Associating with this beauty day after day, the business and professional women who live there, or enter regularly for luncheon or dinner, grow more and more conscious of its charm and restful influences. What these wise women have planned for themselves and their public is successfully secured also in the cheery dining room with its red lacquer chairs, its Tierney ceiling of subtle color, its London posters to give flight to thought, and its gay chintz at the windows.

The tea room is in pink and green; the little "special" reception room lovely in violet and gray. All rooms open onto courts or porches giving a cloistered feeling to the sunny main floor.

On the ground floor, off the south loggia or patio entrance, is a public banqueting room and its kitchen; and above are the private rooms on three floors, provided with utilities and service plan unexcelled.



Two Photographs by Sturtevant; two by Collinge, Santa Barbara
LOOKING FROM CENTER OF THE LIVING ROOM TO THE RECEPTION ROOM



THE DINING ROOM, RED LACQUER CHAIRS AGAINST SUBTLE COLORS



THE QUIET BEAUTY OF THE HANDSOME LIVING ROOM RESULTS FROM THE SKILL OF THE ARCHITECT AND THE DECORATOR, TIERNEY AND COMPANY

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

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COMPETITION ANNOUNCEMENTS

Two more competitions are announced with very alluring terms in the award conditions. Both should bring forth a lot of good work from the Los Angeles district. The first is a competition for the design of a hillside residence. The competition is sponsored by the Rondith Corporation, Realtors, 400 Lane Mortgage Building. The prizes are $750, $500 and $350, with seven honorable mentions at $50 each. All ten of the above prize winners will be given a contract to design a house for the Rondith Corporation. Edgar H. Cline is the Architectural Advisor. Address all communications to him.

The second competition which has just been announced is sponsored by the West Coast Lumber Bureau. The problem is the design of a seven-room house and garage. Prizes $2000, $500, and ten mentions at $100 each. The program is endorsed by the Washington State Chapter of the A.I.A. as to form. The Architectural Advisor is J. Lister Holmes, 1014 Alaska Building, Seattle. Sharpen up your pencils, fellows, and let's bring some of this wealth to Southern California.

SUMMER TRAVEL COURSE

A summer travel course abroad is now being arranged by the Cambridge School of Domestic Architecture and the Lowthorpe School of Landscape Architecture. The Travel Course will be under the direction of Henry Atherton Frost, 13 Boylston street, Harvard Square, Cambridge, Massachusetts. The itinerary includes England, France, and Italy. The trip includes the dates from about June 15 to September 8. The trip from port of departure to re-entry port is to cost $1450. Draftsmen or others interested can get all information by communicating with Professor Frost.



SOULE, MURPHY AND HASTINGS, ARCHITECTS

SCHOLARSHIPS

A scholarship of the value of $500, offered by Mr. Alfred Hopkins in memory of his brother, Walter L. Hopkins, will be awarded to the Class "A" student in the Department of Architecture, Beaux-Arts Institute of Design, who obtains the highest number of values in the five first Class "A" *Projet* and *Esquisse-Esquisse* competitions of the current school year, 1926-1927. 126 E. 75 St., N. Y.

The scholarship is open to all architectural draftsmen who have not been abroad before, who are regularly employed in Architects' offices and who have been so employed for a period of at least two years previous to the date of award on 19 May, 1927.

Two competitive prizes of eight hundred dollars ($800) each, in the School of Architecture, Princeton University, are announced for the year 1927-1928. The prizes will be awarded to the winners of a competition in Design, to be held from 9 a. m 20 May, 1927, to 9 a. m. 31 May, 1927.

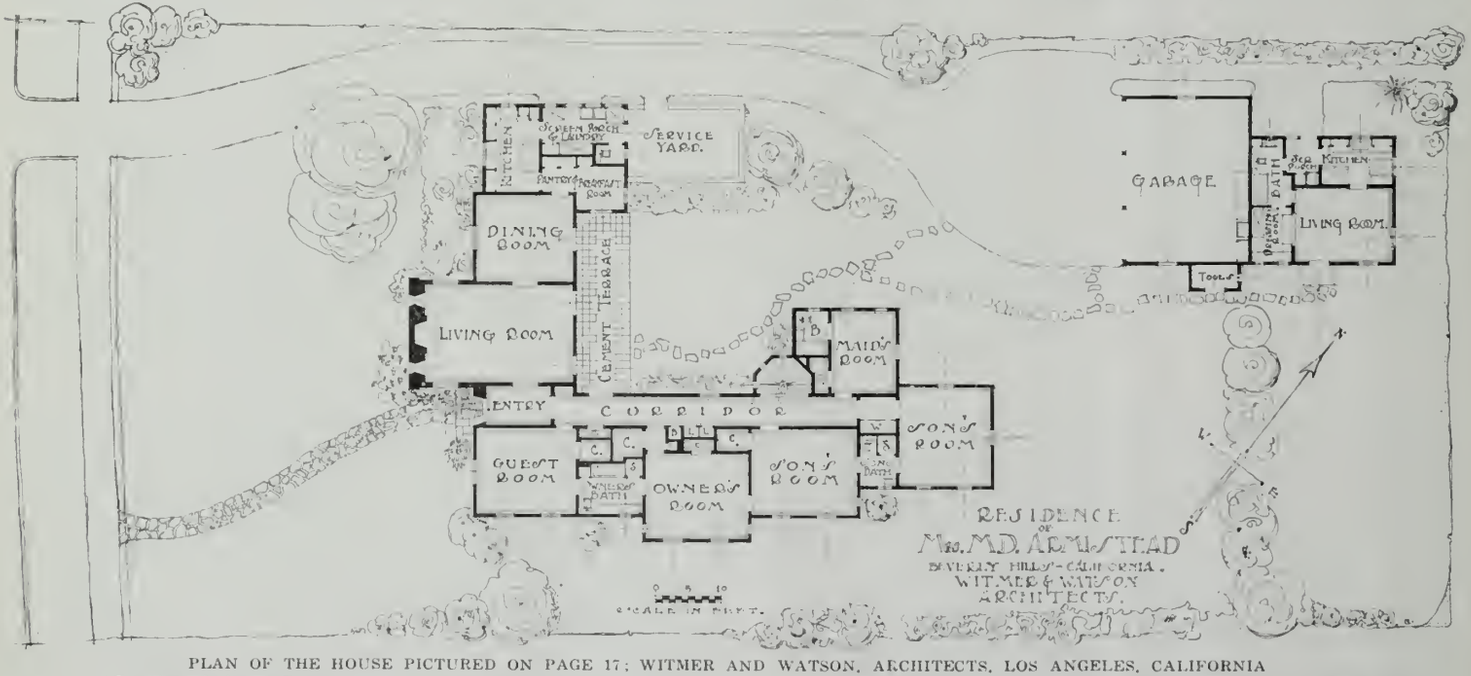
The purpose of these prizes is to place at the disposal of experienced draughtsmen of unusual ability, who desire to complete their professional training by contact with the academic side of architecture, the advantages found in the School of Architecture, the Department of Art and Archæology, and the Graduate School of Princeton University.

The National Poster Art Alliance announces a Poster Competition for prizes, offered by Voiture 220, La Societe des 40 Hommes et 8 Chevaux, American Legion, for an American Legion Poster.

1st prize, $1,000; 2nd prize, $300; 3rd prize, $200. Ten honorable mentions.

Jury of Award: General John J. Pershing, Admiral Wm. A. Moffett, Hanford MacNider, Howard Savage, Charles Mills, Mrs. Adalin McCauley, Willy G. Sesser, Kerwin H. Fulton, Lorado Taft, Charles Dana Gibson, Norman Rockwell, Jon O. Brubaker, Alon Bement, William MacLean.

Address: Poster Competition Secretary, National Poster Art Alliance, Inc., 65 East 56th Street, New York City.



PLAN OF THE HOUSE PICTURED ON PAGE 17; WITMER AND WATSON, ARCHITECTS, LOS ANGELES, CALIFORNIA

(Continued from Page 24)

for a time as draftsman in the office of C. H. Blackall, later Blackall, Clapp & Whittemore, in Boston, Massachusetts, after which he started an independent practice in Winchester, Massachusetts. In 1915 he returned with his family to Los Angeles and practiced independently until his admission into the Army in 1917. After his discharge from the Army, in 1919, the present firm of David J. Witmer and Loyall F. Watson was formed.

Mr. Witmer served as secretary of the Southern California Chapter of the American Institute of Architects for two terms and is now serving the second term as president of that same organization.

LOYALL FARRAGUT WATSON

(Son of Admiral John Crittenden Watson and grandson of Judge James T. Thornton, one of the early Californians—who served on the California Supreme Court for twenty-four years and who was for many years in charge of the Southern California District).

Born in New York State.

Mr. Watson was educated in the public schools of San Francisco and Washington, D. C. Graduated from Rensslaer Polytechnic Institute, Troy, New York, in 1907.

Before coming to Los Angeles, Mr. Watson was assistant engineer of construction of the city of Louisville, Ky., and later had charge of experimental work in New Mexico for Warren, Jones and Gratz, of St. Louis.

Mr. Watson came to Los Angeles to live in 1912. At first he practiced independently, as an architectural engineer, then acting as owner's superintendent for the Marsh-Strong, and several other large buildings. Later, he was a member of the firm composed of Walter S. Davis, H. Scott Gerity and Loyall F. Watson.

Mr. Watson was one of the founders of the Garden City Company of California and was later associated with Pierpont and Walter S. Davis. In 1917 he again practiced independently, until he went into the Service. In 1919, after his discharge from the Army, he entered into partnership with David J. Witmer.

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WHO'S WHO IN THE FIELD OF ART

By M. U. S.

THE COLOR PLATES

A SAN JOAQUIN VALLEY number of SOUTHLAND is very appropriately illumined by Benjamin Brown's color plates of the high Sierra. This painting, which he calls "The Everlasting Hills," is now owned by Mrs. Tullis C. Walker of Little Rock. It was still in California when the plates were made for the tenth number of CALIFORNIA SOUTHLAND, April-May, 1920, and was the first painting of California to be made into color plates and used in that way. Since that time these plates have travelled far, having been used in London and in New York, adding to the fame of Californa's beautiful scenery day and night for five or six years.

In many, many other ways has Benjamin Brown added to the fame of California. Born in Marion, Arkansas, he studied first in the St. Louis Art School and made many friends in that center of art. Just as every home in Pasadena, which can, has a Benjamin Brown painting, print or etching on its walls, so every winter visitor from St Louis seems to have taken home a bit of California's sunshine or breezy landscape by our master painter of the beauties of this state. Trained in Europe, he has won world wide recognition. In 1911 an article in the London Studio on California as a sketching ground, chose this artist's canvases to illustrate the state's possibilities, because he painted it from north to south.

Lately, Edna Gearhart of Pasadena wrote for the *Overland* of Mr. Brown's studio, his hospitality and helpfulness to others, and the inspiration, which his enthusiasm and unfailing hard work give to a wide circle of friends and fellow artists. She thus describes him:—"unusually tall and thin, he has a handsome thatch of thick, white hair, rumpled in the heat of discussion, alert blue eyes, and a ready whimsical smile."



SYCAMORE IN AUTUMN BY BENJAMIN BROWN, OWNED BY LUTHER NEWBY



WINDSWEPT OAKS, BY BENJAMIN BROWN. OWNED BY J. PORTER TIRREL



IN THE GRIP OF WINTER, BY LELAND CURTIS, ARTLAND CLUB

His etchings and prints make another story, but the whole Coast is grateful to him and to Howell Brown for the Printmakers' Society of California, which they founded and which brings the best art of the world to the isolation of the far west.

LELAND CURTIS AND THE HIGH SIERRA

By MARGARET CRAIG

LELAND CURTIS stands as a singular figure among our painters of the High Sierra of California through the fact that he visits the highest regions of those mountains by means of skis and snowshoes during the times of our heaviest blizzards.

Often he has heard avalanches of huge proportions fall thousands of feet, and often his route lies over glaciers and frozen lakes. This intimate experience of these lofty elevations in the severest winters as well as in the summers enriches his interpretations of his compositions considerably.

"Sierra Gold" which came within two points of winning the $500 prize offered by the Artland Club in its exhibition of the Pacific Coast artists, is a vivid painting of Mt. Rexford, which is in the region west of Independence, California. It is now hung in the Artland Club Rooms, on the top floor of the beautiful Fine Arts Building.

The painting challenges immediate attention by its powerful appeal to the emotions due to the sublime height of the peak and to the glow resulting from the last blaze of sunset. Great patches of snow lie in decorative patterns on the slopes of the mountains that sweep down to the purple lake in the shadow below.

The lake shown in the foreground is the upper Red Lake, lying at an altitude of 10,500 feet. It is reached by a twenty-two mile pack train trip over Kearsage Pass, which has an elevation of 11,823 feet and Glenn Pass with an elevation of 13,228 feet.

It is the hope of many members of Artland that this lovely painting will become the property of the club as the consequence of the earnest endeavors of a group of people to gain subscriptions for its final purchase. On April second the fund was nearly completed.



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BIG DIPPER TO SOUTHERN CROSS

By THERESA HOMET PATTERSON



WHERE THE PAST IS PERPETUATED IN THE VAKAMALOMALO BY THE DESCENDANTS OF CANNIBALS

OUR ship plunged her nose into the sea and blew the spray from her nostrils for she had to travel from Big Dipper to Southern Cross, from January to August in eighteen days. The gulls circled over us for two days out, then the goonies—the black-footed albatross—shuttled over our light blue path until we were within a day of Honolulu, tilting and turning with hardly a flap of the long slender wing which droops as in benediction. When alighting the wing is held high as if afraid of getting it wet. Even in making three or four times our distance they never seem to be moving rapidly so smooth and graceful is the flight—like the swing of a great poem and the rhythm of the sea. If they sleep on the wave or in the sea's cradle how can they follow our path which so quickly closes over, and catch us in the morning? Do they rise high enough to overcome the rotundity of the earth and have an eye that knows no distance, or does their sub-conscious take the helm and guide them while they sleep?

Coming in from the sea Honolulu looks like one of the blessed isles. Her sunset colors were being replaced by the light of a full moon just emerging from a cloud over Diamond Head, while along the shore her lesser lights were twinkling as we came in. She welcomes the coming and speeds the parting guest with flowers. To travel at night down her perfumed streets, fringed with palms and tangles and mere suggestions of hiding houses is quite like some fable. When I awakened in the morning the royal palm in front of my window swayed like a feather shoo-fly. I heard the soft swish of a dreamy sea on beloved Waikiki and I hurried out. The hotel rambles around a patio with a living banyan awning and has an ocean for the front yard. The clouds of sunrise floated in an opalescent sky and tinged the light green water with rose. The moon was sinking into a lavender west. "My peace I give unto Thee" The day trip around the island was perfect, save for the billows of Chatauqua eloquence which rolled over us, the speaker pausing only to ask if the pineapples grew under the ground, if tara root was rice, and if the cocoanut with the big shuck was the same kind.

It was a festive embarking for New Zealand with the port side covered with serpentine and all the passengers encircled with flowers. The Prime Minister of Australia came aboard with so many leis that they covered not only his chest but his ears.. We were in such a hurry to see our first South Sea Island that we skipped a Thursday at the 180th meridian and sailed right into Friday and Figi. I looked out of the porthole, the harbor lights watched while the little town of Suva slept. We dropped anchor quietly not to waken her and there was not even an audible lapping upon shore. The moon poked its head up making a silver path out to our ship. The water coming from the exhaust of our engine trickled into the sea; there was no other sound.

The island was not a palm-fringed oasis as I fancied, floating on a tropic sea, but a range of mountains a hundred miles long. The natives were gathering at sunrise as we pulled up to the dock; the sea was like grey satin; bead vendors and basket makers were spreading their wares. Dark faces with bushy heads looked up from the pier, not in picturesque Paraeu as I had hoped, but wearing prosaic shirts and pants.

Gasoline was a dollar a gallon but that couldn't stop autos. Our road skirted the inlets where wee islands were reflected in the mirror-like water We passed East Indians, the head wound, the women floundering in full long skirts of dirty white even in the mud of the rice paddies. Little girls looked as though they had on mother's dress; the men appeared silent and sullen and occasionally cut a wife's head off. There was a spicy fragrance with intermittent barnyard odors. The mina bird was able to keep his feet warm or warmer on a cow's back. Many of the trees had a hard glossy leaf; tara grew as in Honolulu with its large decorative leaf; vines covered the banks and the flamboyant tree and Hibiscus gave a dash of red in the soft green. Children were selling bunches of orchids for a sixpence. Cocoanut and breadfruit, papaya, pineapples and bananas drop like manna and with plenty of fish why labor? That is the native's philosophy and therefore the presence of Indians for any continuous work.

We crossed a river in a tippy boat to the native village of Suani where all the huts were thatched and the woven sides were hung with leaves much as a bush-tit decorates her nest, the leaves keeping out heat and cold, or are they just for beauty? Men and women were scantily clothed, the babies naked. We entered the ceremonial house to witness the preparation of kava—their favorite drink. The beams and walls were hung with tapa, palm leaves were over the doors, woven mats with screaming worsted borders covered the floor. The man next in rank to the chief takes his place before a large bowl in the center of the room; powder from the Yongora root is brought in the shape of a loaf on green leaves and mixed in the bowl with water, then strained by drawing what looks like a grass skirt through it which is taken outside and shaken and returned many times. All this is done to the alternate beating of a drum, clapping of hands and responses. When finished it is poured into cocoanut shells and passed, the empty bowls spun back. It was too peppery for me and risking my head I threw it out of the open door and spun the shell. The muscular dancing began with all performers sitting; their muscles moved to the beat of the drum, becoming more and more animated and snappy, and ending each performance with a bang that made one wince.. They pantomimed a fishing trip, a wedding journey, the rice harvest, which seemed much alike to us. Then, to my horror, the kava was passed again. The boys in the school amazed us with their sweet voices and English songs. Holding their white clothes in one hand they swam the river, dressed in a twinkling and waved us good-bye.



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CALENDAR

April 1, 10:30 a.m.—Meeting of the Good Samaritan Committee.
April 4, 10:30 a.m.—Meeting of the Board of Directors.
April 11, 9:30 a.m.—Meeting of the Day Nursery Committee.
April 11, 10:30 a.m.—Meeting of the Executive Committee.
April 15, 10:30 a.m.—Meeting of the Good Samaritan Committee.
April 18, 10:30 a m.—Meeting of the Executive Committee.
April 25, 10:30 a.m.—Meeting of the Executice Committee.
April 29, 10:30 a.m.—Meeting of the Good Samaritan Committee.

DONATIONS TO THE LEAGUE

The League has been the fortunate recipient of a number of valuable presents, all of which enable us to extend the scope of our work and to add to our efficiency. The Nursery has benefitted the most.. Following Mr. Herman's gift of $25,000 came the generous contribution of Mr. and Mrs. Walter R. Simons of 100,000 bricks and all the roofing tile for the new building; the Portland Cement Company have promised a carload of cement; Mr. Landgraf of the Chalk Hill Quarries will donate the stone and stepping stones used in the patio and building; Mr. James Reed will supply the Celite which will help to make the walls sound proof.

Our other departments have not been overlooked, however, for Mrs. T. H. Dudley and a group of friends have furnished a car for use in making visits by the Good Samaritan Department. Mrs. Wm. Lee Woollett, Mrs. R. D. Shepherd and Mrs. Walter A. Simons have contributed a piano for our Roof Garden Tea Room.

For all the above contributions the League is sincerely grateful. The support and belief in our work expressed by these very substantial gifts mean almost as much to the Board of Directors as do the gifts themselves.

Having had such a wonderful response from our friends, is it not pardonable if we hope that there are more good fairies who will make possible by their donations a more beautiful building than we can otherwise afford? The list submitted for our consideration calls for 200,000 more bricks in order to complete the building as planned—ornamental Spanish tiles for doorways, metal window frames, rubber floor coverings, plumbing fixtures, ornamental iron, not to mention in detail equipment and furnishings for the finished building, as well as plants for the garden.

Dear friends of the League, keep us in mind and remember our many, many needs.

THE GOOD SAMARITAN

During Mrs. McAdoo's absence of four months Mrs. T. H. Dudley will serve as chairman of the Good Samaritan Committee. It is to Mrs. Dudley that this department is indebted for the car which will take our case visitor on her daily round of calls. Heretofore the visitor has had to depend upon volunteers with machines or take long weary journeys on the street car or bus. This machine brings us closer to those who need us and makes for greater efficiency in our relief work. There is still much to be done by the volunteers and there will be increasingly more as this department develops.

"THE MAN WHO CAME BACK"

It has been our privilege recently to help restore to the community one who paid the penalty of imprisonment for a mistake. Few of us realize what the returned prisoner faces. This man held a high position in business and social circles; he has now to prove that he may again be trusted. Through our Thrift Shop we were able to add the few things to his wardrobe which made him presentable enough to accept the position proffered him by one who still believes in him. Our interest in him and our willingness to help gave him new courage and the hope that he may be permitted to show others that he has really come back.



THE YOUNG MERCHANT HIMSELF

THE MAGIC SHOP

To be a real merchant at thirteen is the distinction enjoyed by Francis de La Fontaine, who is here pictured in his Shop. While Francis was still in New York his adroitness in handling a few simple magic toys attracted the attention of some professional magicians, who taught him many advanced sleight-of-hand tricks and instructed him in the use of more complicated mechanical devices. Thus equipped, Francis opened a small Magic Shop in the front room of his home and is successfully conducting a business worthy of one many years his senior.. At four every afternoon Francis is behind his counter and his Shop is open for business. Surprising as it may seem, his patrons are not, as you might expect, all school children, for he has attracted to his shop men and women who delight in his demonstrations and who are eager for the instruction which accompanies each purchase.

It will interest you all to know that little Francis not only supports himself, but contributes to the support of his mother, a musician, who has met with the usual difficulties in building up a clientele in a new place.

Surely Francis deserves our interest and support.

A MILITARY TEA

Mrs. R. D. Shepherd will within the next few days announce the date set for the Military Tea which will be given in our Roof Garden Tea Room. This promises to be such another charming affair as was the Mission Tea which was also given under Mrs. Shepherd's direction.



IN THE MAGIC SHOP OF FRANCIS DE LA FONTAINE OF THE ASSISTANCE LEAGUE

LA QUINTA CALIFORNIA

AROUND the corner of San Jacinto, that delectable mountain which, with San Gorgonio, guards the wide Pacific pass, lies the California Desert.

Supreme in all that California has attained to in the art of genuine hospitality—her birthright—here, too, La Quinta, resting place of the fortunate, smiles from out her desert garden of flowers.

Just as Spanish grandee uses the words "la quinta" when speaking of his country retreat from the round of social exactions and affairs of state; so those who know and love the California desert have come to look on La Quinta Hotel as the ideal resting place. Sunshine in boundless measure from the blue sky above, from the great level stretches covered with countless yellow desert daisies, tempts one to lie in the sun like the little lizards and attain Nirvana, forgetting care for a length of happy days. Yet here under palm shaded pergola or in cloistered seclusion, like the tale of Aladdin's lamp, a cool cup of orange juice or the odours of Arabian coffee will appear with metropolitan service.

Many years ago California's Bureau of Plant Industries found favorable conditions for date culture in Coachella Valley. Thus this century old industry has drawn to the desert such men as Mr. Walter Morgan, the founder of La Quinta and the Desert Development Company. With the assistance of advisors like Mr. Benjamin B. Bell and Mr. Gordon Kaufmann, architect of the hotel, he has visualized among the date gardens and artesian fountains something which captures all who for love of the desert follow the highway to Indio.

Eight miles west of this thriving center, or south beyond the little, pioneer hamlet of Palm Springs for twenty miles or more, one comes suddenly upon this perfect example of a modern Californian hotel, with hospitable open archway, wide views, and great comfortable lounge made familiar by paintings by Alson Clark and a table full of books on California.



LA QUINTA. SOUTH FRONT, GORDON KAUFMANN, ARCHITECT



FOUNTAIN AND NORTH ENTRANCE TO LA QUINTA



LOOKING THROUGH THE GREAT SOUTH WINDOW

Photographs by The Padilla Company, Los Angeles



LOOKING FROM CENTER OF DRAWING ROOM TO THE NORTH WHERE THE OFFICE OPENS AT THE RIGHT. CHEESEWRIGHT STUDIOS

GREATER praise cannot be given to the Cheesewright Studios of Pasadena, who under the direction of Charles Ray Glass, developed and executed the greater part of the decorative furnishing scheme, than to state that the charming interiors fulfill in perfect measure the promise held out by the exterior of this quaint hostelry.

Thanks to the foresight of the architect and the co-operation of the owners, the decorators were called into consultation while the project was still in blue print form.

Because of a beautifully executed scheme the great living room is a veritable "haven of comfort and cheer for the weary traveler." While the deep glowing tones of peacock greens, henna, orange and rich Spanish yellows—as expressed in the furniture, fabrics and curtains—present an overwhelming feast of color, it is the attention to less conspicuous details that contributes so greatly to the true spirit of the Hacienda

Hand-made Mexican tile, crudely wrought iron smoking tables and mantle fittings, painted wooden lamps with sheepskin shades; Spanish and Moroccan pottery and bowls, blend into a delightful series of minor accents against the cool walls of whitewashed plaster and the high, beamed ceiling whose patina rivals the bloom of a century's ageing.

Scattered at random are small oriental rugs.

Particularly the lighting fixtures which were designed by The Cheesewright Studios and made under their supervision by Wilkinson-Scott of Pasadena are marked by the delightful atmosphere of old world craftsmanship created here.

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At the Sign of the Garden Seat

A New Department inaugurated with this issue for Southland Gardeners

AT THE SIGN OF THE GARDEN SEAT



SINGER PARK, THE MOST USEFUL BECAUSE THE MOST BEAUTIFUL PARK IN PASADENA. CALIFORNIA STREET AT ST. JOHN

STOP a minute! I want to tell you something. Sit here beside me while I count ten—ten things you must do before April is gone.

First—This is absolutely the last call to plant gladiolus. If you can find a seedsman carrying corms, get them, plant at once, four inches deep in circles in front of shrubs, if not wanted in the picking garden, where rows are best. The small primulinus come in shades of yellow, a few apricot ones. These are lovely in front of delphiniums, and make charming bouquets. The taller varieties are more decorative. If you have a long, narrow bulb trowel the planting will go quickly. Trowels of varying sizes are as necessary to the gardener, as graduated spoons to the housewife. Be sure to have the small trowel used by masons for "pointing up." It is a handy tool for transplanting seedlings.

Roses are now at their best. If as you pick, you prune, you will find your bushes stay longer in flower. Cut long stems leaving an outward eye for a new shoot. Do you know the shears which I dub, "A perfectly joined pair"—the "to have and to hold" kind which cuts your stem and clasps it until you release the blossom in your basket? Try one, and you'll never return to the snipping variety which takes two hands stretched across the briars to save the bud on the far side of the bush from falling to destruction.

Speaking of pruning, now is the time to trim your shrubs which bloomed during the winter. They flower on new wood. Be sure to have sharp pruners. Don't bruise tender wood with dull shears. Make a clean wound. The parrot-head shears are good for cutting heavy wood, as less strength is needed to sever the branch.

Iris is at its best this month. Go to the Iris Gardens to select your new varieties from the blooms themselves. Colors are more satisfactory seen rather than described. Iris is best transplanted after blooming. It is as easy to grow choice varieties as poor ones. Buy them now.

How about dahlias? Have you ordered your new tubers? Remember that dahlias are large feeders. Dig your hole deep and wide, put in fertilizer (no raw manure) bone meal, leaf mould, wood ashes, and mix thoroughly with your garden soil, Place your stakes before planting tuber, lay tuber horizontally in hole with shoot upright, fill gradually as shoot develops. Plant ten inches deep. You can remove all stalks but one, and disbud the flowers for specimen plants.

Did you ever grow dahlias for size? Oh no! not size of flower, but of bush. Try one clump of last years tubers without breaking it apart. Plant "Golden Sunshine" in front of a blue plumbago, stake with strong sticks, remove weak stalks and see what a handsome shrub you have with dozens and dozens of blooms. For three years at Stone Acres we have used clumps of dahlias for garden decoration. It is becoming more fascinating each year to decide color values, backgrounds and combinations. Stakes are all important. We do not have drenching summer rains, but high winds work havoc with top heavy plants. Either buy stakes of varying length and thickness from your florist or go to a lumber mill and have redwood stakes cut, then dip them in green stain yourself. Don't forget to dye your twine also. Green raffia can be bought for light weight tying, but the ochre-colored cord used in big balls is too blatant to leave natural.

Set out your seedlings now. Shield from the noonday sun. A flat of small plants can be bought cheaper than in pots and may be shared with your neighbor.

Zinnias in pastel shades are effective for house and garden. One may still sow seeds, although it pays to buy a few plants for early bloom. Sow salpiglossis where it is to bloom; the hybrids are larger and finer. These many colored trumpets are patterned like velvet in royal shades—a garden tapestry well worth growing.

Don't fail to plant Cynoglossum amabile, the Chinese forget-me-not. It grows from one to two feet tall, true blue and is given to seeding itself abundantly. Try the Chinese delphinium also; little stocky plants bearing flowers all summer if the seed is cut before ripening.

Garden pools and water lily ponds should be cleaned out early this month in preparation for replanting. April, before it passes, should see your pools re-stocked. Artistic planting in and around a pool more than doubles its charm.

Ervanna Bowen Bissell.

FLORNINA

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PASADENA'S CIVIC CENTER SETS THE PACE

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Kievits' Galleries, Pasadena VENICE SEEN FROM S. GIORGIO'S TOWER *A painting by Gennaro Favai*

THE ART AND ARCHITECTURE OF ITALY FIND AN ECHO IN THOSE OF CALIFORNIA

No. 89, Vol. IX MAY, 1927 25 Cents

CALIFORNIA'S HOME AND GARDEN MAGAZINE



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SOUTHLAND CALENDAR

Announcements of exhibitions, concerts, club entertainments, college events, lectures, dramatic productions, etc., for the calendar pages are free of charge and should be mailed to Ellen Leech, Associate Editor, 544 South El Molino Avenue, Pasadena, at least ten days previous to date of issue, the fifth. CALIFORNIA SOUTHLAND *is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919, at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB, PASADENA:
The formal season at the club closes with May, after which time no programs are arranged. The enlarged tennis court and the swimming pool offer the outdoor attractions during the summer. Individual parties, both afternoon and evening are arranged as desired. Members of the club will attend the Mission Play at San Gabriel, the evening of the 21st.
Beginning May 1st dinner will be served every Sunday from twelve to two.

ANNANDALE GOLF CLUB, PASADENA:
The afternoon bridge, Mah Jongg and tea parties have been discontinued for the season, but tea will be served as requested and tables for cards are always available.

FLINTRIDGE COUNTRY CLUB:
May 27, Bridge Day, the usual monthly function.
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p.m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11.30 to 2 p.m. on Saturdays.
Sunday night concerts during month. Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday. Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A new club house will he built immediately to replace the building which burned late in April.
Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon is served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

PASADENA GOLF CLUB:
Wednesday is Ladies' Day, with cards and mah jongg from two to four-thirty, when tea is served.
Dinner is served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service prevails throughout the week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

ENCINO COUNTRY CLUB, VAN NUYS:
Buffet dinner dances every Wednesday evening.
Ladies Golf Thursday mornings.
Thursday a special luncheon is served, followed by bridge. Afternoon Tea 4:30.
Luncheon and dinner served every day.
Special luncheons, dinners, teas and bridge parties may be arranged for as desired.

PASADENA ATHLETIC AND COUNTRY CLUB:
Ladies' bridge teas every Wednesday afternoon.
Open house with special family dinner every Thursday evening.
Dinner dances each Friday evening.
Dinner concert each Sunday evening in the main dining room.
Dance music is played each night in the main dining room except on Sunday and Monday evenings.
Luncheon is served every day for ladies in the ladies' dining room and for men in the main dining room and in the men's grill.
Tables for cards are always available either in the ladies' lounge or in the games room.

FLINTRIDGE RIDING CLUB:
Third Annual Amateur Horse Show will be held, May 13 and 14, at the Club grounds. Net proceeds of this Show are for the benefit of the Junior League of Los Angeles. The dinner which proved a success last year will be repeated this season.
The club announces the second and fourth Thursday of each month as Club Night with dinner at 6:30, and cards, riding and games after dinner.

CALIFORNIA YACHT CLUB:
Friday, May 6, star and R Class races; Saturday, May 7, opening dinner, star and R Class races; Sunday, May 8, star and R Class races, races for all classes; Saturday, May 14, Sunday, May 15, opening Newport Harbor Yacht Club; Saturday, May 21, Sunday, May 22, open; Thursday, May 26 to Monday, May 30, stag cruise to Ensenada.

NEWPORT HARBOR YACHT CLUB:
Cruise to San Clemente, May 5, returning May 8, with twelve boats entered.
Opening dinner, May 14.





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Art

THE LOS ANGELES MUSEUM, Exposition Park, announces the following exhibitions for the month:
The Eighth Annual Exhibition of Painters and Sculptors.
The Third Annual Exhibition of the Book Plate Association International.
Sculpture and Paintings by Alexandre Archipenko.
Drawings by Diego Rivera.
Exhibition of Craft Work by Arthur W. Dow Association.

SOUTHWEST MUSEUM, Los Angeles: Exhibition of permanent collection.

BILTMORE SALON announces the one man show of the month is that of Barse Miller.

AINSLIE GALLERIES, Barker Bros., Los Angeles, find their policy of holding a one man show through an entire month is popular both with art lovers and with the artists. The work of Orrin White will be shown during May. A general exhibition will fill the smaller display room.

STENDAHL ART GALLERIES, Ambassador Hotel, Los Angeles, announce interesting exhibitions for the month: The paintings and etchings of John Wenger will be continued to the 9th. Arthur Hill Gilbert will show paintings from the 9th to the 23rd. Also paintings by Edgar Payne, from the 9th to the 23rd. From May 23 to June 4, paintings by Guy Rose and paintings by Joseph Kleitsch will be shown.

LAGUNA BEACH ART GALLERY is offering the May exhibition of the work of members..

THIRD ANNUAL BOOKPLATE EXHIBITION is held during the month at the Los Angeles Public Library.

THURLOW ART GALLERIES in Glendale have been open for three months and are filled at all times with representative work of artists of the west coast. J. Stephen Ward and his son, Thurlow Ward, are directing their operation, which has proved quite successful.

CANNELL AND CHAFFIN GALLERIES, 720 West Seventh Street, Los Angeles, are showing the work of Duncan Gleason the first half of the month, as the show

was postponed from April. In the Print Room a series of colored etchings of dogs by Bert Cobb are shown.

IN THE SEVENTH ANNUAL EXHIBITION OF THE PAINTERS AND SCULPTORS the following awards were made: The Mr. and Mrs. William Preston Harrison prize went to John A. Grabach for the painting, "Back-yard Society." Honorable mention in the painting class was awarded to Douglas Parshall, first; Margaret Bruton, second; Armin Hansen, third, and Edward Vysekal, fourth. In the sculpture class Andrew Bjurman was awarded honorable mention for his "Parting of the Ways." "The Little Extra Girl" by Ella Buchanan attracted much favorable comment. The jury of selection and award was composed of Albert Herter, Reginald Poland and Charles Reifel.

BILTMORE SALON extends the courtesy of all the galleries to the artists of Santa Barbara for the last half of this month into June. An interesting and representative collection of paintings make up the exhibition of these thirty or more men.

CALIFORNIA WATER COLOR SOCIETY held the annual exhibition at the Los Angeles Public Library last month.

MRS. ANDREW STEWART LOBINGIER lectures on Japanese prints in the Auditorium of the Los Angeles Public Library at 3 p. m., the 17th. The talk will be illustrated by fine examples of this art, notably the Takaido set by Hiroshige.

GRACE NICHOLSON GALLERIES, Pasadena, will show in May special exhibit of oriental fabrics; No-masks from Japan; Dance masks from Java; Chinese and Tibetan paintings; landscapes by Aaron Kilpatrick; Persian Art Center exhibit.

PASADENA ART INSTITUTE announces for May paintings by Society of Artists; Joseph Biren; J. Christopher Smith; a Laguna group of water colors by C. J. Benjamin; H. A. Everett loan collection of paintings.

JACK WILKINSON SMITH will continue his show at the Biltmore Salon to the eighth inst. The exhibition is made up of both landscapes and marines and is an unusually interesting one.

THE PRINT ROOMS, 1748 Sycamore avenue, Hollywood, are constantly adding to the already large collection of good prints and among the additions are two etchings by James McBey, a group by C. F. Ternicliffe, and four new plates by Louis Rosenberg.

JACK FROST will show during this month a collection of new and hitherto unshown pictures at the Stendahl galleries, Ambassador Hotel, Los Angeles, comprising both mountain and desert.

W. G. DOSS held a private exhibition of his paintings last month at his studio, 85 North Holliston Avenue, Pasadena.

DOUGLAS DONALDSON has announced his association with Porter Blanchard, silversmith. Mr. Donaldson will supplement the hand-wrought silver and pewter of Mr. Blanchard with specially designed jewelry and art metal objects of various kinds.

GEORGE DEMONT OTIS exhibited last month at Van Grove's in Glendale thirty-nine paintings, including landscapes, exteriors, views from Chinatown, San Pedro Harbor, industrial sections and California missions. This wide diversity of subjects, each one a beautiful study in itself, made a most attractive show.

NELL WALKER WARNER exhibited a number of landscapes and exteriors, one of the best one-man shows she has put before the public, at the Tuesday Afternoon Club in Glendale, last month.

THE closing date for entries in the third annual competition of small sculptures in white soap for the Procter and Gamble prizes is May 31. Entries will be received in New York up to and including that date.

Music

LOS ANGELES ORATORIO SOCIETY, John Smallman, director, gives the third concert of the season, May 27, Shrine Auditorium. Henry Hadley's "Music, An Ode," will be presented, with Monnie Hayes Hastings, soprano; Marie Morrisey, contralto; Fred McPherson, baritone; Rafaelo Diaz, tenor, as soloists.

THE PHILHARMONIC ORCHESTRA OF LOS ANGELES, W. A. Clark, Jr., founder, with Emil Oberhoffer conducting, presented the final concerts of the season last month. These programs also included the concerts sponsored by the stars of the cinema world. The final one was presented through the courtesy of Harold Lloyd.

THE LOS ANGELES TRIO, May MacDonald Hope, David Crocow, Ilya Bronson, give the fifth concert of the season at the Beaux Arts Auditorium on May 5.

WOMAN'S LYRIC CLUB, Isabelle Isgrig, president, J. B. Poulin, director, gives the last concert of the season May 18 at the Philharmonic Auditorium, Los Angeles.

MUSIC WEEK, opening Sunday night, May 1, will be celebrated throughout the country and filled with a series of important musical events. Special programs are being prepared by the National Federation of Music Clubs in many cities in co-operation with civic bodies.

Chickering

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THE SOUKS OF TUNIS

Pasadena: In the Patio of the Community Playhouse.

Santa Barbara: "In the Street in Spain," 29 de la Guerra Studios

S. EARLE BLAKESLEE, head of the music department of Chaffee Junior College, Ontario, has arranged for the production of his opera, "The Legend of Wiwaste," at the college auditorium, May 13-14. The work is an American Indian opera, founded upon an old Dacotah legend, and is an authentic picture of Indian life, traditions and customs before the coming of the white man. Princess Tsiaina has been secured for the leading soprano, in the title role, Wiwaste; Chief Yowlache, baritone, will appear as Red Cloud, while Leon Rice has the tenor role of Honga. The presentation is sponsored by the Mt. San Antonio Pageant Association, which intends to organize a permanent corporation which will sponsor a musical event each year.

THE CAULDRON SINGERS and the Women's Choral Club, assisted by Olga Steeb, appear in concert at the Raymond Theater, Pasadena, May 21.

THE LONG BEACH OPERA COMPANY is a recent organization for the purpose of presenting operas at popular prices, using local talent as much as possible. Guido Caselotti is the musical director.

THE SANTA ANA MUSIC WEEK committee has arranged excellent programs for each night, May 1 to 8.

ALFRED HERTZ has been re-elected director of the San Francisco Symphony Orchestra for a term of three years.

A SHAKESPEAREAN FESTIVAL, directed by Mrs. R. D. Shepherd, is announced for May 2 at the Beaux Arts Auditorium, Los Angeles, with Alice Gentle and R. D. MacLean in the leading roles.

SYLVIAN NOACK, concert master of the St. Louis Symphony Orchestra, has returned to his home in Los Angeles, where he will remain for teaching and concert work until the opening of the concert season in the Fall.

ARTHUR BLISS has been given a commission by Mrs. Elizabeth Sprague Coolidge to write a quintet for oboe and strings to be given at her concerts on the Continent early next winter.



UNDER THE APPROACH TO COLORADO STREET BRIDGE

Announcements

PASADENA COMMUNITY PLAYERS offer the following programs during the month:

"The Wisdom Tooth," a comedy in three acts by Marc Connelly, May 5-14.

"The Duenna," a comic opera by Richard Brinsley Sheridan, May 19-28.

In June the Playhouse will inaugurate a new policy, instituting a repertory program in place of the present system. Under this ruling a successful production may be carried over indefinitely, while frequently two or three plays may be given within one week.

DRAMA LEAGUE, Pasadena Center, will entertain Lulu Vollmer and Lucile La Verne, author and star of "Sun-up" at luncheon during the month.

CALIFORNIA AUDUBON SOCIETY sponsored a series of Spring lectures in the large lecture room, first floor, Los Angeles Public Library. The current lecture is given the 12th, the subject is "With the Bird Banders" by Mr. Harold Michener, President, Western Bird-Banding Assn. The annual meeting will be held June 9, Mrs. Harriet Williams Myers, presiding.

THE FIFTH ANNUAL RAMONA PAGEANT will be given in Hemet, California, Saturday and Sunday, May 7-8, at three o'clock. This is the last performance of the Spring series of this outdoor play of which Virginia Calhoun holds all dramatic rights. It is directed by Garnet Holme, Pageant Master of the U. S. National Forest.

THE HENRY E. HUNTINGTON LIBRARY in San Marino is now open to a limited number of person son Friday afternoons, between two and five o'clock. Admission is by card only. Cards may be

obtained by written request addressed to Leslie E. Bliss, librarian, stating number of people desiring admission, giving date, and enclosing self-addressed envelope.

VASSAR ALUMNAE ASSOCIATION of southern California are continuing the luncheons, once a month, alternating between Wednesday and Saturday, at the Assembly Tea Room, 642 S. Flower street, Los Angeles. The current date is the 28th.

THE BROWNING SOCIETY of Pasadena, under the direction of Dr. Bertha Lovewell Dickinson, close an unusually interesting season with the annual luncheon the 12th, and the business meeting the 26th.

CALIFORNIA VALENCIA ORANGE SHOW is announced for the last half of the month at Anaheim, California.

CALIFORNIA LEAGUE OF WOMEN VOTERS are in annual convention, May 19-20-21, at Hotel Figueroa, Los Angeles.

HOLLYWOOD BOWL ASSOCIATION, through the president, Allan C. Balch, announces Bruno Walter as one of the guest conductors in the Hollywood Bowl symphony concerts this summer. Alfred Hertz and Eugene Goossens will come again as guest conductors.

THE AMERICAN ARBITRATION CRUSADE, endorsed by William Allen White, editor of the Emporia Gazette, Francis J. McConnell, Bishop of the Methodist Episcopal Church, George W. Coleman, President of the Babson Institute, Zona Gale, author, the Presidents of Smith and Wellesley Colleges and many other thinking people, offers $500 in prizes for letters, editorials, articles, sermons, slogans, cartoons and public demonstrations urging the prevention of war through arbitration. $100 for the best letter, editorial or article appearing before July 4, 1927 in any publication having at least 5,000 circulation. $100 for the best cartoon appearing as above. $100 for the best slogan appearing as above. $100 for the best public demonstration or concerted endeavor for obligatory arbitration. $100 for the best sermon preached before July 4, 1927.

The idea is to induce our Government to outlaw war by negotiating treaties between the United States and every other nation providing for obligatory arbitration or adjudication of all disputes that may arise between them.

Competitors for the above prizes must send in proof of their entries to be received not later than 5 p.m. on July 4, 1927, addressed to American Arbitration Crusade, 114 East 31st Street, New York, N. Y.

THE SAMARKAND HOTEL, Santa Barbara, usually known as the Land of Heart's Desire, is open all the year. The gardens are beautiful at all seasons, the appointments of the house and the cuisine are unexcelled.

Occidental College

MAY is the month for numerous public events at Occidental College, just before the completion of the college year and commencement in early June. Parents of students will be guests of honor May 5, when faculty and students invite them to classes, luncheon in Orr Hall gardens and an afternoon program at which scenes from "As You Like It" will be repeated by freshmen women who presented Shakespeare bits on May Day. The Men's Glee Club will appear in Home Concert the evening of May 5.

One farewell to seniors is the week-end party arranged by sophomores in their honor at a Santa Monica Beach club. The event annually opens the series of social events for the departing class.

Phi Beta Kappa day, to which all members of the honorary scholarship fraternity in Southern California are invited, is announced by Delta Chapter at Occidental for May 11. Dr. Robert Glass Cleland is president of the Occidental group. The community near the college, including Eagle Rock, Pasadena, Highland Park and Glendale, is bidden to the tea at Orr Hall gardens Thursday afternoon, May 12, by the Occidental Faculty Women's Club through Mrs. Robert Lindsley, president.

College men will invite their high school friends to the college May 13 to visit classes and the men's fraternity houses and dormitories. Several fraternity house parties are planned for the same week-end at beach and mountain resorts. La Verne College and Occidental Varsity baseball teams will play on Patterson Field at Occidental on May 14.

Seniors will again be honored on the afternoon of May 20, when the Faculty Women's Club entertains with tea at the gardens about the president's house on the Eagle Rock campus. Pomona meets Occidental in baseball at Occidental May 21.

The new gymnasium will be used for the first time for the important function of the commencement season, the Junior-Senior banquet, May 27. The building was completed through alumni gifts last autumn. Toasts, guests from faculty and administration as speakers and formal entertainment will mark the event. A memorial service in the Occidental Eagle Rock Hillside Theater will be held May 30 as the college observance of Memorial Day.

Through arrangement with the department of religion, under Dr. J. Hudson Ballard, Dr. John B. Carruthers will offer a series of lectures during May to the students and community without charge. "Christianity Today in the Near Orient and Russia" will be his theme for the series. Dates will be May 9, 12, 16 and 19 at 4 o'clock in Fowler Hall. Dr. Carruthers recently returned from five months special investigation of conditions in the Near Orient.

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College of the Pacific, Stockton, California

THE largest graduating class in the history of the College of the Pacific will receive degrees at the commencement exercises on June 10, when seventy-six students will receive their Bachelor of Arts degrees and eight will receive their Master of Arts degrees. This is also an increase over former years in the number of Master of Arts degrees awarded by the College of the Pacific.

The College of the Pacific Choral and orchestra forces will combine on May 1 to open the local campus National Music Week celebration by assisting in a performance of Haydn's well-known oratorio, "The Creation." According to Dean C. M. Dennis of the Pacific Conservatory, who is directing the production, this oratorio is one of the best known and most popular of all the larger works for chorus and orchestra. The chorus numbers 125 and will be accompanied by the twenty-five piece college orchestra. Miss Marguerite McDonald, soprano and J. Henry Welton, tenor, both of the college conservatory faculty, and Frederick Roehr, basso, of the senior class will be the soloists.

The College of the Pacific has been invited to enter a float in the big parade in the San Jose Fiesta de Las Rosas on May 5, 6, and 7, which will celebrate the 150th anniversary of the founding of that city. In view of the fact that Pacific's history was interwoven with that of San Jose from 1851 until 1924, the College has been placed in the hands of the alumni association and will be handled by that body.

The deans gave much time to a discussion of the automobile problem and reached the conclusion that there is no sentiment in western universities for abolishing automobiles on college campuses as there is in many eastern universities. The deans agreed that in large cities and universities the automobile is a necessity to the student.

Pomona College and Claremont Calendar

MAY flowers and spring weather conspire to entice Pomona College students, faculty and friends into the open and to turn their attention to esthetic interests and outdoor enjoyments. The Associated Women Students will entertain Southern California high school girls at their May fete Saturday, May 7. The program will open in the morning with athletic contests and exhibitions, followed by a luncheon in the college gymnasium at noon and the crowning of the May queen. The early afternoon will be given over to the annual women's gymkana, after which guests will be entertained in Bridges Hall of Music from 4 until 5 o'clock. At 8 o'clock in the evening, in the open-air theater, the women will present their own original May masque, entitled "Baldr the Beautiful," which is one of the most delightful outdoor celebrations of the year.

Dramatic interest will center about the production of Shakespeare's "Richard III," as directed by Reginald Pole and played by Pomona College students, Friday and Saturday, May 20 and 21, at 8 p. m., in Bridges Hall. The community will also enjoy an excursion to San Gabriel for the Mission Play on Saturday, May 14, and on Thursday evening, May 5, at 7:15 o'clock, Miss Mary Jeffers will entertain residents of Claremont in Holmes Hall auditorium with an illustrated lecture on "The Story of the Aeneid."

There will be the usual Monday evening student recitals in Bridges Hall concluded by the Barbar aSanford Alle norgan contest on the evenin gof May 23. A special recital will be offered on Friday evening, May 13, at 7:15 p.m. when Prof. Ralph Uniacke will present his violin students in the Bridges Hall auditorium.

Students, alumni and faculty of the college will be attracted to the mountains on memorial day when the fraternities will hold memorial services and open house at their cabins in San Antonio and San Dimas canyons north of the Pomona College campus.

Other community events include the monthly open-house of the Frank P. Brackett observatory on Thursday evening, May 5; the high school play "Adam and Eva" presented on the evenings of Friday and Saturday, May 27 and 28, at Claremont high school; and the Phi Beta Kappa initiations in Rembrandt Hall on May 21.

Plans have also been announced and dates set aside for the annual Pomona College Commencement Week, beginning Friday, June 10 and continuing through Monday, June 13. Special days have been specified as follows: June 10, Class day with the Commencement operetta in the evening; June 11, Alumni day; June 12, Baccalaureate day and June 13, Commencement day. Dr. George Grafton Wilson, professor of International Law at Harvard University, is the Commencement speaker.

A NOTABLE PAINTING VALUABLE AS AMERICANA

"CANDIDATES FOR THE HORSE SHOW," THE LAST PICTURE PAINTED BY JOHN M. TRACY



"CANDIDATES FOR THE HORSESHOW," A NOTABLE PAINTING, THE LAST PICTURE PAINTED BY THIS AMERICAN ARTIST, IS NOW OFFERED FOR SALE BY HIS DAUGHTER, NOW LIVING IN ITALY.

JOHN MARTIN TRACY was born in Ohio in 1844. Young soldier in the Civil War; art student in Chicago after the war; student in the French Ecole des Beaux Arts from 1867 to '68; California artist from '69 to '72; in a Chicago studio from '72 to '73; student in Paris again from '73 to '77, exhibiting in the Salon for the first time in 1874; a keen observer and always a lover of animals, he was exceptionally well equipped for his specialty when he decided on animal painting and moved to the region of New York City. The big sporting clubs of the Atlantic state gave him subjects and purchasers. The technique learned under Adolphe Yvon, Isidor Pils, and Carolus Duran was devoted to making animals thoroughly themselves on canvas. They live in his pictures as dogs, horses, sheep, or cattle, and they live in the open air.

From Naples the artist's daughter writes to art lovers in America that she wishes the painting to remain in this country rather than go to a European gallery. The following extract indicates its value to the collector:

"The painting is unique, as you know, and seems bound to increase in interest as 'Americana.' Whatever direction art may take in America, the value as a record, of the work of the leading artists of the last century in the United States, is incontestible. It will be easier for collectors of Americana to possess the examples of the prolific ones. It will be more interesting to have examples of the work of men who, attaining an admirable mastery of their craft, worked solitarily, independently, and left records of themselves which are records of their environment. (This is a digression, I know. But I live in a museum. All Naples, indoors and out, is a museum. And when I am not in Naples, I am in Paris, and that is another museum. And the more I see of pictures, the more I really come to value the best things in the production of certain artists who 'went back' from the schools abroad, and painted subjects which they saw about them.)"

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CONTENTS

	PAGE
VENICE SEEN FROM S. GIORGIO'S TOWER.....*Cover Design* (*From a painting by Gennaro Favia*)	
SOUTHLAND CALENDAR.....*Ellen Leech*	4, 5, 6
THE CIVIC CENTER OF PASADENA.....*M. Urmy Seares*	9
THE AUDITORIUM AND EXHIBITION HALL....*William Dunkerly*	10
THE FIRST NATIONAL EXHIBITION OF MINIATURES.....	12, 13
WITHIN GARDEN GATES.....*Erranna Bowen Bissell, Editor* (*Iris Gardens, by S. Stillman Berry*)	14, 15
RECENT BOOKS—REVIEWS.....*Louise Morgrage*	16
VOICES OF THE WORLD IN CALIFORNIA....*Jessica Kate Seneca*	17
SOUTHLAND OPINION.....	18, 19
YACHTING SEASON OPENS.....	20
THE JUNIOR LEAGUE SPONSORS THE HORSE SHOW.....	21
THE JUNIOR MODEL YACHT.....	22
THE NEW POOL AT THE HUNTINGTON.....	23
THE LOS ANGELES CHAPTER A. I. A.....*H. O. Sexsmith*	24
ARCHITECTURAL CLUB BULLETIN.....	26
COLOR PLATES, GENNARO FAVIA.....*Jules Kievits*	28
SAN JOAQUIN LIGHT AND POWER.....	29
WHY HAVE AN ARCHITECT.....*H. Roy Kelley*	30
ASSISTANCE LEAGUE BULLETIN.....	32
AT THE SIGN OF THE GARDEN SEAT.....*E. B. B.*	34

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BEAUTY ABIDES IN PASADENA'S CIVIC CENTER

BEFORE the central unit of the group is finished, before the third, most needed, building of Pasadena's civic center is off the drafting boards, Beauty, that illusive desideratum of all architectural effort, has come to abide in our downtown district.

The Library is dedicated and in use. Coming from other cities to make pictures of its facades, its patio shadowed by great palms, its handsome interior, artists answer the call which Beauty makes. The Library stands a monument to the character of this city. For Pasadent has always expressed its deepest feelings in its library building. Coming from the Western Reserve, the founders of Pasadena brought with them that sturdy desire for literary things which kept the whole family reading on long winter evenings on the hillside farm of New England or the plains of watered Indiana. They built a library almost the first thing they did. And when other cities accepted Andrew Carnegie's offer and built a Carnegie Library to encourage culture, the people of Pasadena politely declined and built their own, and used and loved it. Now, the same devotion to the things of the Spirit culminates in this beautiful building and its acceptance is unanimous.



THE LIBRARY, PASADENA. MYRON HUNT, ARCHITECT. THE BEAUTY OF THIS, THE LATEST AND MOST DISTINGUISHED OF MR. HUNT'S NOTABLE CONTRIBUTIONS TO CALIFORNIAN ARCHITECTURE IS SUCH THAT THE LOVE OF THE WHOLE COMMUNITY HAS BEEN ACCORDED IT IMMEDIATELY. PHOTOGRAPH BY WM. CLARKE

One who knows his Pasadena well has built it. Resident of this city for the major part of his professional career, Mr. Myron Hunt has done more to make Pasadena deserve its fame than any other one citizen. For, knowing what virtue lies in its character, knowing what are its fundamental needs in growth and development, he has expressed its ideals in architecture and, placing the whole of his talent and training at the service of his city, he has come to its rescue in every emergency of building as only a trained architect who thinks straight and wields the hammer of righteousness can do.

Mr. Seymour Thomas, that keen analyst of character, has lately painted Mr. Hunt's portrait, and has said, at its exhibition in his La Crescenta studio last month, "I have tried to bring out the artist in him. He has more of the artist in him than I have."

I am emphatic in designating this architecture of the library as Californian, and a great contribution to our indigenous design. It is not copied from anything, but it is as good as anything in the modern field. It answers the needs of our peculiar library problem. It expresses California and the easterners who founded Pasadena. Yet, glancing over the entire work which Myron Hunt has done for us from the first Maryland Hotel pergola, the Polytechnic Elementary outdoor school, the Tournament of Roses Bowl in that Arroyo Park which he, as leader in the Westside Improvement Association, rescued from the Philistine, up through the great local



A REMARKABLY SATISFYING PHOTOGRAPH OF THE NEW LIBRARY BY ALBERT HILLER, PASADENA. IN ORDER TO OBTAIN THIS GENERAL VIEW THE PHOTOGRAPHER AND HIS ASSISTANT CLIMBED TO THE ROOF OF AN OLD BUILDING ACROSS THE STREET (WALNUT) AND BRACED THE CAMERA ON WIRES ATTACHED TO THE BUILDING

hostelries he has designed, the ground plan for California Institute of Technology and its first fine building, the library for Mount Wilson Observatory, and the Huntington House and Library—the fellow members of his chapter of the American Institute of Architects have repeatedly expressed to me their appreciation of the Library's beauty and declared it "the best thing Myron Hunt has done."

That he loves it himself is evident in its every line and shadow. That Pasadena loves it and its architect there is no gainsaying.

PASADENA PLAYS HOSTESS TO THE WORLD

HAVING set her house in order, built a cool place in which to read all summer, and housed her civic offices, Pasadena, like the well groomed lady of leisure she is, begins to think again of the comfort and entertainment of her guests. Pasadena is a born hostess.

"Everybody comes to Pasadena eventually," said Dr. George Ellery Hale to an astronomer he was inviting to the staff of Mount Wilson Observatory. "If you stay in Pasadena long enough you meet them all."

From the astronomical observatories of the world came delegates to the Solar Union fifteen years ago, and while the observatory entertained them comfortably at our large tourist hotels there was then no auditorium in which the public might assemble to do them honor. Later came the convention of the medical profession, to be entertained in Busch Gardens'. Last year the Garden Club of America, honored us with two of its convention days. Yet we had no house of our own as a city in which to make a magnificent showing of California's gorgeous floral display for them. Honorable societies, gatherings of artists, architects, federated womans' clubs, are our guests year after year in increasing numbers. The loyal and competent hotels furnish accommodations—and we take our guests for a ride in the residence districts of Pasadena. But we have never lingered in our downtown districts when guests who know the beautiful cities of the world were with us; and we have no building large enough to entertain them royally or treat them to grand opera or an automobile show during California's rainy season. The need of an auditorium is evident to all citizens.

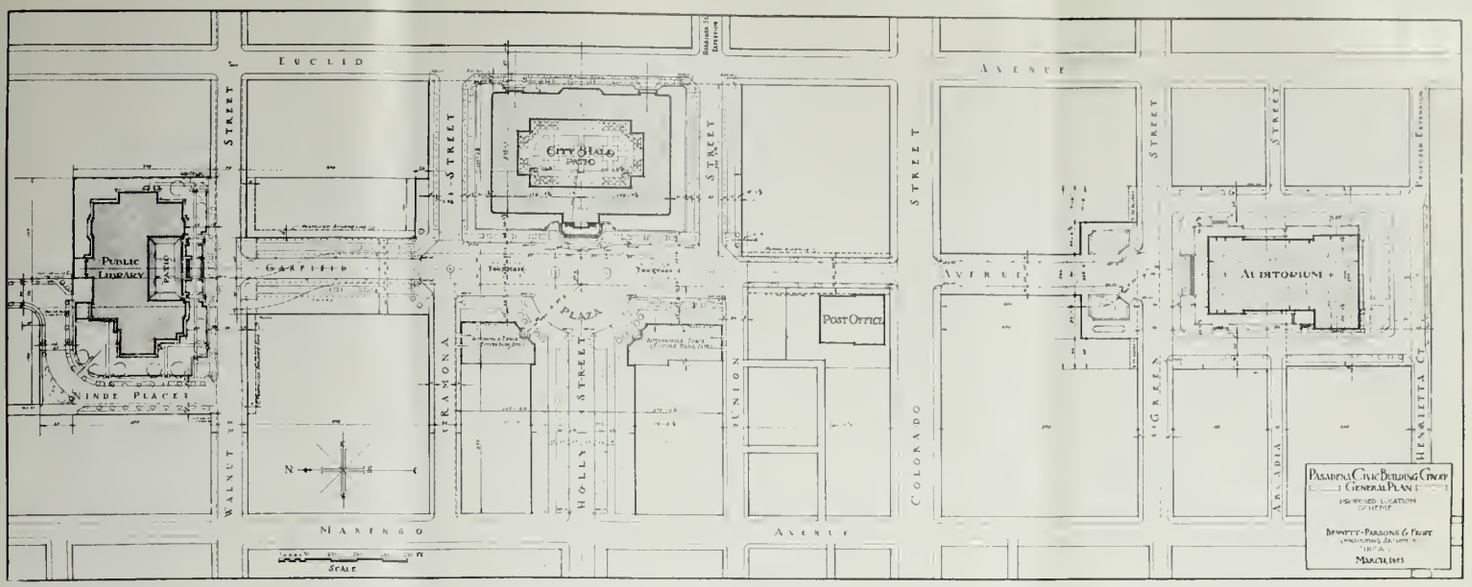
This past wet season has taught the Southland of California that it must provide covered places for its fine exhibitions, its drills, and its grand balls or any sort of really hospitable entertainment that may need a roof.

In planning our civic center we have not been selfishly minded. The guest house has always been our main motive. A wise citizen offered an auditorium lot near the proposed site for a grand central station; it was not large enough. Wiser counsels prevailed and the necessary flat floor exhibition hall has been made a part of our unparalled civic center plan.



ARCHITECT'S SKETCH OF THE NEW CITY HALL OF PASADENA. INTERIOR OF THE GRAND COURT JOHN BAKEWELL AND ARTHUR BROWN, ARCHITECTS. THIS BUILDING IS NEARING COMPLETION AND PASADENA IS ALREADY ENTHUSIASTICALLY PROUD OF ITS IMPOSING ARCHITECTURE.

The City Hall Architects are both U. C. and Beaux Arts men, practising in San Francisco, where they designed the City Hall and other important civic buildings. In Paris, where they were together, Mr. Brown took many prizes at the Beaux Arts Institute and was recognized by the French Government, which rewards its own artists and men of letters. After the competition for the buildings of Pasadena's Civic Center, Mr. Bakewell came from San Francisco to study conditions and adapt the design and plan to Pasadena's present needs. In this he was eminently successful and has given the city a building of which its citizens will grow more proud as its proportions and decorations take form and adjustment to the great scheme of our city beautiful, centered down town, where once ugliness ruled.



THE MUNICIPAL AUDITORIUM IS NEXT

By WILLIAM DUNKERLEY
Secretary of the Pasadena Chamber of Commerce

WITH the new public library in use and the city hall nearing completion, Pasadena now takes up the task of building the proposed new municipal auditorium, last and regarded by many as the most important of the three major units comprising the civic center project.

Plans for the auditorium already have been drawn and a site provided. The site is on Green street between Marengo and Euclid avenues. When the civic center is completed as planned, Garfield avenue will be opened from Colorado to Green, and the auditorium and library will be situated at the two ends of Garfield, with the city hall between them, occupying a full block. From the plaza in front of the city hall, the view to either side along Garfield avenue will be closed by one of the other two civic center buildings, the library or the auditorium.

Plans for the auditorium have been prepared by Edwin Bergstrom, Cyril Bennett and Fitch H. Haskell. The architectural style is described as a modernized form of Italian Renaissance. Design of the building includes two separate divisions. The first is a flat-floor or exhibition hall, 150 feet by 185 feet, having a seating capacity of 5800, prvided with balcony and twenty committee rooms. The second is an auditorium with inclined floor, stage and balcony, seating 3000.

The plans also provide for a small lecture, concert and social hall, seating 450. The third floor contains eight separate committee rooms. Minor features include a plaza in front of the building, a stage 36 feet by 88 feet, a projecting room for motion pictures, dressing rooms and all the dependencies of the stage.

Construction of the auditorium is regarded by the Pasadena Chamber of Commerce as essential, not only to completion of the civic center, but to the well-being and progressiveness of Pasadena .

A municipal auditorium will do much for Pasadena. In the first place, it will enable Pasadena to attract important conferences and gatherings. These gatherings will bring thousands of visitors and millions of dollars of new money into Pasadena, thus stimulating business, fostering all-year prosperity, creating new payrolls and benefitting every resident financially. Moreover, they will advertise Pasadena throughout the country, and bring in many new, permanent residents.

An auditorium also will give us a splendid community meeting place, an open forum, a modern adaptation of the old town hall, a place where we may get together, talk things over and reach intelligent decisions based on open discussion. It will give us a place where famous musicians and noted lecturers may appear before large audiences at modern prices. It will give us a place in which to hold community events of wide variety—a community recreation center, where everybody may go for enlightenment and amusement.

The number and variety of uses which develop after auditorium facilities become available is very surprising. From 800 to 1000 different events are held each year in the auditorium at Oakland. St. Paul, Minnesota, held 295 events in its auditorium last year; Lowell, Massachusetts, held 253; Savannah, Georgia, 250; Springfield, Massachusetts, 211; Memphis, Tennessee, 200; Kansas City, Kansas, 150.

These few instances illustrate the large use which is made of an auditorium in every city where one is available. Lowell, Savannah and Kansas City are comparable in side to Pasadena. However, it is wholly conceivable that Pasadena might use an auditorium to a greater extent than any of these cities, because of the large number of tourists and visitors here, and because of Pasadena's well-known support of events which instruct, enlighten or amuse.

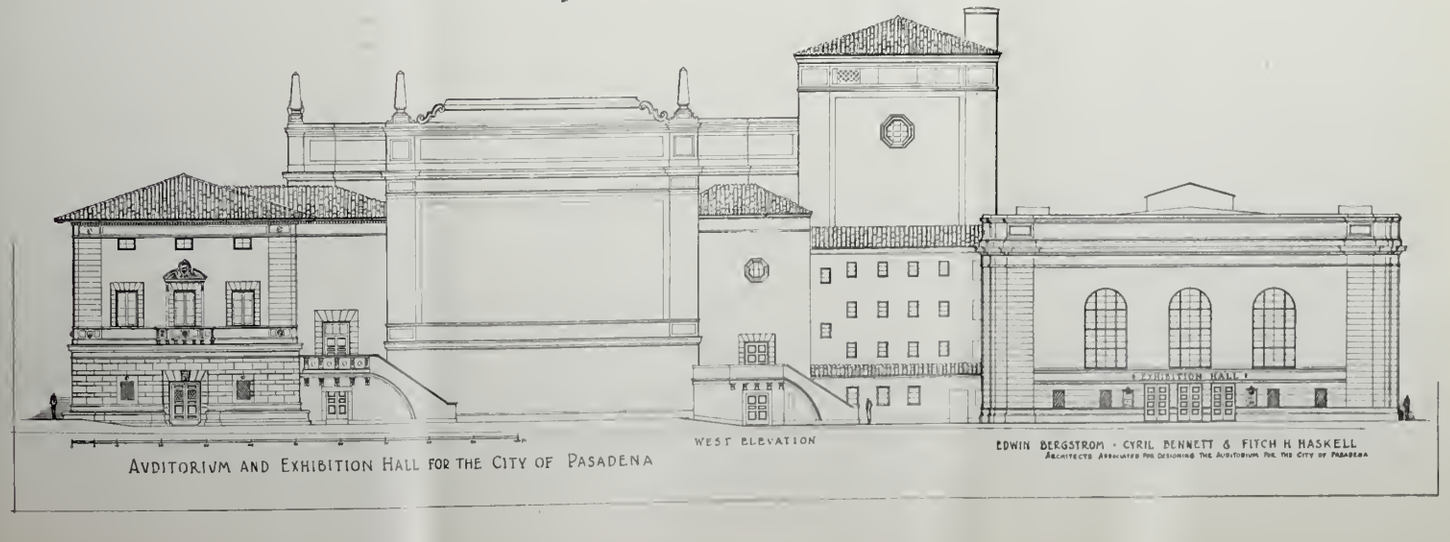
It is hardly possible to give a complete list of all events held in auditoriums throughout the country, but a few of the uses include concerts, operas, exhibits, expositions, public meetings, lectures, balls, pageants, musicales, dinners community sings, athletic events, public school and church entertainments, food shows, flower shows, automobile shows, dog shows, horse shows, and public gatherings of a community nature.

Quoting from a report submitted by a committee to the Minneapolis city council, "the auditorium is the place where the entire community goes to learn and to have a good time."

The Chamber of Commerce firmly believes that a municipal auditorium will enable Pasadena to become one of the most popular convention cities in the country. As a convention city, Pasadena is ideally situated, close to a great metropolis, and yet apart from it; it is famous for its beauty and attractiveness; it has hotel facilities surpassing those of cities many times its size. The only thing it lacks is an auditorium adequate to handle large gatherings.

Conventions have been called community develpers. They bring to a city men and women who are leaders in their respective lines of endeavor. These visitors learn of the city's resources and attractions. They carry the story back to their home communities; they advertise the convention city throughout the nation. Many of them later return to invest their money and establish permanent homes.

But the chief benefit of conventions is more immediate and more tangible. Conventions bring new money into a city. Everyone profits. No matter where the convention dollar is first rung up in the till, it circulates throughout the business arteries of the community, benefitting all. An annual expenditure of $2,000,000 by convention delegates is equivalent to a great industry employing 1000 persons at an average annual wage of $2000 each.



THE PLAN

THE beautifully balanced civic center plan which Pasadena is now completing has attracted the attention of the country from West to East. Its inception came with the need of an auditorium, a new city hall and a larger library for the rapidly growing residence town.

It is no easy task to replan a city fifty years old. People become set in their habits in that time and boundary lines become somewhat fixed. But fortunately, the days of Pasadena's first half century were spent building on Colorado street and in the absence of any city plan her merchants followed that main country road out into the suburbs always keen to place their wares on the one through street, where he who motors may see and stop to dicker and bargain.

Having outgrown this one-street, country-town stage, Pasadena needed some drastic planning before handsome, permanent structures could be located and built.

Quoting from an article by Mr. Franklin Thomas in *Southland* for November 1924:

"The plan as recommended by the Planning Commission and approved by the Board of Directors was submitted in April, 1923, to a meeting arranged by the Chamber of Commerce, similar to that at which the City Plan idea had been given its impetus a year before. The plan met with general approval and in June, 1923, was submitted to the voters in the form of a bond proposition for $3,500,000 which carried by a vote of nearly four to one.

"On the day proposed sites of the plan were made public, a condemnation suit for the necessary land was filed in court by the city, so as to forestall any inflation of values of the land required as a result of the proposed improvement."

Four years have seen great growth in Pasadena's residence districts and in those service sections of the city which fine living demands. The Auditorium as planned originally is not large enough. Citizens who have lived on the wooded edges of the town have neglected the study of new conditions arising from the natural growth of this city. Besides the thousand of visitors who come yearly, as every resident first did,

(Continued on Page 29)



THE FIREPLACE IN THE CHILDREN'S ROOM, PASADENA PUBLIC LIBRARY. THE SCULPTURED FRIEZE OF PETER PAN AND HIS FRIENDS AND THE PIRATE HEADS ON THE CORBELS ARE THE GIFT OF MISS MAUD DAGGETT, THE SCULPTOR, AND THE WHOLE FORMS A MEMORIAL TO HER FATHER AND MOTHER, NOTABLE CITIZENS AND FOUNDERS OF PASADENA

A NATIONAL EXHIBITION

By MABEL URMY SEARES

ITS first national, and tenth annual, exhibition of miniature was held by the California Society of Miniature Painters in the Los Angeles Museum of History, Science and Art on February third to February twenty-sixth.

In offering the gallery of Fine Arts to this society of California painters the Director, William Alanson Bryan followed the fine policy he has instituted of inviting the organizations of serious, well-trained artists already setting a high standard of art in the community to use the galleries of this instituiton which belongs to the city and the county of Los Angeles as well as to the whole state.



BERTHA, A MINIATURE ON IVORY BY CLARE SHEPARD SHISLER, PASADENA



MRS. SAMUEL P. DAVIDGE OF NEW YORK, A MINIATURE BY ALICE E. LUDOVICI, PASADENA

This policy has done more to crystalize our ideas of the function of art in Los Angeles than anything else. For, here in the far west where the Orient is as near as are the sources of western art, it is difficult for artists to keep their heads level; and only those who are seriously endeavoring to perfect themselves in their chosen medium can be looked to for clear ideas as to the meaning and goal of all art.

We welcome, therefore, most heartily the public exhibitions of such serious groups of prints, miniatures or canvases as are shown us from time to time by the Printmakers' Society, the Society of Miniature Painters and the California Societies of Painters and Sculptors, under the auspices of the Los Angeles Museum and it board of expert patrons.

Among these eminent judges of good offerings and patrons of the best art in every form are such notable names as Mr. and Mrs. Wm. Preston Harrison and Mr. and Mrs. Allan C. Balch.

Los Angeles is greatly indebted to the former for the gallery of American paintings given to the museum, and to the latter for a constant interest in every enterprise which furthers the best art in this community.

Visiting the exhibition of miniatures one who is a careful observer discovers how deep an interest Mrs. Balch has taken in this particular art. An interview later disclosed the fact that, although almost every season has



"SIGNA OF HELSINGLAND." FIRST PRIZE, C. S. M. P. 1925, A MINIATURE BY GERTRUDE L. LITTLE.

summoned these Los Angeles leaders in art abroad to visit the world exhibitions and refresh there their spirit, they found in this



"TOMMY," A MINIATURE BY MARTHA WHEELER BAXTER, IN THE POSSESSION OF THE ARTIST, ALHAMBRA, CALIFORNIA



"IN DOLLY VARDEN COSTUME," PAINTED BY ALICE BLAIR RING



A MINIATURE OF MRS. MAURICE BRAUN, PT. LOMA, PAINTED BY MARTHA M. JONES, SAN DIEGO



"BABY JEAN," A MINIATURE BY HELEN BEATRICE SLUTZ, HOLLYWOOD, CALIFORNIA

first national exhibition of our own miniature painters ample reason for staying at home. Mrs. Balch compared the variety and excellence of the miniatures with all collections and exhibitions seen abroad and pronounced the American exhibition in Los Angeles in February their equal.

To lovers of this difficult and honored historic art of portraiture in miniature the execution and the new movements in painting on ivory are fascinating. Beautiful still life examples led in the new technique and the draftmanship of our own local artists surpasses in excellence of delineation that of any other equal number of artists in Southern California. Our miniaturists, who exhibit regularly in the eastern exhibitions are recognized there among the best and often bring prizes to the Coast. Nor did the prizes offered by Los Angeles patrons all go to the eastern artists exhibiting in this notable Show. Meanwhile, we may with confidence leave our reputation for drawing in the hands of our Society of Miniature Painters.



"THE LITTLE MOTHER," A MINIATURE BY LAURA M. D. MITCHELL, LOANED FOR C. S. M. P.'S 10TH ANNUAL EXHIBITION BY MRS. E. T. WATKINS, ALHAMBRA, CALIFORNIA



DUTCH PEASANT, PAINTED BY L. L. PEABODY, CARMEL-BY-THE-SEA



"GRANDMOTHER'S GOWN," A MINIATURE BY EMMA SIBONI, RECEIVED HONORABLE MENTION IN LOS ANGELES 1927



MRS. OSCAR RASBACH, BY ELLA SHEPARD BUSH, SIERRA MADRE, PRESIDENT PRO TEM, C. S. M. P.

WITHIN GARDEN GATES

ERVANNA BOWEN BISSELL
EDITOR, GARDEN PAGES

IRISES FOR SOUTHERN CALIFORNIA

By S. Stillman Berry, *Redlands, California*

WHAT flower, unless it be the rose, is better suited for all around beautification of our Southern California gardens than is the Iris in all its protean forms? The inestimable value of many of the varied types of this beautiful genus in bringing masses of soft and satisfying color into our landscapes,—in affording a rainbow-like palette of pigments from which we may select with exactness that nicely toned hue which we find we need to complete the harmony or contrast of a particular picture,—is still far from being fully understood.

Occasionally,—less often, indeed, than once was the case, but still every now and then,—one hears someone make a remark like this to the nurseryman: "I want some things for my garden. What would you advise. No, I don't want Iris. I don't care for Iris." Figuratively, at least, the likelihood is that this person has never seen Irises, surely has never seen them properly used. It has always seemed to me that in visiting the ordinary "Iris farm" one gets but a poor idea either of the plants themselves or of their potentialities. Planted in long rows like so many ridges of potatoes, crowded by the exigencies of limited space in too utterly proximate a fashion, with the old frayed and ragged foliage still adherent, the colors and heights all higgledy-piggledy, one here sees them at their very worst. Circumstances necessarily have rendered all this so wretchedly true of my own garden, that I feel like taking to the timber every time a new visitor arrives to scrutinize the unkempt jungle. It is the glory of the Iris that even at this there can remain beauty enough to bring a meed of praise now and then, sometimes in ways that surprise me, but perhaps because I can see so many directions in which the picture could so easily be made lovelier were it not primarily a workshop, that I do not always fully appreciate what beauty there is.

To be seen at their finest, not their worst, the bearded Irises, which are the type most commonly used, should not be in square beds or mixed up rows, but set in bold clumps or billowing masses of carefully selected colors, and it is really startling what wonders a



THE WHITE MEDITERRANEAN IRIS (IRIS UNGUICULARIS ALBA)

green background will do. They are ideally placed in embayments of the shrubbery, on slopes, or in sunny foothill glens, or again in gracefully fountaining clumps near water, as the varieties used or the effects desired may require. In these situations it is easy to manage them so that during the short season when the foliage of so many varieties becomes unsightly, it is at least inconspicuous, whereas in the ordinary "Iris bed" the same can hardly be accomplished. Then when the new growth does start forth, with what speed it burgeons to the final glory! Ah, use the Iris as it ought to be used and we will soon find not fewer in our gardens but a thousand times as many!

Part of this occasional prejudice against Irises which I have mentioned is no doubt due to the too monotonous use in many gardens of just the common white and purple bearded Irises. Now for my own part I do not decry these. Commonplace as they are, both are lovely and it is possible to use them at times with telling landscape effect. But to use them exclusively is to leave the finest pigments quite out of the painting.

Advertisements (of supposedly popular appeal) on the part of not too scrupulous nurserymen to the contrary notwithstanding, we have as yet no such thing as a pink garden Iris. We have some lovely approaches toward it in the lilac and reddish violet tints, but a true pink,—no, not yet! Wild Rose is as near it as any, and then there are the slightly less pink Cecil Minturn and Georgia and Dream, and the still woefully expensive Aphrodite and Mrs. Marion Cran, and many others, all in tones of lilac or pink-toned lavender. Of true lavenders and the deeper violet and blue-purple shades there are legion, ranging from delicately tinted whites like Miss Willmott and Tintallion through all possible intermediate tints and hues to the deep purple and blackish velvets of Perfection and Robert W. Wallace and Black Prince, or passing on the blue side through the lovely gamut offered by such varieties as Celeste, Bluet, Corrida, Baronet, or the wonderful Souvenir De Mme. Gaudichau, to the almost true blue of the delightful new Wedgewood. Scarlets and crimsons are of course lacking, but there are plenty of vinous purples like Edouard Michel, Imperator, Rubyd, and the redder Col. Candelot, as well as the rich and somber maroon reds, among the best of which are Peau Rouge, Medrano, Prosper Laugier, Mrs. H. F. Bowles, and the curiously attractive susiana-hybrid, Cherokee Maid. Even in soft or rich browns we have a few, Gypsy Queen, Sherbet, M. Brun, Druid.

Among yellows, outside of the Spanish Irises, the Spuria group of Apogons, and the European marsh flag (I. pseudacorus), few yellow Irises have until lately seemed to be very well adapted to Southern California. The most commonly grown has been the deep yellow Sherwin Wright, a fine Iris at its best, but with us usually small and dwarfish, grudging of its blooms, and ugly in foliage. But now we are in the midst of an orgy in the introduction of new yellows, and a number of these relatively recent arrivals, notably Soledad, Primrose, Gold Imperial, Chasseur, and Yellow Moon, do splendidly here, the orange-bearded Gold Imperial usually flowering twice a year. The old Flavescens is also still useful, and, for a dwarf, Orange Queen. In yellow bicolors Citronella and Argynnis seem the pick of the basket so far, with Solana and the old Loreley also good. There are other striking bicolors besides the yellow and brown and purple ones,—a whole legion of them—white and purple, red-purple and blue-purple (frequently a much happier combination than it sounds, as witness the admired Mauna Loa), fawn and lavender—and still another legion of the shot or blended shades typified by the well known Nuce D'Orage, Isoline, and Quaker Lady, and the newer Taffeta, Afterglow, Sarabande, Mary Gibson, and George Yeld, which are frequently surprisingly effective when massed alone or with just the proper self-colored varieties as adjuncts, but which sometimes genuinely tax one's ingenuity to combine in more complicated schemes with best effect. And there are splashed and variegated forms, and then of course the whites, ranging from near yellows like Old Ivory, through the ivory-toned Cygnet, to purer whites and many plicatas, the garden effect of which is quite commonly white, although some like Mary Garden, Mme. Chobaut, and Mme. Boullet have in mass a soft blended effect all their own. For lighting up and relieving the masses of heavier colors the white Irises in varied heights are indispensable, and the same is true of the clearer yellows.

So much for color. Those to whom size relations are consequential will find everything from the wee-est possible, such as the pumila Azurea, the lesser bulbous types only a few inches high, and the tiny inch-wide flowers of the Evansia Gracilipes, to the grand 6 or 7-inch blossoms and 5 or 6-foot stems of many royal hybrids somewhat inter-related, notably Leonato Shylock, Mauna Loa, Conquistador, Orizaba, and San Gabriel, the last-named a Southern California product remark-



A MESOPOTAMICA HYBRID IN THE AUTHOR'S GARDEN

able not only for the exquisite coloring of its flowers but for the extraordinary length of its blooming season.

The variety afforded by the leafage is nearly as great as that of the flowers. The predominance of yellow tones in their blossoms, combined with their splendidly picturesque stiff swordlike foliage is what gives the principal garden value to the Spuria group of Apogon Irises. Some of these, too, are giant species and one can gain imposing effects with them which are entirely peculiar to themselves. They should be utilized far more widely in all our gardens than they are. They are probably best for tall clump effects; in straight rows the larger kinds at least seem less happy. The forms with yellow as a major note vary from the white-and-gold Ochroleuca and the somewhat yellower Sulphurea and Warei through the light yellow Ochraurea and the deeper Monnieri to the clean gold of the six-foot Aureau. There are also some exceedingly attractive blue-purple, lavender, and even pure white sorts.



THE ASIATIC, IRIS ENSATA. A PHOTOGRAPH BY THE AUTHOR, S. STILLMAN BERRY, REDLANDS



CACIQUE, A RICHLY COLORED HYBRID APOGON

Only one or two Irises, notably the Pseudacorus already mentioned, will tolerate permanently wet feet and are therefore adapted for true water gardens, but for planting in proximity to water there are many kinds which are surpassingly lovely—the grassy-leaved sibirica group in its entirety, particularly the noble Emperor and Perry's Blue, both of which do well under our conditions, the previously mentioned spuria group, the Japanese Irises, and the so-called hexagona group including the richly colored new hybrid Cacique of my own raising, while even the Pogonirises appear to unusual advantage near a pool where their emphatic foliage and the delicate hues of their flowers become reduplicated Narcissus-wise in the smiling mirror.

Other types—the Mediterraneans, the ensatas, and most of the bulbous kinds—like the driest, hottest place that can be given them, at any rate in summer, for when in active growth they demand reasonable moisture.

For the rock garden most of the rank growing varieties and the large flowered garden hybrids are, in general, quite out of place; but there remains a considerable list of wholly suitable treasures to draw upon, among them some of the daintiest things in the whole group. If the rock garden be warm and sunny the brilliant blooms of the reticulatas and the softer tones of some of their near relatives like the Palestinian Vartani and Histrio bring color at a time when there is little else. Bucharica and others of the Juno group are adapted for this part of the garden, and among the Apogons, the deep violet Speciosa of the Mediterranean group, the plum-scented Graminea, the central Asian Ensata, and a number of our beautiful native species are all eminently suitable and charming. To these may be added some of the Oncocycli, if we can be fortunate enough to get them, (or to grow them after we get them!), some of their less difficult hybrids, and, finest of all for the purpose, the Regelias, especially the glorious brown and blue Stolonifera from Turkestan, and the caerulean Hoogiana. All these must of course go altogether dry in summer. Some of the smaller Pogonirises belonging to the dwarf or pumila section are also suitable subjects for the rock garden, among the best being the cheery little Orange Queen, Azurea, Cyanea, Harlequin, and a number of newer introductions still scarce and little known. For shadier nooks, also in the rock garden, we may use some of the Evansias: Cristata, Lacustris, and the wee Gracilipes, provided we can afford them reasonable moisture and an abundance of grit, peat, and leaf-mould. Two other Evansias, similarly adapted to shady spots, are of much more robust growth,—the pale lavender Japonica, now common in our gardens, and the wonderful new Wattii, the latter a more imposing species with equally airy, orchid-like flowers, which though hardly known as yet will one day be prized wherever it can be made to grow. With us it is very easy.

Adopting still another criterion, we find that we can choose our Irises for flowering at almost any desired time of year,—the main run of the bearded and bulbous kinds for spring, then as spring fades the late Apogons, the curious Dichotoma for summer, Unguicularis, U. Marginata, and others of the winsome Mediterranean group for fall and winter, some of the reticulatas and early Junos for midwinter. Albicans and Japonica for the dawn of spring, and others of the off-blooming or twice-blooming bearded varieties to use as fillers during the odd times. A well situated and well cared for Iris garden need never be entirely without bloom were no other flowers whatever admitted!

Although, like nearly all other plants, Irises appreciate a little wise attention to their cultural welfare now and then, few garden subjects demand less real care, or will reward neglect so ungrudgingly. Again, we say, let us have more of them!

GARDEN MAKING AND KEEPING

By HUGH FINDLAY

(Doubleday, Page & Company, 1926)

This beautifully made and printed volume is on e of the best things of its kind which has reached our shelves. As the author rightly remarks in his preface, "Every dooryard influences the passer-by, it uplifts or lowers the standards of the community." And this whether it be large or small. "It is possible," he adds, "to show good taste on almost any site—therefore the size of the plot is not the difficult factor." The problem is rather that of "selecting plants that thrive in the climate, that grow normally and vigorously in the soil, and that fit comfortably into the landscape plan." All this "the author aims through this book to give you courage to 'try for yourself,' to help you imagine your garden and then make it tangible."

And in pursuit of this aim fifteen attractive chapters are offered on a wide variety of garden subjects from lawn to paths, wall and rock garden to bird cafeterias and pools, and the various classes of ornamental plants from annuals to trees. Lucid instructions are given for the construction of garden architecture.

All through the book are offered lists of plants selected for their adaptability to special situations or to special purposes. Some of these lists are rather better than others, that of plants attractive to birds being particularly valuable, while the list suggested for a rock garden, while fairly long, nevertheless reflects rather too well our general American poverty in this sort of thing.



SOLEDAD (MOHR), ONE OF THE BEAUTIFUL IRIS VARIETIES REFERRED TO IN THE TEXT

The book makes a praiseworthy attempt at being national in scope with the unavoidable consequence that for special districts it often is not quite as complete or accurate as might be desired. For instance many of the plants listed as annuals in Chapter XI become true perennials in southern California and properly require treatment as such, and the failure to mention the Sequoias in the chapter on evergreens is hard indeed to condone. It is one or the other of our two species of this genus and *not* the White Elm, beautiful though it be, which should take rank as "the most magnificent tree of the temperate zone."

Being in the main a very practical work, a less sumptuous edition adapted for everyday use as a pocket manual would be a convenience and immeasurably increase the service the book could perform. In this eventuality a full index to all the plants listed, unfortunately lacking in the present volume, might well be added. S. S. B.

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

REVOLT IN THE DESERT

By T. E. LAWRENCE, *George H. Doran Company*

Arabia must have a rare quality of appeal which puts magic into the pens of those who tell about their wanderings through its wild inhospitality. Two literary classics have been made out of its desert vastnesses and now unquestionably a third is added, and a glorious third at that, in the "Revolt of the Desert," Lawrence's own account of the dramatic episode of which he really was the hero, although he would never be caught admitting it. Such reams of publicity have attended the publication of this low priced abridgement of the much heralded "Seven Pillars of Wisdom," that the prospective reader may well be skeptical about its worth, but if he begins to read it in doubting mood, he ends spellbound by its potent charm. For here is a story incredible yet true, utterly enthralling and the young man who experienced it is granted by the powers above a Shakespearian command of the English language with which to tell it and thereby to reveal the richness of his deeply fathoming mind.

As all the world now knows and then knew next to nothing Thomas Edward Lawrence inspired and led to a fortunate conclusion in the face of apparently insurmountable difficulties the revolt of the Bedouin tribes against Turkish rule in 1918. Yet in the recording as it transpires in this account, his part is minimized to an infinite degree. He writes about himself with an indifferent air as though he were mentioning the experiences of another man, in whom he was only mildly interested. One of the most superb passages in the book begins with an editorial "we." It recasts a halting speech made to revive the drooping spirits of the Arabs in a desperate situation, and it is so alive with ennobling exaltation that no wonder at the end there came, "their flashing eagerness to ride with us whatever the bourne." As Lawrence was the only white man present on that occasion, the plural pronoun affords a pretty thin disguise. In fact this attitude of his goes decidedly for naught, since Lowell Thomas and others have done a thing or two to prick such modest bubbles and give the world a fairer estimate of his character and worth.

Of course the main objective of all this adventure, this revelling in the poetry of desert scenes and tribal ways, this absorption in natural effects like the "pale slanting sunlight that mellowed the fluttering wind" was war. Now war as civilization had made it in 1918 was certainly not pretty, and on the two occasions when it pokes its ugliness into this fair narrative, it becomes absolutely a livid horror. Aside from this however it is not a tale of actual battles, but of a brilliant strategic game played by Lawrence guiding his skirted eameled soldiers on the right flank of Allenby's army, with such consummate skill that the poor bewildered Turks lost their wits far more than they parted with their lives. And the telling of it by this gifted writer makes a gorgeous spot of color at a time when everything else was very drab indeed.



COL. T. E. LAWRENCE

This is a copy of one of many interesting views of Lawrence, appearing in "With Lawrence in Arabia," by Lowell Thomas, published by the Century Company in 1924

THE ROAD TO THE TEMPLE

By SUSAN GLASPELL, *Frederick A. Stokes Company*

In private life Susan Glaspell is Mrs. Cook and this queer but effective chronicle inspired by memories of her husband may well be regarded as her reward for having loved, wedded and stayed wedded to George Cram Cook, a man with a prosaic name and anything but a prosaic nature. Two women had previously tried this feat and failed perhaps because they lacked Miss Glaspell's unerring recognition of incipient genius and a professional interest so to speak in the combinations that can be fashioned out of human elements.

Doubtless this absorption in the manifestations of the artistic temperament sustained her through many a trial incident to holding the position of wife to this versatile but erratic gentleman. And when all was over and he was dead, her dramatic instinct must have fairly harried her into telling the world what this experience had taught her about human vagaries. She has not chosen for this purpose the form of sterotyped biography but rather a method all her own of gradually unfolding the thought-life, and personality of one so liberally endowed with talents that he simply knew not which to use. He tried each in succession, only to abandon it the instant it began bringing upon him signs of worldly favor, an instance of which is the case of the Provincetown Players, established and developed by him with enthusiasm, and dropped immediately when this institution became the rage.

This female Boswell recreates with vivid intensity these interesting experiments in self-expression, which her husband carried on in various parts of the United States and Europe. They furnish material continuously for an engaging tale but especially so in the account of the sojourn in modern Greece. There living among the peasantry at Delphi and on the slopes of Parnassus this eccentric couple spent the last years of Cook's life trying to revive the "glory that was Greece," ignoring the rest of the world, which anyhow was all awry. The reader may well ponder the question as to whether excessive talent be a curse or blessing from a worldly point of view.

WAR BIRDS

DIARY OF AN UNKNOWN AVIATOR, *George H. Doran Company*

This diary, impressive for its youthful candor and eager outlook was written by a young man with a brain that worked. It is a notable contribution to current books about the war since it was composed evidently with the idea of relieving an active mind rather than enlightening future readers. It sets forth with crude but dramatic forcefulness what was probably the average attitude of these young victims of civilization's orgy toward the situation wherein they found themselves impounded as it were with only one way out. Moreover in a most illuminating fashion it shows up the deleterious surroundings of English training quarters through which this young man's head seems to have guided him along at least a middle path. By his own admission he was no saint, but also it is clear he was no hypocrite. Comstockians and Volsteadians may strongly disapprove of such revelations but what could possibly be expected when the ultimate purpose of this whole affair was the breaking of the sixth commandment?

However if the time spent in England subjected him to dangerous temptations, the service later on the front in France, where he was a member of the R.F.C. tore his nervous system completely into shreds And yet throughout this period of wrought-up tension he managed to maintain his poise enough to describe in graphic detail the technical points of battling in the air, a matter of some moment to all curious about the workings of this spectacular branch of modern warfare. The latter part of the chronicle proceeds with indications of increasing stress, until it ends abruptly at the point where he met the fate of most aviators in this war. It is a frightfully pitiful record, not because it asks for pity, but because it shows so tragically what life can offer occasionally to its helpless victims.

The reader has an irresistible desire to know more about this youth with such an uncanny gift for prescience. The review of "War Birds" by William Alexander Percy in the "Saturday Review of Literature," states that this diary was the work of different men, but based largely on the diary of Henry McGavock Grider, of Grider, Arkansas, who served with the British in France, and whose body after his disappearance was never found. He fell June 18th and as the diary continues until August 27th, this part of "War Birds" must be the work of another man.

THE TALE OF GENJI. PART III. A WREATH OF CLOUD

By LADY MURASAKI, *translated by Arthur Waley, Houghton Mifflin Co.*

This is the lyrical title given to the third volume, which continues Lady Murasaki's interminable and romantic tale about her darling hero Genji and which is translated with such notable distinction by Arthur Waley. Genji grown up at last and approaching middle age is no longer engaged in fresh amours, but busily attending to the inconvenient consequences of former indiscretions. The story however is just as beguiling as when he was more indiscriminate in loving, and it moves on with the same mellifous dreamy flavor clinging to its prose, some credit for which stylistic quality surely is due to Mr. Waley. Lady Murasaki may have used her Japanese with skillful art, but this treatment in English is Mr. Waley's own achievement. It certainly is smooth and elegant sailing for the reader, affecting his senses much as would the adventure of voyaging forth on a silvered sea, for a protracted afternoon in the land of the lotus eaters.

The preface to this volume contains some entertaining information regarding this authoress and the customs of Japan in that far away age of which she writes. She herself it seems was something of a prude concerning those matters which she can describe with such lurid details. As for those various wives of Genji's it was perfectly respectable for a member of the royal family to marry as many ladies as he could afford to maintain in an appropriate manner. For Genji this was surely an expensive luxury. His taste in female raiment was exquisitely delicate and he insisted with grave concern that each lady wife should be gorgeously apparelled in a way to suit his ideas of her individuality. Indeed as this narrative trails on in its languorous way it is easy to form the opinion that were Genji alive today, he would be managing the most fashionable and exclusive dressmaking establishment in Paris, patronized by an adoring clientele.

VOICES OF THE WORLD

By JESSICA KATE SENECA



DUSOLINA GIANNINI

THE sweet name of April, Avril, Aprile, and the beautiful name of Dusolina Giannini had run pleasantly together in our thoughts for many months, promising us joy to come.

And when, at last, Dusolina Giannini came, she seemed to bring not only one of the most beautiful of voices, but in herself the loveliest and sweetest of all the season's singers. What depths of kindness in those low-lidded eyes! No portrait we have seen expresses her. Her manner combined the grace and softness of Italy with the frankness and sincerity of the American, and was indeed a lovely thing in one so praised and glorified. There was no graciousness, for that implies condescension, and Giannini seemed one with those around her; not raised above, not craving homage. She accepted praises in the simplest manner; talked, smiled, responded as though these admiring strangers were everyday friends, and spread around her a feeling of ease and happiness that seemed to spring from the consciousness of there being in the midst a soul beautifully simple and kind. Pleased when she could accede to requests, gently regretful when refusing, she made denial sweet almost as giving; but with no emphasis of either pleasure or regret. All was soft grace and supple ease. Marvelling at her way of receiving praises, one accounted for it by imagining that Dusolina Giannini, of tenderly maternal spirit, had been accustomed all her life, to being much loved Not admiration, not adoration, but simple heart's love. Because there is nothing like love for keeping one humble.

Was it also because only four seasons have known her famed? And when she returns to us from those proud triumphs that await her at the Metropolitan Opera House will she smile, look, speak as others who have been there? Spontaneity and simplicity vanished; a little wearily aware of being great and wonderful; with rouge on the pleasantly pale cheeks, and hard blackenings under those beautiful kind eyes; and slightly mechanical smile, and slightly mechanical responses, having heard the same thing so many, many times?

Alas, kind, spontaneous, unweary Dusolina Giannini,—whom we may never see again!

Through the first numbers of Giannini's program, Handel's Ah Spietato, sung with cold purity, Donaudy's O del mio amato Ben, the Die Ehre Gottes of Beethoven, one had the feeling the singer was a little unsure of her audience, and not giving quite all she could. Her voice, revealing itself of splendid volume and fine spirit quality was occasionally off pitch and not always under perfect control. With the loveliness of Respighi's Stornellatrice she grew warmer, and in Gretchinanoff's The Steppe for the first time something swept the senses. In the operatic pieces, especially the Vissi d'Arte from Tosca, such was her fire and intensity the applause seemed almost an intrusion! She was so convincing we felt our sympathy should have been too deep for mere applause. Of the English songs The Cricifix of Frank LaFarge was most touchingly given. His "Hills" seems too pretentious as a song to be entirely successful. Italian and Spanish folk songs were rendered characteristically and spontaneously, but were not in themselves very satisfying, though so delightfully sung.

* * * * *

The restaurantal strip again appeared. Presumably to render more startling to the eye the elaborately garbed figure of the performer, it really only succeeds in deadening the emotional effect. Between the glaring whiteness of that floor pathway, and the glaring redness of the accompanist's dress (the attire of accompanists should always be gracefully inconspicuous), the singer's trailing golden dress had a piteous time. Of translucent pale gold, it was a treasure in color to the eye, and suited to the wearer's spirit. But no garment should emphasize too strongly its difference from the form it covers, and the long, broad sleeves were too dominating a feature, and hid too much of the movement of the arms.

Giannini's voice showed sense of style, and sometimes beautiful phrasing. Her singing lovely as it was one could not feel had the magical quality. There was something that needed deepening and release to bring it closer to the heart of life, to make possible the awakening of true delight



PERCY GRAINGER

Recalling a lovely last effect at the Los Angeles Playhouse after a Ruth Draper evening, of enveloping velvety blackness with just one patch of pallid grey light on the stage—that made one realize something of what we have lost in banishing darkness—we looked that afternoon into the people's playhouse of Pasadena to note any effects of gloom and emptiness to charm the sense that might be wasting there, unobserved.

It was full of shadow, hut behind the stage curtain was faint light and movement. Suddenly someone touched an unseen piano there; and we became all ear and utter stillness. The curtain went up, revealing Mr. Percy Grainger at the piano in a dreamy light, with golden hangings behind him. The empty auditorium remained in shadow.

Mr. Grainger practised, improvised; played bits of himself, bits of other masters. A hesitant respectful figure approached, bent down, spoke low. The piano had to be moved. No room for the quartette. Mr. Grainger springing up, alert, agile, put his back against the piano; helped to push it.

The light increased. A Spanish looking hoy in ordinary clothes posed gracefully on the steps, in the attitude of rapt listener. And



RUTH DRAPER'S ART IS AN ENLARGEMENT AND AN ENRICHMENT OF THE MONOLOGUE.

an un-Spanish looking girl in Spanish costume leaned prettily in the wings, and listened too, stilly.

The New York String Quartette came in smilingly in twos. Mr. Grainger nodded, and played on. Someone important enough to be shaken hands with entered. Mr. Grainger sprang up again; clear abrupt British voice. Each time he rose from the piano, in leaving for a moment the beloved thing he trailed his fingers softly down the keys. And a mysterious little soul awakened in the piano, and spoke, very plaintively.

A black velvet curtain descended stealthily above him, threatening to cover his treasured figure with a pall before our sight. But met the line of golden hangings, and, as though pleased with the encounter, paused . . . Shining goldenness opening behind him; deep and final black closing above . . . sunlight and shadow; joy and pain; night and morning; life —and death. Mr. Grainger played on.

Peace growing within. . . . The world slipping away . . . In the shadow and emptiness —peace deepening.

Some years ago, at the Eolian Hall in New York, where his friend Cyril Scott was giving a recital, we remembered seeing Percy Grainger for the first time. Meeting that deep-eyed intent look, we had the sense of a keen and beautiful human spirit passing us swiftly in the crowd—a happening as lovely as the music, and making the afternoon memorable.

A LITTLE portion of our joy in Ruth Draper comes from knowing that, as one of America's finest artists, she really represents her country, and was not, like other artists lauded as American, merely born here of parents who brought up their offspring partly in the ideas and traditions of the country they had left. It is pleasant to think of a maternal grandfather who, in early youth, was associated with Hawthorne and Emerson in the search for an ideal way of living, and who rendered services to Lincoln. And somehow satisfying to know that the wide interest in varying types of human beings, the desire for just presentation and truth of detail her work reveals, are probably derived from the New England family on the other side, that for the greater part of a century has been amongst the most honored and distinguished of the New York medical profession. Her brilliance is partly accounted for by that maternal grandfather, Charles A. Dana, who as editor of the New York Sun, so strongly influenced the political life of his country; and from whom, along with her more pungent and satiric qualities, she no doubt inherits her extraordinary linguistic gifts. From both sides, one could imagine, come to her those qualities of integrity, idealism, fine penetration, simple and tender humanity, that underlie the hest of her art, and, though unconcerned with its pure essence, make part of the strength of its appeal.

(to be continued)

SOUTHLAND

Help Save the Wild Flowers!

NATURE has been very lavish in bestowing her gifts of wild flowers upon our State of California, both as to number of kinds and quantities of bloom, but for various reasons many species are now becoming scarce, and, if we wish to conserve the beauties of our wild plants, we must begin now to take care how we strip the countryside.

Hikers, horseback riders and motorists bring countless pickers, of every grade of science, eager to seize each rarity they see, and children, too, pick with wasteful abandon unless they understand how destructive it is to their future pleasure to gather and throw away great quantities of perishable flowers, berries, and branches of trees. If such prodigal waste continues unchecked it will soon mean the destruction not alone of many of our rare and lovely plants but also of the food supplies on which our wild birds and animals live.

There are flowers in abundance if everyone picks in moderation, and a few simple cautions should be sufficient to make all real flower lovers pause before they pick wantonly.

First. Never gather too many flowers of one kind in any one locality, no matter how common it may appear. Perhaps this caution applies particularly to our California poppies, which grow in such profusion along our roadsides and in open fields where they are a great temptation.

Second. If the roots of perennials come up easily when you pull them always use a knife or scissors, so that the plant may grow up another year even if you have taken away the source of the seeds.

Third. Flowers of annuals should be picked very sparingly because the supply of seeds is the only hope of the colony for the future.

Fourth. Do not break or tear off woody flowering branches; cut them close to the base so the wound may heal over and prevent fungous diseases from entering.

Fifth. Plants should be protected that produce edible fruits such as wild cherries, elderberries, dogwood, sumach, manzanita, hollyberries, currants and gooseberries, pines, oaks, huckleberries, black walnuts, hazelnuts, cactus, wild grapes and many others which give food and shelter both for our native birds and wild animals.

Sixth. Remember that most wild flowers soon fade after picking. They are frequently gathered in large quantities by automobile parties, hauled home and thrown away, when, if picked moderately, there would be plenty left to bloom and reseed themselves for the continued enjoyment of all visitors. In some localities the blue penstemon and the scarlet bugler have been practically exterminated by the extravagant picking of the flowers. This is true particularly of the yellow violet, shooting star and wild wallflower. Our madrones are also being so rapidly destroyed that there are very few left at the present time.

Since there has been a heavy fine imposed by the state for picking yuccas these beautiful stately sentinels of the desert have multiplied so rapidly that the hillsides and public roads are again abloom with them in places where they had been almost entirely eradicated before the penalty was imposed. This is concrete proof of the importance and effectiveness of protection—and a little thought will go far toward eliminating the necessity for fining trespassers who are often merely thoughtless.

Seventh. Do not drop lighted matches, cigars or cigarettes in the woods or fields, or burn them intentionally, as burning destroys humus in the soil necessary for the growth of desirable plants and causes them to be replaced by troublesome weeds.

As our population increases and more territory is put under cultivation in California the more urgent will be the need to take care of the remaining garden spots and wild life of our forests, hillsides and valleys; and everyone surely will wish to preserve the natural beauties of this generously-endowed part of the world!

Rainy Days In California

"For lo, the winter is past, the rain is over and gone."
—Old Testament.

OUR New England forebears were wont to say: "He should lay by something for a rainy day," or, in the vernacular: "Save something for a rainy day." But, what should one save, and why for a rainy day? Not trees, for they were as the sands of the sea; not the fertility of the soil, for that seemed inexhaustible; not children, for they were almost too numerous. No, save money, for one always saves what he has the least of, and money was scarce and high in those good old days.

And why save for a rainy day? The Century Dictionary gives the figurative meaning of a rainy day as "a time of greater need or of clouded fortunes." The rude forefathers of the hamlet were notably out-of-door men and for the most part followed occupations dependent upon the weather. If it rained, the farmer could not plow or reap; the carter could not haul his load; the builder could not lay his roof, and even the miller and the smith found time hang heavy.

Not all were of the happy turn of mind of the Arkansas pioneer who sat in his doorway and fiddled, while his roof gaped to heaven. "For," said he, 'when it rains I cannot mend it and when the weather is fair it doesn't need mending."

For many, if not for all, of our pioneer ancestors, the rainy day was a symbol of "clouded fortune," as the dictionary aptly puts it, and this came to mean a season of depression and doubt. And so, "Save for a rainy day" came to mean saving for days of dearth and for years that were lean. "For the night cometh, when no man can work."

In Eastern households there was another tradition dependent upon the weather, a more cheerful one than the foregoing. Saving up **jobs** for a rainy day was a habit formed years ago and which still persists. For the farmer or for the craftsman, the rainy day was an oasis in the wilderness of seasonal drudgery, a day when the minor household tasks, perforce neglected during the rush of the sunny season, could be conscientiously performed. When the clouds lowered and the mists descended upon the plain, the plow rested in the furrow and the ladder leaned dejectedly against the unfinished barn. Then the farmer could find time to mend his harnesses and the carpenter made a new handle for his hammer and sharpened his chisels and planes. Even the housewife welcomed a day when there would be no callers and she could safely get out her patchwork or thread her loom.

This rainy day was a day of catching up with duty, of doing delayed jobs, and was welcome. Just imagine the relief afforded by a few such days, when the long postponed small things could be cleared away and the slate wiped clean.

I am afraid that we have deteriorated in these later days and that procrastination rather than thrift prompts many of our postponements. All this leads up to our real subject, "Rainy Days in California." Since we came to the Pacific Coast our whole scheme of life has been upset. In the East there were too many rainy days and in spite of our laudable efforts to fill them with postponed tasks, they sometimes lay limp and dismal upon our spirits. We loved the brisk, fragrant days of Spring, with their promises of leaves and flowers; we enjoyed the languorous calm of the Summer afternoon, with all the promises fulfilled. There was a melancholy pleasure in the brilliant colors and ripened harvests of Autumn, but we did not look forward with pleasure to the rains of November, to the bare branches, the low-hanging clouds and the steady drip of the rain. Then would be "days of clouded fortunes."

We could not foresee that a time would come when we would tire of sunshine and blue skies; when we would count the days ahead to the possible time when the rain might fall. And then, when the rain did come, that we would watch the tin can at the back door and try to estimate the

OPINION

hundredths and the tenths of inches, as the water accumulated. Dread a rainy day, indeed! After six months of days all clear and beautiful, what bliss to be awakened in the watches of the night by the swish of rain through the vines at the casement and the steady drip from the eaves on the porch floor. Even the staccato accompaniment on the metal cover of the garbage can is cheerful music. It is raining; what matter if the cushions on the porch are soaked and the freshly seeded flower bed is gullied by rivulets. It is raining, God be praised! Our habits persist and here, as on the Eastern border, we find ourselves postponing inside jobs for a rainy day. There is now no doubt but the habit is sheer procrastination. It concerns little bits of drugery which we really do not want to do at any time and which would divert us from the things we most enjoy.

Some exhilarating morning when the mountains fairly shout at me, Rachel calls attention to the disgraceful condition of the floor in the breakfast room. I do not demur, I eagerly assent and remark casually that I will attend to it the next rainy day. A puzzled expression flits across Rachel's face, she looks at the sky and then consults the calendar on the wall, but says nothing more. At dinner she alludes to an ugly spot on the ceiling, a souvenir of the rain last April (it is now September), and suggests that I try some Chinese white on it. "Yes," I say, "that will be another rainy day job." A rather cryptic smile is my reward for this prophecy.

And the calm, sunny, tempting days roll on, days for long hikes on mountain trails, days for picnics in the parks, days for Aubudon bird walks and even days for pruning and transplanting in the garden. Anon, I see a loose joint in a porch chair, a table that cries aloud for glue or a frame that needs gilding, and I consign them all to that nebulous period of rainy days.

And then, one morning, some weeks later, we awake to find the mist rolling down the mountain and a steady drizzle of rain falling. Glad to see it? Why it just gives us thrills of pleasure and a new sense of the joy of living. True, we cannot do the usual things; the hose sprawls in useless coils upon the lawn; the hoes and spades are hiding in the dim recesses of the garage, while the chrysanthemums in the garden droop dejectedly on limp stalks. After breakfast I make a brave beginning and soon the floor of the breakfast room shines with its pristine radiance. Then I hie me to the shop in the garage, for our garage is such only in name; it harbors the garden tools, a small gallery of pictures and the carpenter's bench, while Eureka, our pet telescope distributes its three legs over most of the intervening space. With me, by installments, go the various pieces of decrepit furniture and huddle in unoccupied corners. Noon finds their woes but partially alleviated and when night comes we still have with us the spot on the ceiling and sundry other blots on our 'scutcheon.

"Never mind, Rachel," say I, 'there will be time tomorrow to attend to these." The morrow comes and with it comes a jubilant sun shining blithely over the eastern hills. The spell is broken. Who would mend furniture or paint ceilings, when the day calls to greater deeds?

"Come into the garden, 'Rachel,' the black bat Night hath flown." or, if you prefer Browning:

"The lark's on the wing,
The snail's in the thorn,
God's in his Heaven,
All's right with the world."

And so endeth the first lesson.

Do we learn wisdom from this bit of experience? I fear not. For my own part, I am still optimistic about the rainy days to come and have a steadily increasing list of petty jobs which shall be duly attended to when those mythical days shall appear and justify themselves.

"The world goes up and the world goes down
And the sunshine follows the rain." —*Kingsley.*

C. H. BENJAMIN

Altadena.

In Times of Peace Conquer War

SCIENCE, that leader in the progress of modern times in America, is the opponent of War—much as science may have been used by the last of the warlike civilized races to assert its supremacy.

Business, the intercommunicate commerce of the world, is the opponent of War—much as American business may have profited by a war which remained outside her physical borders.

Religion, that modern application of the teaching of the past to the life of the individual, is the opponent of War which, inspired by selfishness shows no mercy, stops at no crime.

The American home, the foundation of our American political opinions, the product of our best thought—the calm hidden center of our universal life, is in its very essence the opponent of war.

With these, "our best interests" functioning normally, it was almost impossible even under constant insult from the warlike enemy of the world to arouse the American people to the need of entering the late war. That inertia of the nation was its loud-spoken protest against war in general, not an indifference to the suffering of others or the need of more fighters to end the fray. When, at last, conviction of its necessity came, America entered. The manner of our going into war was in itself emphatic proof that America as a nation is opposed to war.

Fifty-five percent of the present population of the United States is said to be of colonial descent. The other forty-five percent is by birth or direct parentage essentially foreign.

That the latter came to America to avoid war in Europe and to seek freedom for individual development and prosperity is another reason why America was so slow in answering that S.O.S. call to war: But it does not mean that because these individuals came to America they are thereby made Americans in spirit and in truth.

Americans who soberly prepared themselves to fight and went to Europe "to do a dirty job that had to be done" were fired by the injustice of the conflict and not by any other idea. No glory attaches to war in this age of civilization. That fact is, in itself, evidence of the outlaw of warlike nations. But that we shall ever be content to sit supinely by and see our fellow men slaughtered because of the ambition of another nation is too much to expect of red blooded Americans. Now that we know Europe better we shall speak more quickly than before.

If the League of Nations were conceived of merely as an altar on which all nations were to lay their firearms, America would be there. By every token we are members now.

A Thought for the Month

GRACE CATHEDRAL MISSION OF HEALING
Diocesan House, 1217 Sacramento Street, San Francisco
Hours 11 to 2, Tuesday. 12 to 2, Friday.

I SHALL see my dear ones again. I shall know them. They will be greatly changed thank God, with their glorious bodies; but I shall know them, somehow. It may be by the expression of the eye. It may be by the voice. Mary knew the risen Christ by His voice. He called her by her name and she knew Him. "Mary!" The word was pronounced by lips that had been once closed in death.

May we not hope as much in the future? Again those accents, so familiar, so characteristic, will fall on the ear. Our names shall be spoken, and then the reality, great and joyous, of eternity's unbroken love will fill the soul. Like Mary at the sepulchre, we shall forget the angelic forms about us, while with bewildered rapture we drink in the melody of a well-known voice.

We shall again touch the vanished hand, and hear the sound of a voice that is still, and the tender grace of a day that is dead will come back, with all of its good and none of its evil; with all of its gladness and none of those things which in this world often make love our keenest torture.

YOUTH MUST BE SERVED—IN SPORT



Polo contests on the fields at Midwick Country Club have supplied thrills of every description and magnitude throughout the season. Great stars have come and gone and new stars have been developed, among these last are R. B. Honeyman, and Tommy Capstick, a student at Occidental, who promise to rank with the best in a short time. Chateau Arts Studio

While model yacht racing is comparatively in its infancy here in southern California, some interest in the sport has been manifested. Over one hundred and fifty entries were on the starting line last June at the regatta held at Westlake Park. One little lad who had designed and built his model sloop succeeded in carrying off top honors and won a silver cup taller than himself,



his entry winning over a score of professionally built model yachts. This model pictured is the Mary Lou which has deported herself admirably in her trial spins. Her skipper being too young to handle knives and saws, Dad was called upon to build her, which he admits was a lot of fun. Now her skipper, Claude G. Putnam, Jr., is a dyed-in-the-wool sailor and is ready to race all comers in his class.

Model Yacht Racing has an ardent adherent in Claude Putnam, one of the best known yachtsmen of Southern California, owner and skipper of the Mildura, who claims more can be learned from building rigging and sailing a model yacht than from handling a full sized boat. It is a clean, educational and interesting sport for both boys and girls, teaching the prneipal of using one element against another, and always resulting in a better knowledge of the art of sailing.



He adds in detail
"These little models have no rudders and are guided entirely by the trimming of their sails.
"They will not run off to the wind to good advantage for they will constantly jibe and come about while running before the wind just as a big yacht will do if there is no one to steer it.
On any windward leg they will hold their course and point up into the wind like a thoroughbred. Being well balanced, they will spill, head up, luff and fill again, heading off on the same tack.
Build one after the pattern reproduced on page 22 and you will get a thrill by her manouvers."

AND SPORT AGAIN SERVES YOUTH—TWO FOLD IN PLEASURE AND IN BENEFITS BESTOWED

THE RING at the Flintridge Riding Club is the setting for the third annual Horse Show sponsored by the Junior League of Los Angeles for the benefit of the Home for Convalescent Children on Friday evening and Saturday afternoon, the thirteenth and fourteenth. These dates not only offer an opportunity for transmuting dollars into blessings for the children at the home but open such an amazingly pleasant mode of alchemy.



THE RING AT THE FLINTRIDGE RIDING CLUB IS THE CENTER OF INTEREST, THE THIRTEENTH AND FOURTEENTH, BECAUSE OF THE BENEFIT HORSE SHOW

Then, too, the very good show, and Flintridge always provides excellent horse shows, is preceded on Friday evening by a dinner, of which the success is assured by the personal management of Mrs. Van Buren Jarvis and Mrs. Edgar Miller; the decoration of the tables being assigned to Mrs. William Flint. And to the pleasure of a dinner served in the open, under the great oaks, is added entertainment by the members of the League who have perfected their dancing steps under the direction of Mrs. Walter Leimert and Mrs. Harrison Lobdell. Mrs. Frederick Toole is in charge of box lunches to be served on Saturday.

This Los Angeles group of young women who have accomplished so much in the past three years is a part of the Associated Junior Leagues of America, an organization which has done much to harness the energy of the young women of today and give them a fruitful outlet for the amazing amount of driving force with which they are endowed. A group may be formed in each large community throughout the United States but it must have an earnest object in view for the betterment of the section in which they work, and their volunteer service must be efficient. To make doubly sure of this accomplishment members are chosen for their real ability and true desire to carry through a project and from a class whose standing is unassailed.

Of the fabric of dreams much of the world has been built, and the purposes and ideals of the Junior League members no doubt reached fruition because there was first leisure for dreaming but the determination to bring to perfection the dreams of quiet hours has resulted in the Home for Convalescent Children, maintained in a rented house at Lucas and Ingraham street, Los Angeles but which is to be replaced by a much larger Home as soon as an acre of ground in a suitable location can be found. Help them to find it!

Not only the present renting and the future buying and building of a Home engages the attention of this group of earnest workers but the everyday maintenance includes not only an expenditure of money but the time and attention of each individual member. To provide money for the upkeep and the overhead, of which we hear so much on every side, a Shop is operated at 641 Carondolet Street, near Wilshire, where all kinds of delightful novelties may be found, as well as the most beautiful hand-made things. The handiwork of the great-grandmothers, of which we hear so much, could not excell these dainty things. To see is to desire—go, see and buy.



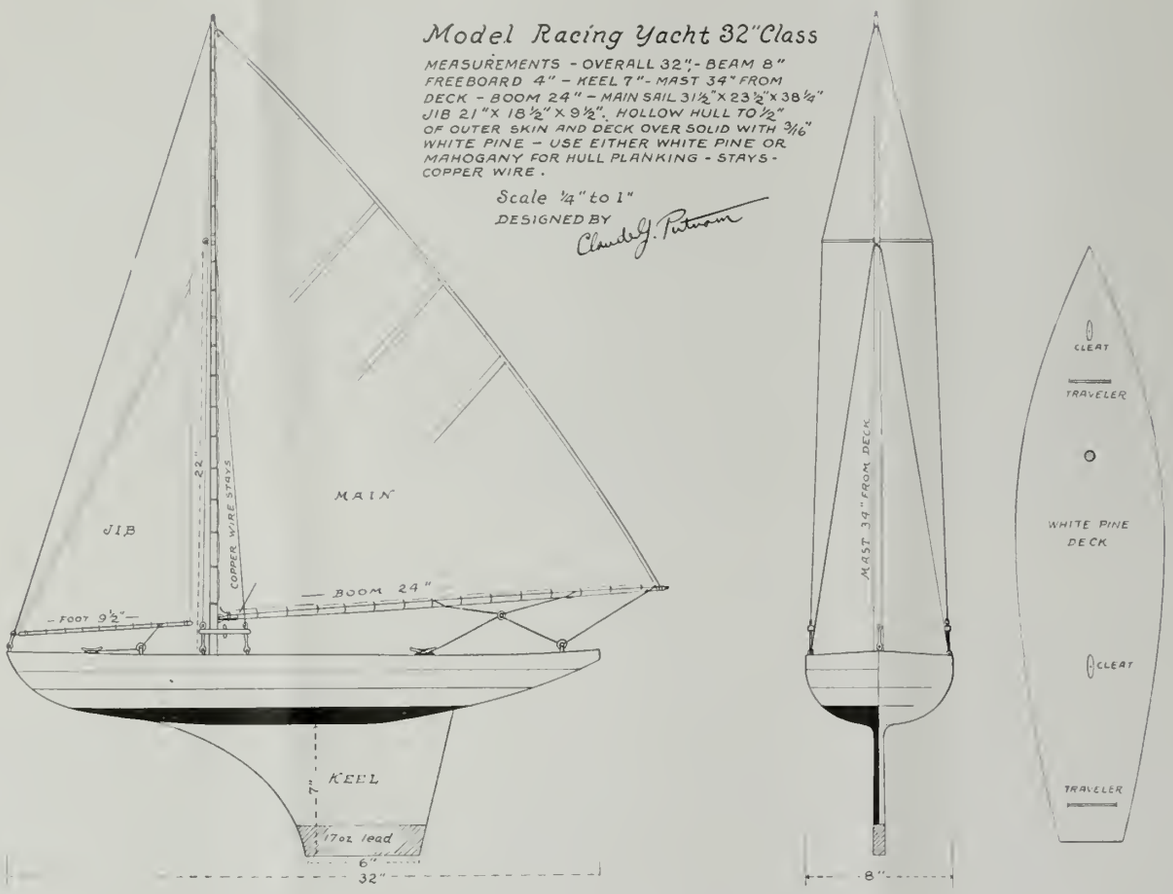
UNDER THESE FRIENDLY OAKS AT THE FLINTRIDGE RIDING CLUB, PLANS ARE DISCUSSED FOR THE FUTURE OF THE HOME FOR CONVALESCENT CHILDREN



That much sought but rarely captured "unusual small gift" may be found among other treasures at the Junior League Shop on Carondolet, near Wilshire, Los Angeles, operated entirely by members for the benefit of the Home for Convalescent Children.



Fairy tales and nursery rhymes play their part in the growth to health which goes on in the Home for Convalescent Children maintained by the Junior League of Los Angeles.



SMARKAND
Santa Barbara
OPEN ALL YEAR

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF CALIFORNIA SOUTHLAND, PUBLISHED BY M. URMY SEARES, AT PASADENA, CALIFORNIA, FOR APRIL, 1927.

State of California, County of Los Angeles.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared M. Urmy Seares, who, having been duly sworn according to law, deposes and says that she is the editor and manager of California Southland, and that the following is a true statement of the ownership, management, circulation, etc., of the aforesaid publication, for the date shown in the above caption; that the name and address of the publisher, editor and manager is M. Urmy Seares, Pasadena; that the owner of said publication is M. Urmy Seares; that there are no mortgages, bondholders, or other security holders, owning or holding one per cent of the bonds, mortgages or other securities of California Southland. Sworn to and Subscribed before me this first day of April, 1927.

S. E. STIBER, Notary Public.

My commission expires Jan. 15, 1928.

SMARKAND
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OPEN ALL SUMMER

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Etching, Wood Block Printing
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SANTA BARBARA, CALIFORNIA

THE HUNTINGTON



A PRIVATE COTTAGE ON THE HUNTINGTON GROUNDS IS LIKE A BIT OF FAIRYLAND TRANSFERRED TO OUR PROSAIC CIVILIZATION

LIKE Lake Tahoe in the North, Hotel Huntington in the South will continue its function of supplying the F. F.V.s and of the Coast, with the luxuries of hotel and cottage life all summer.

From as far east as Texas, families of the old South seek relaxation and refreshing Pacific breezes in summer months from June to November for Pasadena's summer weather often lasts until Christmas. That The Huntington is known and appreciated for its cool gardens and its great plunge and swimming pool, its tennis courts and children's play grounds, its superb situation and accessibility, seems evident this year when its spacious rooms are filled all winter and its garden throngs with youth and gaiety.

No cessation of this pleasant life will occur this year. The luncheons out-of-doors and the swimming meets and tennis tournaments continue unabated; and local buds and blossoms having had a taste of the luxury of the Huntington pool are giving swimming parties by moonlight when the weather is warm enough.

The gorgeous masses of flowers picked by the children of Eastern families before they left in April—and offered to the Queen of May at the crowning and May pole dance, have not depleted this bountiful garden's beauty: but a succession of bloom follows each event as the seasons bring new flowers to perfection in Pasadena.

Inspired by the visit of the Garden Club of America the Huntington has thrown open its gardens to the world and entertains at the pool or in the beautiful Japanese garden in a manner unique in the South but genial and satisfying to the all-the-year-round Californian.



IN THE QUIET, SECLUDED PLAYGROUND OF THE HUNTINGTON THE CHILDREN ARE ESPECIALLY HAPPY AT THIS HOTEL.

At the pool with all the out-of-door California spirit, a real lunch is served al fresco.



With a book and a hammock, a mousse or a sandwich life is a long, happy dream under the trees of the Huntington Garden, Pasadena.

Informal parties are made up by telephoning, and luncheons are served to guests of our guests in town.

When the center of town becomes too warm the husbands and sons left at home seek the Huntington pool and buffet lunch



KAHANAMOKU, EXPERT SWIMMER FROM THE HAWAIIAN ISLANDS FASCINATED HIS AUDIENCE AT THE HUNTINGTON POOL WITH DEEDS OF DARING

SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

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COMMENTS ON APRIL MEETING

Among other communications called to the attention of members at the April meeting of the Chapter, President David Witmer read a letter from H. Roy Kelley, the new president of the Architectural Club of Los Angeles. Mr. Kelley gave Chapter members a cordial invitation to attend the next Club meeting which was to be held at the Artland Club. Arthur W. Hawes took Mr Kelley's letter seriously and went to the meeting. The other twenty-five who were at the Chapter meeting staid home or perhaps took the wife to the movies.

Speaking of the Architectural Club; they are starting the year's program enthusiastically. Under the new president they are having some fine meetings. Chapter members would do well to encourage them by attending their meetings and by joining the Club. The dues are five dollars a year which includes a year's subscription to the SOUTHLAND Magazine.

NEW MEMBERS

President Witmer announced that the following men had been elected associate members of the Chapter: Hugh R. Davies, Charles A. Hunter, Roy W. Place.

We are wondering how many men in the Chapter know these three new men. The writer confesses he knows but one of them. Unless they are aggressive few of us will ever be acquainted with them. Is it not true that the fact that they are becoming identified with the Institute marks them as having something above the average to contribute to the cause of architecture? Will our present methods of conducting Chapter affairs ever adequately reveal the real usefulness of these three men to us? This question is not asked to draw criticism toward our present capable officers. It is rather in the nature of a self examination. It is hoped that it may stir some one to suggest a means of putting more of us to work on the things we are all interested in.

To come back to the three new members; wouldn't it be a graceful thing to present them to the Chapter in a somewhat formal manner, perhaps with a simple ritual? Such a thing is being done by the Washington State Chapter as reported in the April number of the Journal. At least new members would feel that they were "in" which is more than most of us could say when we slipped bashfully in to our first meeting after election. At the same time we would have an opportunity to welcome them and relieve some of the stiffness of which we are reported to have a generous share.

TREE PLANTING

Attention is being brought through Forest Week, to the necessity for preservation of trees. It is fitting that the City and County of Los Angeles should be planning the preservation and planting of trees along our highways as a part of the National program.

The Chamber of Commerce has endorsed the move to engage the services of City and County Foresters for this work. Our Chapter Committee on Tree Planting headed by Eugene Weston has been co-operating with the Chamber to bring this to pass. A resolution presented to the Chapter by Mr. Weston has been adopted as follows: WHEREAS: The Los Angeles Chamber of Commerce have made a recommendation to the City and County authorities that, each appoint a Forester to take charge of the care and planting of trees, and therefore be it RESOLVED: That this Chapter do and hereby endorse the recommendation made by the Los Angeles Chamber of Commerce, that the City and County of Los Angeles appoint a Forester to take charge of planting and care of trees in City Streets and County highways respectively.

STANDARD DETAILS

Former President Reginald Johnson appointed a Committee headed by Mr. E. J. Borgmeyer, which Committee has been continuing its work during Mr. Witmer's regime.



THE SANTA FE OFFICE IN LOS ANGELES

The Committee's function is to develop a series of standard details to cover all the usual problems of window and door mill work. Mr. Borgmeyer reported the completion of details for some sixty different window frame problems. The Mill Work Institute of California is much interested in the work of the Committee and has agreed to assist in the publishing of a book of the details should Mr. Borgmeyer's committee decide to issue them in book form. We are certain that if this matter were given more publicity in the Chapter, a great amount of valuable material would be forthcoming.

CHARLES KYSON

Our new Associate member Mr. Charles Kyson, who is president of the Hollywood Architects' League, has just led that group through another successful architectural exhibit. Mr. Kyson is the kind who knows how to get things done. We hope his tireless energies will soon be turned to some piece of hitherto neglected work for the Chapter.



CASA MANANA, LA JOLLA, CALIFORNIA

MORE ETHICS

Mr. Rae, chairman of the Ethics and Practice Committee brought forth some interesting discussion relative to the revision of the Circular of Advice and Canon of Ethics. We hope that the result will be an open meeting of the Chapter at which the whole question of professional ethics will be discussed. There is plenty of dynamite in the subject but a chairman such as David Witmer, is quite equal to the task.

THE MAY MEETING

Again the month of May finds us accepting an invitation from the students at the Department of Architecture at the University of Southern California to be their guests for an evening of fun. All those who saw the boys give the memorable playlet "Helen of Troy" (not taken from the current book of that name) will unquestionably be at the "ring side" for their next effort. Shall we ever live down the memory of Helen's black slave girl. In the vernacular of the drafting room, she was a "wow."

It is hoped that a large number of Chapter members will turn out for this event which means so much to the students.

BETTER HOMES WEEK

Better Homes Week will be a memory before some of the Chapter find out it has occurred. No matter. There are at least two of us who knew all about it. These two were the Chairman and committee member whom our worthy president appointed to do the honors for the Chapter. Inasmuch as it is the Chairman who is writing this paragraph, let it be said that the job could not have been done without the tireless and resourceful labor of Mrs. Seaver, better known to us by her alias "Miss Schmidt." She is the one who is actually responsible for the success of the project. All the glory we gladly deed to her. All the knocks and kicks we reserve for ourselves.

The house was built, painted, and furnished in twelve days, which is no mean record. The plumbing was roughed in and the wiring is a "Red Seal" job. If you don't like the color of the green paint on the trim just remember that we were lucky to get any color at all in so short a time.

The construction work was under the direct charge of Royce Heath and Mr. Sullivan of his office. Their crew caught the spirit of the project at once and throwing themselves into it, "infected" all the other trades as they came on the job We counted twenty-seven mechanics working on the little house at one time. That there was little or no friction speaks volumes for the fine spirit of all concerned. Personally we feel that it was one of the finest pieces of co-operative effort which has been put over by the building trades. Incidentally it is a fine piece of propaganda for architecture and architects. Again we say more power to "Miss Schmidt."

THE SANTA FE OFFICES

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THE great horseshoe ticket counter, of specially selected wood from Indiana's famous walnut forests, is the dominating item of interior equipment in the new City Ticket Office of the Santa Fe Railway at 743 South Hill Street. Twenty selling stations have been provided, including Information and Validating Sections. Individual stocks of Pullman and local tickets are available for each two selling stations. High-speed interoffice communicating system has been installed, with tube service direct from selling windows to cashier's cage and ticket maker's section. The Pullman diagram room is located on the mezzanine floor, to which ticket sellers have immediate access with direct telephone lines from counter stations. The mezzanine floor likewise provides ample room for ticket accountants.

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LOS ANGELES, CALIFORNIA

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

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ARCHITECTURAL CLUB BULLETIN

Members are reminded that this page of California Southland has been the official bulletin of the Club for several years. The cost of subscription for each member is paid out of the membership dues, and if the dues are not paid we can not give the members the advantage of receiving this fine periodical. California Southland has done and is doing an infinite amount of good for the development of appreciation for not only good architecture but all other arts in Southern California.

This page is for our use, for all announcements and for the publication of work of members of the Club. We have not been making use of it. If you have sketches or photographs of completed work you would like to appear, send them to H. Roy Kelley, 53 W. Colorado St., Pasadena. Or any ideas you have which are worth hearing about, send them in. Let us make use of this page!

MAY MEETING

The May Meeting will be held May 17th at the Studio of Edward Langley, 1201 Fuller St., Hollywood. If you have never been to Langley's Studio you have missed a treat. An unusually fine program of entertainment is being arranged. We will first meet for dinner at the Hollywood Athletic Club, 6:15 p. m.

Plans are under way for an event of unusual interest. Details will be handed out soon.

Watch this page!

THE COSTUME BALL

On Friday, April 8th, the Architectural Club of Los Angeles held its first annual Costume Ball. It was a riot of color and a wealth of fun. All those attending were required to be in medieval pirates costume of France, Spain or Italy, and this brought out some decidedly beautiful and clever costumes, as well as some very effective and ferocious pirate make-ups.

The party was held in the Ball Room on the roof of the Hollywood Terminal Building, which was very attractively decorated for the occasion, one end of the room being arranged as the stern and castle of a medieval pirate ship, the other end of the room treated as the prow, and the intervening space as the deck, the rail of which was banked with barrels, coils of rope, treasure chests and other plunder which served as seats.

There were many slave girls and captive women to add color to the setting, and some of the wilder pirates, in whom one would never have recognized some of Southland's most dignified architects, had altogether a very jolly and rolicksome voyage. At one time during the evening the sea became rather rough and some of the most seasoned and hardy voyagers seemed to be affected with what appeared to be sea sickness.

The Ball was a most pronounced success, an evidence of which was the fact that breakfast was served to a large number in the early hours of the morning. It goes without saying that it was one of the most colorful affairs of the social season, and a great tribute to Walter Davis and his hard-working committee who spent so much time in arranging it. All hands on deck now for the next one!

The March meeting of the Club held at the Alexandria Hotel brought out an attendance of eigthy.

Mr. Edward Langley, formerly Art Director of the Fairbanks-Pickford Studios gave a tremendously interesting talk on the Art of Motion Picture Production. We also had as guests George Calkins of the Calkins Studios, George Dawson of the Dawson Book Shops who very kindly arranged an interesting exhibit of early English water colors for the meeting, and Morris Ebersole of the Dan Miner Advertising Company. An interesting program of musical entertainment also contributed to make the evening a great success, as well as a showing of views of the A. I. A. honor award buildings.

APRIL MEETING

The April meeting was held at the Artland Club, where a very splendid dinner was served.

Mr. Stuart O'Melveny presented a collection of lantern slides of early Los Angeles. It was a rare and most fascinating collection.

Mr. Gordon Whitnall, Secretary of the Los Angeles City Planning Commission gave a most inspiring talk.

There was an exhibit of European photographs belonging to Donald B. Parkinson.

Some interesting entertainment was offered through courtesy of our fellow member Norman Kelch, excellent baritone, and Dan Bruce, monologist, formerly of the Orpheum Circuit.



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WEEKLY LUNCHEONS!

One of the fine innovations of the Architectural Club of Los Angeles is the weekly luncheon held every Tuesday noon at the Hayward Hotel. These luncheons have been bringing out from twenty to forty members every week. A good program has been arranged for each week and we have had some very interesting speakers including Gordon Whitnall, Secretary of the Los Angeles City Planning Commission, Kay M. Grier of the Blue Diamond Company, Charles Kyson, President of the Hollywood Architects League, Stuart Laughlin of the Art Commission and others. These luncheons offer an excellent opportunity for greater social contact, and a chance to get better acquainted. Those who have been missing out on these luncheons have been making a great mistake.

UNITED STATES CIVIL SERVICE EXAMINATION

The United States Civil Service Commission announces the following open competitive examination: Association Architect, $3,000; Assistant Architect, $2,400.

Applications for associate and assistant architects will be rated as received at Washington, D. C., until June 30. The examinations are to fill vacancies in the Supervising Architect's Office, Treasury Department, and vacancies occurring in the Federal classified service throughout the United States.

Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or examiners at any post office or customhouse.

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Postponement of Second Annual Santa Barbara Golf Week

LA CUMBRE GOLF WEEK, to have opened May 12, with a Calcutta dinner is postponed until later in the season because of the fire which destroyed the Club House late in April. Mr. Charles Cobbs, President of La Cumbre Club, announces a decision to rebuild on the same site, the actual construction proceeding at once. The plans follow the lines of the beautiful Ojai, and the new home will probably be opened in the late summer, or early fall, when the local golfers will be asked to attend the La Cumbre Invitational, which always includes a delightful social program as well as unexcelled golf.

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GENNARO FAVIA

By JULES KIEVITS

The color plates for this issue are used by courtesy of the Kievits Galleries. They were made in Italy, the home of the artist, Gennaro Favai and Mr. Kievits has given us the following sketch of his life.

BORN at Venice 1882, he first entered the Art Academy of that city when 15 years old, leaving it a few months later, as the methods of teaching did not suit his temperament. One of the chief reasons was, the great number of colors he was instructed to use, which hopelessly confused him.

He started studying the old masters of his country, finding with how few and simple colors they had reached their lasting results, preserving all color values. He visited France, finding many of the works of the great Barbizon School oxidizing, then turned to England and back through Holland, Belgium, Germany and Austria, earning his living in copying the old masters; after this thorough research, he was more than ever convinced, that the methods employed in the old days were the better ones, that the more simple the color combination is made and the fewer colors are used the greater chance remains of full preservation of the original color. He further found, that oil was too slow a drying medium, leaving too much time for impure air to establish undesirable chemical processes. He noticed, that the old masters merely used simple earth colors which by their origin are the most stable, mixing them with some quick drying medium, but not with oil. He succeeded in finding such a medium, which he has used ever since.

As all successful artists, Favai had his hard struggle, but his work, based on years of study, research and great talent, brought him an enviable name, in all the great countries, where his work is known.

Ever since he was seventeen years old, he has shown in important International Exhibitions; and his work has been lauded by foremost critics in various countries.

Just before the outbreak of the world war, his success was rapidly spreading in the United States. Museums and prominent collectors added his canvases to their collections, when he also was called on duty by his country.

A great hurt indeed has been the war, to this kind-hearted, poetical, fine feeling artist, whose soul ever seeks beauty and harmony. Far from being robust, he also suffered physically from his service and has to remain in the sunny south of Italy, unable again to comply with the invitations of his American admirers, to come to this country in person.

Living there with his wife, a writer and poet herself, on a small farm, or unnoticed hotel, he is gathering his sketches for his new work and working on his second serial of 50 ink-drawings. The first 50 published some time ago, aroused great enthusiasm and most of the originals have been purchased by American collectors. Some of these drawings reached this country by invitation of the Italy American Society at New York and every one sent has been quite readily sold; as this exhibit will travel all over the United States the artist has been requested to send new ones, with which request he complied.

George Denis, the great French author, who won in 1924 the Floreal Prize in Paris, with his Book "Quand je m'éveillerai" devoted in his new book "Le Hérault de Dieu" the following words to the great Italian Artist Gennaro Favai:

"Parmis les très rares artistes contemporains, qui n'ont point inutilement cherché á rendre visibles les sites et les paysages d'Italie, s'impose Gennaro Favai. Ses dessins et ses tableaux sont des choses vibration leur beauté profonde, caracrérisque de tel ou tel lieu, avant existantes et vues, visible á tous, mais qu'on n'apercevait pas, dans leur d'avoir vu les représentations qu'en donne Favai. Sa virtuosité sure, précise et de la meilleure espèce, est toujours chande et enthousiaste la ou tant ne trouvent que du chromo, de la redite banale, il a lui, saisi l'impondérable et l' a fixé. Pour bien comprendre, par example, la cote Amalfitanienne il faut avoir d'abord vu, ne serait ce qu'un des dessins que l'artiste a donnés de cette région. Il est un maitre de la plume, du crayon et du pinceau, mais il est surtout un poète et un intermédiare entre nos yeux, nos sentiments et les régions où il nous conduit. Elles deviennent régions de rêve, des sites qu' habitent les ames invisibles et celles englouties.

George Denis, 1926.

(Continued from page 12)

to the hotels or small boarding houses there are, to be provided for, many thousands of young people who have grown up here, graduated from High School and are still here in C. I. T., or on vacation from other institutions of learning or are helping parents pass the time.

These all unite in loving their new library, admiring with pride the new city hall—but they want the Auditorium to use for a thousand purposes and its extension sixty feet of flat floor exhibition space where a great Eistedfod can be held and all the arts and crafts exhibited is the most vital thing that has come into the lives of Pasadena citizens since the Colorado Bridge was built and the Rose Bowl and Brookside Park pool established.

The situation of the opera house or smaller auditorium is not so important. In these automobile times we can go anywhere to hear music or see the movies—but the exhibition hall is so necessary that it must be begun as soon as the defeated candidates for City Directors withdraw and allow the people's will to function at the city hall. There is little use in voting for bonds, or men, in Pasadena while petty politics reign supreme over the expressed will of the people, and childish actions proclaim our city unable to govern itself.

Suggestions galore have been made to increase the efficiency and capacity of the flat floor Exhibition Hall. Adding sixty feet to the floor on the south end makes it occupy the whole lot, leaving no room for parking automobiles. These, however, can be parked on the surrounding plaza or piazza. For since the architecture of this unit is Italian, another suggestion has been made which would greatly increase the beautiful part of Pasadena if carried out. By surrounding the handsome Florentine theater and Exhibition Hall with a complete square of shops adorned with loggia, colonnades cloistered restaurants, show rooms for Pasadena's arts and crafts and fine furnishings, a central district convenient and cool in summer would be furnished the citizens of Pasadena who would like to shop in their own city but find it impractical to walk miles along Colorado street to do so.

If the present plan for the building, as traced by the architect for this issue and shown on page eleven, is built by the people of Pasadena, they have a wonderful site for an addition to the present handsome city plan. Treating the Auditorium and Pavilion in the same way that the original city planners treated the city hall building it will be easy to make Arcadia Street beautiful as an east and west axis culminating in the beautiful Florentine tower viewed from both the Christian Science church on the east and the Union Railway station on the west. This, originally placed between Green and Colorado Streets, could just as well, if not better, be built south of Green and at the end of a lengthened and beautiful Arcadia Street. Convenience for guests coming on the trains is another main object in the plans for a great Auditorium and Exhibition Hall in Pasadena.

As is now customary in presenting the work of our leading architects and artists in *Southland*, we give below a resume of the work and activities of the architects of the civic center competition.

MYRON HUNT and H. C. Chambers, architects for the library, partners in the firm of Myron Hunt, have been spoken of in a previous article. Mr. Chambers, the talented and affable junior member, has appeared in these pages as a designer of delightful houses which will be repeated in the series of California Garden Homes soon to appear. The Architects of the City Hall appear on page 10.

Mr. Edwin Bergstrom, associated with the Pasadena Architects in the Auditorium and Exposition Hall, may rightly be spoken of as a leader in the American Institute of Architects which he has represented on this coast with great efficiency and vigor. Standing for rightness in building and in the profession of architecture he has not only acquiesced in its ideals passively as is customary but has actively organized the leading architects of the country that they might present a united front against corruption in civic building and against indifference and ignorance on the part of citizens as to how their civic buildings are designed. His own work has been a notable addition to Los Angeles architecture and was listed in SOUTHLAND months ago.

Mr. Bennett is so well known in Pasadena that one can add little to his fame. As an architect trusted with civic decisions and close to the people he is especially fitted to give them this building as they wish it and adapted to their needs. Mr. Fitch Haskell, associated with Mr. Bennett in much of Pasadena's best building and handsomest commercial structures, brings to the city highly trained and conscientious ideals which even in the midst of strenuous work he devotes to others in the Los Angeles Beaux Arts Atelier where many of our young architects are touching the sources of world inspiration.

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SAN JOAQUIN POWER

IN TAKING the San Joaquin Power for an example of what a difference electricity makes in the home of today, we are selecting the most extreme case in California. City homes have used power in gradually increasing ways. But it is on the ranch that it makes the most difference. Other selections will follow in coming issues.

HOW MUCH IS A WIFE WORTH?

This extract on "Power" is from the San Joaquin Power Magazine

Housewives, skilled in the art of home-making, one of the oldest industries in the world, should command a high wage. If the housewife is not paid in actual wages she should be paid in equipment for her home work that should be the means of saving her many hours of labor.

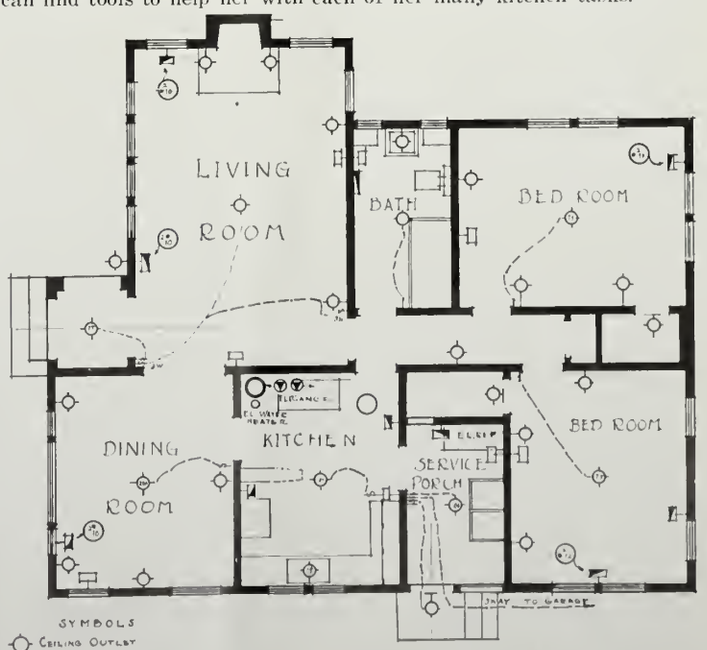
Once a woman's hands were the only household tools. There was no choice. Household labor came high. It was paid for not only in money but in the years a wife should live,—in loss of health from hours of overwork. "A man works from sun to sun but a woman's work is never done" was an adage of but a few years ago. With the growth of the electrical industry and its utilization of electricity for power in place of man power, many skilled engineers devoted their genius to the invention of labor saving devices that could be used to shorten the workday of the housewife. She now has at her command mechanical tools that will lift the burden of heavy work, promote better health and save her time for other things as well as the cost of labor in the homemaking industry. But she must have a properly equipped home.



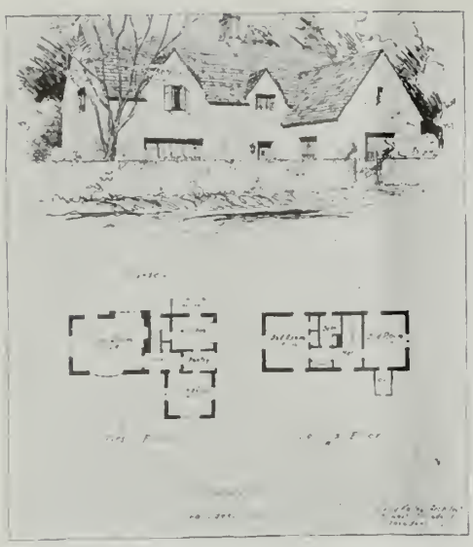
A. EMORY WISHON, VICE-PRESIDENT AND GENERAL MANAGER, SAN JOAQUIN LIGHT & POWER CORPORATION, FRESNO, CALIFORNIA, AND OF GREAT WESTERN POWER CO. OF CALIFORNIA, SAN FRANCISCO

The advice of an expert should be obtained in planning the house, the "plant" of the homemaker, so that it will be equipped with wiring and service outlets that will enable the housewife to work her tools to the best advantage and make her staff of electrical servants complete. She must plan her home just as the manufacturer plans his factory. After the house has been adequately wired she is free to add appliances needed or desired.

It has been for the kitchen, the workshop of the home, that most of the labor-saving appliances have been designed. The housewife can find tools to help her with each of her many kitchen tasks.



PLANS PREPARED BY THE CALIFORNIA ELECTRIC BUREAU, FRESNO OFFICE. SAN JOAQUIN POWER BLDG. FOR A COUNTRY HOME IN CALIFORNIA



WHY HAVE AN ARCHITECT?

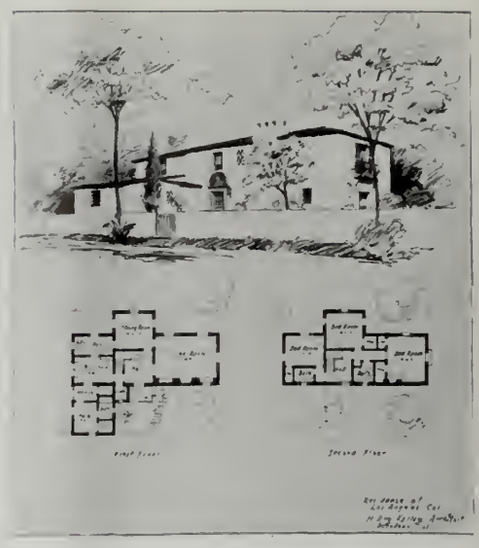
By

H. ROY KELLEY

President of the Architectural Club

and

Member of the Los Angeles Chapter A. I. A.



THE building permit records of Southern California show that less than seven per cent of our new buildings are designed or built under the supervision of architects. To those whose experience qualifies them to judge the results obtained, the condition is deplorable, not so much from the standpoint of the architect, as from that of the layman who pays—and truly, pays more dearly than he knows!

This brings to mind two questions: What have been the contributing causes of this condition? and what is to be done to remedy it and give our communities not only buildings which are more attractive, but more honest in their construction and quality of materials?

Southern California, along with the rest of the country, has enjoyed the post-war prosperity, and this plus the tremendous increase in population has contributed in great volume to our construction industry, principally the building of homes. The number of buildings necessary has been greatly in excess of the capacity of our architects. It is but natural that, in such a hey-day of building activity, most of the architects have been very busy designing the larger buildings and have had a tendency to overlook the residence field. Those who have made reputations for themselves for residence work have found themselves well supplied with large houses to do, and have found it inexpedient to devote any attention to the smaller ones.

The younger men in the profession who are qualified to do the smaller homes, and should be doing them, have been tempted to linger on in the employ of the larger firms of architects, rather than take the responsible step of establishing themselves.

The result has been that some one has had to take over the job of design in connection with the tremendous volume of home construction, which has always been and always will be our greatest and most consistent construction activity. How has this been done and what are the results?

Every enterprising shoe-merchant who has come from the middle west to this land of sunshine, finding his own field over-crowded, has looked around for some better business opportunity. It is only natural that he should hit upon our biggest and most active industry: —building. Having nosed around and gotten a smattering of superficial knowledge of building and with a small amount of capital to invest, he soon takes a flyer and we then have another builder in our midst. Having built one or two houses, he soon learns how it is done and his next step is to attempt the planning and designing of a few himself. He is now a "Designer and Builder." His one aim is to make money, the more the better. He is not primarily interested in, nor by experience, capable of planning with economy, using materials properly or designing attractively, all of which are fundamental bases of the architect's training. He has not the love of building attractively and well, which is the propelling force of the architects' endeavors. And most sad of all, the man for whom he builds has no expert supervision of the work by which to know that he is getting what he is paying for. The net result of this system has been a tremendous mass of poorly designed, poorly planned and poorly build houses, in which initial waste and subsequent costs of maintenance and repair are not only huge but inexcusable.

These so-called "desigers and builders" have used every trick of advertising and publicity to sell themselves to the public, one of which has been their advising the public to leave out the architect, thereby saving an unnecessary commission. The architects in turn have done nothing to controvert this, and enlighten the public as to what constitutes the real services of an architect, and the economic and aesthetic benefits that accrue to the client who employs one. The architect has been too reticent, too dignified, and too ethical to engage in anything that might border on advertising to acquaint the public with facts of his excuse for existence. It is but natural the misinformed public should gain the impression that he is a non-essential element to building.—an unnecessary expense to be saved.

It is startling to find the vast number of presumably well educated persons who have the impression that the architect's only function is to draw plans. If the plans can be obtained in any other manner,—from a book, from a contractor, or what-not,—that is a good amount of expense well saved. Nothing has been done by the architects to correct this fallacy of thought.

Sometime ago many architects and others who have an inherent appreciation of beauty and the fitness of things, suddenly awakened to a realization of what was taking place in our domestic environment and looked with horror upon the hideous array of poorly built and poorly designed homes which had sprung up like mushrooms. They then got together and considered ways of inducing and encouraging people to build better homes. The result was the sponsoring and guidance of small house plan service bureaus and certain magazines devoted to the publishing of material for prospective home builders. This activity has undoubtedly improved the character and the planning of our houses but it has done little to improve the quality, and nothing to insure the home-builder getting honest value for the money he spends.

The architects' approval of people getting plans from plan service bureaus and paying a nominal fixed price for them has been a mistake because it has not only encouraged people to evade paying a legitimate architectural fee but has given them a misapprehension as to exactly what that fee is for. Few people realize the real advantages of employing an architect, and we architects have done nothing collectively to enlighten them.

The first great value of the architect's service is that of economic planning. Making every bit of usable space count to the greatest advantage means a great deal in this day of high building costs, and this is the most important part of the architects fundamental training.

The next advantage of the architect's service is his command of those elements of beauty of design, composition and appointment, charm, color, distinctiveness, individuality and artistic character, which are so much a part of the architect's training and constant expression. And the important point to bear in mind is that these are the things which add immeasurably to the house, not only as an abode, but also in infinite intrinsic value of dollars and cents. In this new country of ours we have so far had time and consideration for only the purely practical and utilitarian. It is but natural that elements of refinement and beauty should have been overlooked, and we have not yet arrived at any general, accepted standards of artistic expression. We, however, know that our physical environment has a tremendous influence upon our spiritual and moral life. The education and training of our architects as a class have equipped them to give aesthetic and artistic expression to our physical entourage, which has unquestionably been an immeasurable contribution to our natural assets, and has had a tremendous influence upon our aesthetic life and expression.

The next element of value in an architect's service is that of proper detailing of construction, and specification of materials. The money spent on maintenance and repair because of leaks, cracks, faulty construction, poor materials, etc., on ninety per cent of our houses over a period of five years would more than pay the initial commission to an architect and avoid all this grief.

And this brings us to the last great advantage of employing an architect, and one which, unfortunately, few people realize. It is that of architectural supervision of construction. The architectural profession has collectively done little to enlighten the public as to what constitutes architectural service, and few people realize that the architect is a professional adviser to be retained for architectural counsel, the same as an attorney is retained for legal counsel. He is first the professional adviser of the client to give the advantage of his expert knowledge of planning, designing and construction; and second he is the agent or professional representative of the owner in all relations with contractors and material concerns, to see that the interests of the client are properly observed and carried out. His expert knowledge of construction enables him to supervise the work, and see that the contractors not only do their work properly, but that the plans and specifications are carried out honestly with regard to use of materials and methods of construction. This is something not one out of five hundred clients can do for himself, and the saving here alone would frequently pay an architect's fee.

Beware of those builders, who agree to design homes free and others who give so-called free plans. You can be sure you are paying for them somewhere along the line whether you realize it or not. The chances are that an amount even greater than the fee you would pay an architect is being squeezed out somewhere.

A few contractors and some real estate concerns have what they call an architectural department to give their clients this service. But the disadvantage of this is that the important element of supervision is left out. You have no check on what you are getting. You have no one to represent your interests.

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THE NEW DAY NURSERY BUILDING

It has taken some time to work out the details of the plans for our new Day Nursery. We are happy now, however, to announce that the plans are completed and that the actual construction will commence in the near future. The following brief description and the sketch below are submitted at this time so that all may know the general plan and may share the pleasant anticipation of the Day Nursery and Building Committees.

The purpose for which this building is designed has throughout been given first consideration Its practical usefulness has not been sacrificed for the exterior appearance, and yet, in the hands of Mr. Wm. Lee Woollett, the architect, the maximum of usefulness has been achieved in most attractive lines. The furbelows of style have been eliminated in the interests of sincerity.

EXPRESSIVE OF EARLY CALIFORNIA

The general plan of architecture, in keeping with California's heritage of things Spanish, will be patterned after the typical "city house" of Spain. It will be built of brick, whitewashed, and roofed with Spanish tile.

In order to convey the fact that it is for children the building will be only one story high in the front, rising to full two stories behind the semi-patio which forms the main entrance. Bordering the entrance patio on the right will be the infirmary, isolation room and admission room for the medical examination of new children; on the left, the office of the superintendent and the Board room.

THE INNER PATIO

One of the most artistic touches is the inner patio across the corridor from the main entrance. Besides forming a light area in the center of the building it will add charm not often found in institutions.

The luxury of one of the beautiful child figures for the fountain in this court is not to be afforded out of building funds but may come, as must the other luxuries, through interested friends.

THE PLAYROOM

The life of the nursery will center in the spacious playroom in the rear. This having western, southern and eastern exposures will have light and air in abundance. Sliding partitions will make it possible to divide this room so that it may be used for theatricals, special games, or to separate different age groups.

It is but a step from the playroom to the washrooms, then through the corridor to the dining room on the east. This room because of its contact with the inner patio has light and air on all four sides.

THE ROOF GARDEN

The entire space over the playroom is to be converted into an outdoor play space with stairways leading from the playground. A pergola at one end will provide some shelter and a wind brake. Adjoining this will be a glassed sun porch which may be used for sun baths for an anaemic tot or for drying and airing purposes.

The cool of a hedge atop the wall surrounding this upper play space held the imagination of the building committee but was reluctantly classed as a luxury for the present.

Opening onto this space is the commodious nursery dining room and playroom for the nursery, dining room and playroom for the floor is occupied by the nurse's room, bathroom and the matron's quarters.

SAFEGUARDS

Every provision will be made for safety, comfort and sanitation. The construction will comply with the requirements for the public schools of Los Angeles, assuring adequate fire protection. All unnecessary panneling or mouldings will be avoided in the interior finish, thus affording easily cleaned surfaces; the walls will be smooth plastered. All corners will be rounded.

The heating and ventilating system will be such that the entire building will be of a uniform temperature and proper circulation of fresh air provided. In summer this ventilating system will help to cool the rooms.

The kitchen, supply closets, laundry, etc., will be finished in the most sanitary materials and equipped with the most modern appliances.

In short, our new nursery will incorporate the most advanced ideas of building construction.

$50,000 MINIMUM

It has been no easy task to keep within the limitations of the figure set; and yet the nursery, practically as planned, can be built for a minimum cost of $50,000. Such a building while providing the essentials of light, air, space and protection would be stripped bare of the touches which most of you, we feel certain, would consider almost necessities.

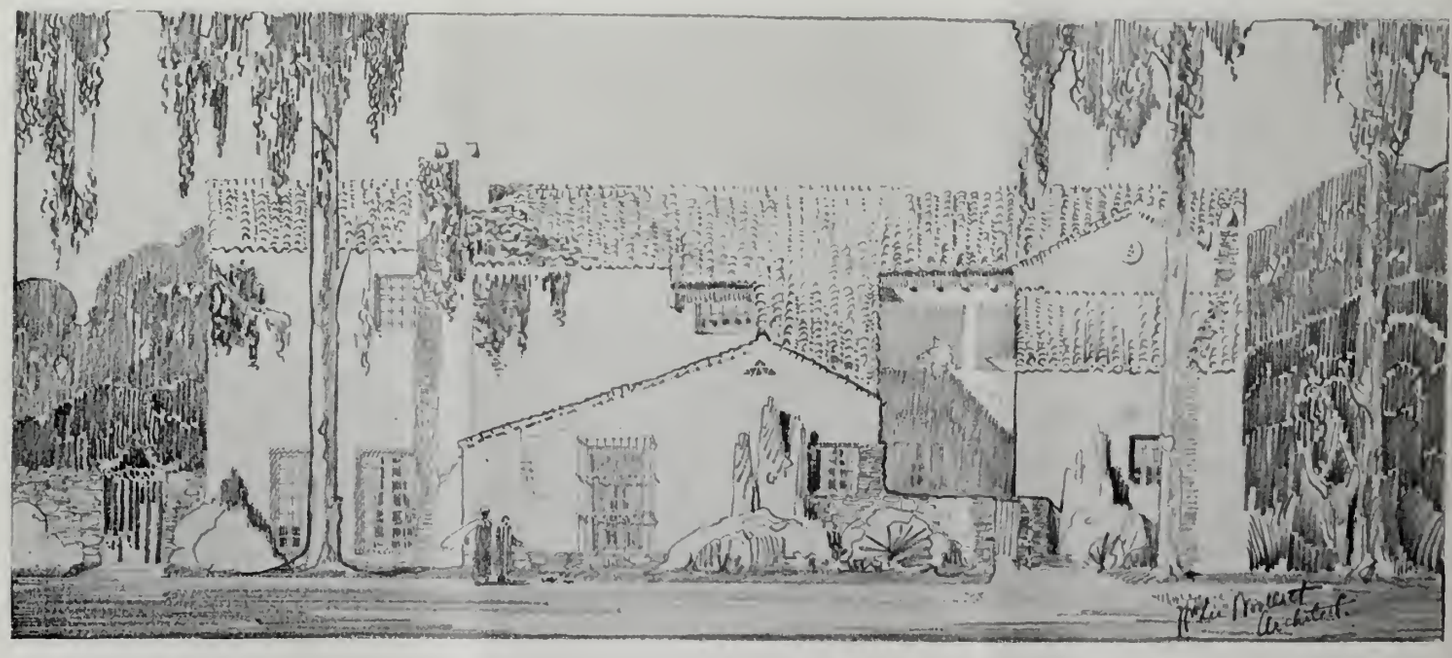
In the final analysis the Building Committee must choose between that which can be secured at the minimum cost or that which is greatly to be desired but which will require a few thousand more. It has been suggested that before the final vote is taken the committee see if some reduction in the cost of materials may be secured, or if there are others like Mr. Simons, who has given 100,000 brick and all the roofing tile; the Portland Cement Company, which has given a carload of cement; Mr. Landgraf, who has given the paving stones for the inner patio, who will pledge additional bricks, ornamental tiles or other building materials

The new building will be placed on the present site 6 feet back from the front property line on De Lngpre Avenue. It will, however extend about 28 feet over the Day Nursery lot onto the Community House lot and will necessitate moving the west wing of the Community House.

The old Day Nursery building will be moved to the site of the Community House facing St. Andrews Place and will be joined to the Community House in order that part of it may be used later for additional office space or sales rooms. The main rooms of the old building may later be converted into a carpenter shop and sewing room for the older children.

It is estimated that the construction period will extend from four to six months; during which time the children will be cared for in the old building. The "Ramada" will probably be converted into outdoor sleeping quarters for the summer months.

It is a matter of much gratification to the Board of Directors that League members and friends have made it possible to provide such a commodious, modern building for a larger number of tiny charges. It wishes to extend again to all who have so generously donated money and material its sincerest appreciation of their interest and support.



THE NEW DAY NURSERY OF THE ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA.



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At the Sign of the Garden Seat

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AT THE SIGN OF THE GARDEN SEAT

By ERVANNA BOWEN BISSELL



FROM A GARDEN BY CHARLES GIBBS ADAMS, LANDSCAPE ARCHITECT
Photograph by Margaret Craig.

KIPLING, as usual, tells only half the truth when he says "A garden is not made . . . by sitting in the shade." Every *real* gardener knows that her best work is done while resting in some secluded spot making plans for her garden. That is what this seat is—a quiet place for plans. Drop down here any hour with pad and pencil ready to exchange garden gassip. By the way, did you keep a list of the new bulbs you intend to order? It is far easier to make a choice from the living flower than from printed words about it. The hybrid Watsonias are the tallest cousins of the gladiolus family. They come in pink, salmon, rose, red and pale yellow. The stalks are from four to six feet tall with short side racemes of tubular flowers They blossom for many weeks in winter. Don't fail to order the dainty gladiolus tristis, variety concolor, a lemon-yellow lily on slender, branched stems most unlike its stiff-necked relatives. If the lavender statice caspia, or the taller and deeper-toned thalictrum dipterocarpum would only bloom at the same time, what a combination they would make together! At any rate you want not only the bulbs but these two perennials also.

Spanish and Dutch iris are now grown in this state for the trade. Be sure to select your colors; such rich shades of blue and bronze and yellow. Pick out your prize ones now. Later you may win a blue ribbon at a Show. Remember it's the early order that catches the best bulbs.

I never scorn "sitting in the shade." There are wise gardeners who like "to labor mid dewy flow'rs". I don't! I'd rather "work through the sunny hours" taking my shade with me. Did you ever try weeding or transplanting in the shadow of a lawn-umbrella? Get one with a light tripod, or pronged end, and move it wherever you please. Afterward rest in its shade and admire your handiwork.

Do you grow salvia farinacea with lemon-yellow African marigolds and a border of ageratum? The salvia is a most persistent perennial if properly treated. It has long spikes of lavender-blue flowers, and the whole plant needs staking, good soil and water.

How about plants in pots? The dry days are on the way. We shall need many blooming plants to keep the patio and terrace gay. Don't, I beg, let them stand around showing their red-clay petticoats. Set them decently, in decorative containers, either oblong cement boxes, or pottery jars. If the space between pots is filled with moist sand, the plants last almost twice as long and are more than twice as effective.

Do you keep snap-shots of your garden successes? It is one way to turn your failures into success, to study a photographic print. It is a record too for future planning and planting. A sort of ray of garden anatomy, not prize pictures to give your friends. Buy even a little camera to carry with your tools.

It is time to remember the autumn chrysanthemums, cosmos, asters, annual and perennial. Do you pinch your plants? Sounds cruel but is most humane even if plants do have nerves as the great Sir Jadis Bose says they do. A stocky plant, if staked, makes more flowers and a better appearance, which of course is the chief end of any plant. Charles Barry, the noted nurseryman, used to say that a wise gardener could carry away his pruning crop in a waistcoat pocket. So nip your plants young, and let them branch out.

All shallow-rooted plants, especially annuals, need rich food to hurry them on to perfection. Buy a commercial fertilizer from your dealer. Talk with him about your plant problems. It is his pride to sell you the best balanced ration for your plants

And these warm days bring out, not only buds but, alas, bugs also. The sprayer must be on duty early and constant. Aphids —those green and black lice which suck out the life of tender shoots—don't believe in race suicide. Count them if you doubt that statement—then drench them with soapy water and a little nicotine to give it punch. Follow directions on bottle and spray now.

Finally, my garden friend, go into the garden early to pick your flowers. Have a flat flower basket that holds the sprays lightly, and use your sharpest pruning shears, those "have-and-to-hold-ones" which are so constant to their purpose. Half the joy of gardening is gathering your spoils and giving them away.

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SOUTHLAND CALENDAR

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Clubs

VALLEY HUNT CLUB, PASADENA:
The formal season at the club closes with May, after which time no programs are arranged. The enlarged tennis court and the swimming pool offer the outdoor attractions during the summer.
Dinner is served every Sunday from twelve to two. The officers, directors and committees for 1927-1928 are as follows:
Albert B. Ruddock .....President
Hugh McFarland .....Vice-President
J. Gamble Reighard .....Secretary
Robert C. Wente .....Treasurer
Walter A. Hopkins .....Director
House Committee—Mrs. Philip Schuyler Doane, Chairman. Entertainment Committee—Hugh McFarland, Acting Chairman. Sports and Grounds—Desaix B. Myers, Chairman.

ANNANDALE GOLF CLUB, PASADENA:
Unattached players will be glad to know that the club is now open to summer members as in previous years at special summer rates.
The new swimming pool below the terrace and the tennis courts to the west of the club house were formally opened Saturday, May 28, furnishing additional interests to the younger members of the club.

FLINTRIDGE COUNTRY CLUB:
Friday, June 27, Bridge Day, the usual monthly function
Sunday night buffet suppers are served throughout the month and are universally popular.
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p.m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11.30 to 2 p.m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday. Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
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REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon is served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

PASADENA GOLF CLUB:
Wednesday is Ladies' Day, with cards and mah jongg from two to four-thirty, when tea is served.
Dinner is served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service prevails throughout the week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

ENCINO COUNTRY CLUB, VAN NUYS:
Buffet dinner dances every Wednesday evening.
Ladies Golf Thursday mornings.
Thursday a special luncheon is served, followed by bridge. Afternoon Tea 4:30.
Luncheon and dinner served every day.
Special luncheons, dinners, teas and bridge parties may be arranged for as desired.

PASADENA ATHLETIC AND COUNTRY CLUB:
Ladies' bridge teas every Wednesday afternoon.
Open house with special family dinner every Thursday evening.
Dinner dances each Friday evening.
Dinner concert each Sunday evening in the main dining room.
Dance music is played each night in the main dining room except on Sunday and Monday evenings.
Luncheon is served every day for ladies in the ladies' dining room and for men in the main dining room and in the men's grill.
Tables for cards are always available either in the ladies' lounge or in the games room.

FLINTRIDGE RIDING CLUB:
The club announces the second and fourth Thursday of each month as Club Night with dinner at 6:30, and cards, riding and games after dinner.

CALIFORNIA YACHT CLUB:
Saturday, June 4, Sunday, June 5, open; Friday, June 10, to Sunday, June 12, stag dinner, to be followed by San Clemente race on June 11-12; Saturday, June 11, opening Catalina Island Yacht Club; Saturday, June 18, Sunday 19, model yacht races, Westlake Park; Sunday, June 26, races off Long Beach.

NEWPORT HARBOR YACHT CLUB:
June 4th. Semi-Annual Meeting.
June 4th. Outboard Speed Boat Races. 10:30 a. m.
June 4th. Snow Bird Race, 1:30 p. m.
June 11th. Outboard Speed Boat races, 10:30 a. m. Snowbird Race, 1:30 p. m.
June 18th. Open House for other Yacht Clubs. Informal Dance. Outboard Speed Boat Race, 10:30 a. m. Snowbird Race, 1:30 p. m.
June 19th. 151 Speed Boat Race, 1:30 p. m.
June 24th to 26th. Squadron Cruise to Coronado Islands in conjunction with San Diego Yacht Club. Ladies invited. All meals on board.
June 25th. Outboard Speed Boat races. 10:30 a. m. Snowbird race, 1:30 p. m.
June 26th. Snowbird race, 1:30 p. m.
July 1st. Ladies' Bridge Luncheon.
July 2nd Informal Dance.
July 2nd, 3rd and 4th. Outboard Speed Boat Races, 10:30 a. m. Snowbird races, 1:30 p. m. Star Series, Outside course, 2:00 p. m.
July 4th. Cruiser Handicap Race, 11:00 a. m. Outside course.
July 4th. Sailing Division Performance Handicap Race, 2:15 p m.
July 4th. Independence Day Ball, 8:00 p. m.

Art

BOOKPLATE ASSOCIATION'S THIRD ANNUAL INTERNATIONAL EXHIBITION was held in the print room of the Los Angeles Museum last month. Sidney Hunt of England was awarded the Helen Wheeler Bassett prize for the best bookplate in the exhibit. Lionel Lindsay of Australia was given the Elizabeth Argus prize. Honorable Mentions were given to Ben Kutcher of Los Angeles and to B. Tilow. In the competition for a plate for the Bookplate Association Karl Yens, the president of the Association was awarded first place.

THE BILTMORE SALON in giving the entire gallery space to the members of the Santa Barbara Art League for an exhibition, May 30 to July 3, not only recognizes and endorses the work of this large group of proven artists but extends to the residents and visitors of Los Angeles this opportunity to enjoy a carefully selected and interesting group of paintings. The artists showing are, Thomas Moran, N. A., 1837-1926; Belmore Brown; Dudley S. Carpenter; George H. Clements; Oscar R. Coast; Colin Campbell Cooper; R. Cleveland Coxe; Frank Morley Fletcher; John M. Gamble; Adele Herter; Albert Herter, A. N. A.; Edward T. Jewett; Fernand Lungren; Clarence R. Mattei; William L. Otte; De Witt Parshall, N. A.; Douglas Ewell Parshall, A. N. A.; Malcolm Thurburn; Lilia Tuckerman. Etchings by Thomas Moran, N. A. and Edward Borein, and Woodcuts by Frank Morley Fletcher are included in the exhibition. A reception for the friends of the artists is held the evening of June 8th.

THOMAS L. HUNT is showing throughout the month at the Friday Morning Club.

AT THE CANNELL AND CHAFFIN GALLERIES in Los Angeles, 720 West Seventh Street, is offered a comprehensive general showing of the work of both Eastern and Western artists. In the Print Rooms to June 15, the work of Frank Geritz is exhibited, followed by George Bellows for the remainder of the month.

KANST'S HOLLYWOODLAND GALLERY features a general exhibition of paintings throughout the month.

KIEVITS' GALLERIES, Vista del Arroyo, Pasadena, are showing examples of the Dutch and Italian school, in paintings and prints.

LAGUNA BEACH ART GALLERY has arranged a particularly pleasing exhibition for the month.

PASADENA ART INSTITUTE, Carmelita Gardens, announces the following exhibitions: Room 1 will show as usual the work of the members of the Pasadena Society of Artists; Room 2 Hovsep Pushman; Room 3, Joseph Brinner; Room 4, George DeMont Otis; Room 5, Paul Sample. The loan collection from Mrs. H. A. Everett will be continued. A school exhibition of especial interest is scheduled, representative work from every department, from kindergarten to High School, will be included.

SOUTHWEST MUSEUM, Los Angeles, Exhibition of permanent collection.

ORRIN WHITE, whose work was shown at the Ainslie Galleries in Los Angeles last month, is seeking new material for his brush in the High Sierras.

AARON KILPATRICK is holding a one-man exhibition at the Ehrich Galleries, New York. Fourteen canvases are shown and include pictures from his Mexican series as well as California landscapes.

PAINTERS' AND SCULPTORS' CLUB formally opened the new clubhouse at 837 North Lafayette Park Place, Los Angeles, last month. Stewart Robertson, the secretary of the club, has his studio and residence at the same address.

MAYNARD DIXON held an exhibition in the galleries of the Art League of Santa Barbara during May.

KATHERINE LEIGHTON is again planning to spend the summer in Glacier National Park and is anticipating much pleasure in adding to her list of Indian friends as well as painting another series of Indian portraits.

WILLIAM WENDT, A. N. A., has gone to Europe for an indefinite stay. Mr. Wendt has talked of and anticipated this trip for some time and places no time limit on his stay.

LELAND CURTIS' painting, "Sierra Gold," was purchased by the subscription of members for the Artland Club and was presented last month.

PRINT MAKERS SOCIETY OF CALIFORNIA in the May bulletin says: "Our exhibiting season is rapidly drawing towards its close and the various collections will soon be returned. The sales from these exhibits have been very gratifying this year, not that they are sent out for the primary purpose of selling prints, but sales not only stimulate the artists but every print sold extends the gospel of print appreciation. A purchaser who has a print on his walls or in his collection is certain to visit other print exhibits and study them and one more convert is the result. The call for prints in color has been particularly noticeable this season and it is evident that more and more they are being used as spots of color in wall decoration. Most of them being small in size can be framed and hung where a painting would be too large."

THE DOUGLAS DONALDSON SUMMER CLASS, a series of lessons in color theory and design, meets Monday, Wednesday and Friday mornings, opening July 5, closing August 5, with an exhibition the afternoon of August 7. The classes are held at the studio, 4960 Melrose Hill, Hollywood.

F. TOLLES CHAMBERLAIN and KATHERINE BEECHER STETSON, (Mrs. Chamberlain), exhibited at the Los Angeles Public Library last month.

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Music

HOLLYWOOD BOWL ASSOCIATION has announced plans for the Hollywood Bowl Symphony Orchestra concerts during the summer, and the conductors engaged are Bruno Walter, of Berlin; Pierre Monteux, of Paris, for five years the conductor of the Boston Symphony; Ossip Gabrilowitsch, of the Detroit Orchestra; Alfred Hertz, of San Francisco; Eugene Goossens, of Rochester; Vladimir Shavitch, of the Syracuse, N. Y., Orchestra.

Programs will be given four nights a week for eight weeks, July 5 to August 27, and are characterized as follows: Tuesday is novelty night; Thursday is symphony night; Friday is solo night; and Saturday is popular night.

The Los Angeles Oratorio Society will be heard on two programs in combination with other choruses. The soloists during the season will be Elsa Alsen, soprano; Carmela Ponselle, mezzo soprano; Ernest Davis, tenor; Tina Lerner, pianist; Olga Steeb, pianist, and two other local artists not yet announced.

During the season Adolf Tandler will conduct a Viennese program; Pietro Cimini, an Italian one; and Modeste Altschuler, a Russian program.

THE PHILHARMONIC ORCHESTRA OF LOS ANGELES, will be conducted next season by George Lennart Schneevoigt who has been selected by William A. Clark, jr., the founder of the orchestra, to succeed Walter Henry Rothwell.

SYLVAIN NOACK will occupy his usual place as concertmaster at the Hollywood Bowl Orchestra concerts this summer. Mr. Noack recently returned to Los Angeles after a most successful season in St. Louis as concertmaster of the Symphony Orchestra there.

THE ART THEATER OF HOLLYWOOD announces the production of "Robin Hood" in the Hollywood Bowl, June 14-16-18. Arthur Farwell is assembling and directing the singers.

THE ELLIS CLUB of Los Angeles celebrated its one hundredth performance under the direction of J. B. Poulin the evening of May 22nd.

UNIVERSITY OF REDLANDS holds the annual Zanja Fiesta the 6th. The operetta "Lelawala" by Charles Wakefield Cadman has been chosen for presentation.

REDLANDS COMMUNITY ASSOCIATION announces the continuance of the summer season's concerts. Mrs. G. E. Mullen, president of the association, will return from her trip abroad in time for the opening concert.

THE PHILHARMONIC SOCIETY of San Mateo County dedicated its new outdoor theater, The Woodland, last month, the regular concert season opening June 5. Messrs. Gabrilowitsch, Sokoloff and Bruno Walter will appear as conductors.

THE LOS ANGELES REED AND BRASS SYMPHONY SOCIETY, D. C. Cianfoni, director, gave the first concert at the Echo Community Clubhouse, last month and has ambitious plans for future work.

MUSIC SETTLEMENT ASSOCIATION is presenting a pageant depicting the development of music from its beginning to the present time at the Philharmonic Auditorium, Los Angeles, June 7. Greek and Hebrew, Chinese, Hindu and Egyption music as well as modern European will be represented.

SAN FRANCISCO SUMMER COMMITTEE has arranged for ten summer symphony concerts, with probably two additional. Emil Oberhoffer and Nicolai Sokoloff will conduct in June.

THE SMALLMAN A CAPELLA CHOIR in the last concert of the season was assisted by the Lotus Girl's Trio. The choir has interesting plans for next season.

THE LONG BEACH OPERA COMPANY, under the direction of Guido Caselotti, will make its first appearance in June, giving four acts from four standard operas, namely, "Rigoletto," "Faust," "Trovatore" and "Gioconda."

MT. SAN ANTONIO PAGEANT ASSOCIATION, recently formed at Ontario, California, sponsored the very successful presentation of S. Earle Blakeslee's opera, "The Legend of Wiwaste," last month, and will in the future give at least one similar production a year.

"TURANDOT" as an operalogue was brilliantly given by Ethel Graham Lynde, lecturer, with Ida Selby Donnell at the piano, at a reception and musicale given by Mrs. G. Aubrey Davidson in the ball room of the Hotel del Coronado last month. This famous posthumous Puccini opera is of special local interest now, as it will be presented in our Fall season of grand opera.

L. E. BEHYMER will include the following artists in his Philharmonic courses for next season: Claudia Muzio, Ignaz Friedman, Sophia Braslau, Georges Enesco, Beniamino Gigli, Ernestine Schumann-Heink, the English Singers, John McCormack, the Barrere Little Symphony, Lawrence Tibbett, John Charles Thomas, Nina Morgana, Sigrid Onegin, John Philip Sousa and Harold Bauer. Mr. Behymer will provide these artists for most of the cities of the southwest, for which he has furnished musical entertainment so many years.



HOTEL SAMARKAND, Santa Barbara, is open all the year, and offers every pleasant diversion, including early morning and late evening rides over the hills.

Announcements

PASADENA COMMUNITY PLAYERS open the season of repertory under which the playhouse will never be "dark" except on Sundays and Mondays. The programs for the month are:

June 1, "Misalliance" by George Bernard Shaw.

June 2-3, "Two Gentlemen of Verona" by William Shakespeare.

Saturday, June 4, (both matinee and evening) "Misalliance" by George Bernard Shaw.

June 7-8-9, "Justice" by John Galsworthy.

June 10, "Misalliance," by George Bernard Shaw.

Saturday, June 11 (both matinee and evening) "Two Gentlemen from Verona" by William Shakespeare.

June 14-15-17-24 and 25, (both matinee and evening) "They Called Him Babbitt" by Irving Brant.

June 18, (both matinee and evening), 21-22-23, "Misalliance" by George Bernard Shaw.

THE WORKSHOP, Pasadena, offers the full-length mystery play, "Beware of Cats" in the Recital Hall of the Community Playhouse, Saturday, June 4.

PASADENA COMMUNITY PLAYHOUSE ASSOCIATION holds the annual meeting of members in the auditorium of the Playhouse, June 16 at 5:30. After the business meeting supper will be served in the Recital Hall, followed by a special performance of "Cake," a clever play in modern verse by Witter Bynner.

COMMUNITY DANCES at Tournament Park, Pasadena, will again be sponsored by the Drama League throughout the summer. Mrs. Henry Godfrey is Chairman of the Committee in charge of the series. The first dance is Friday evening, June 3.

MODEL YACHTS hold their annual regatta at Westlake Park, Los Angeles, June 11-12. Last year there were more than a hundred entries, with an additional number for this season.

SOUTHWEST MUSEUM, Marmion Way and Avenue 46, Los Angeles, calls attention to the convenient elevator entrance on Museum Drive, where motor cars may be parked, avoiding the steep road up the hill. Lectures are given every Sunday afternoon at three o'clock throughout the season.

THE MISSION PLAY, in the new playhouse at San Gabriel, will be continued throughout the summer.

THE GABLES, Santa Monica, announces the engagement of Earl Burtnett and his Rose Room Orchestra for every Saturday evening during the summer.

UNITED STATES CIVIL SERVICE COMMISSION of Washington, D. C., states that it has not received enough applications for positions of architects and engineers to meet the needs of the Supervising Architect in connection with the $165,000,000 public buildings program recently authorized by Congress.

Examinations are open for assistant architects, associate architects, assistant structural engineers and assistant architectural engineers. Entrance salaries range from $2,400 to $3,000 a year. Higher-salaried positions are filled through promotion. Applications for the positions named will be received by the Commission until June 30.

HARVEY WILEY CORBETT, of the architectural firm of Helmle and Corbett, New York, N. Y., has accepted an invitation from President Thomas S. Baker to deliver the Commencement Oration at the Carnegie Institute of Technology this year. Mr. Corbett is a graduate of the University of California and the Ecole des Beaux Arts in Paris. He is lecturer in Architecture at Columbia, a member of the advisory board of the School of Architecture at Princeton, and a member of the Fine Arts Commission of the State of New York.

Graduation exercises at the Carnegie Institute of Technology will be held Tuesday, June 7. Among the class of about 350 who will receive documents of graduation, it is announced, will be 12 graduates of the Department of Architecture.

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Friday, June 3—6:30 p.m., Junior Class Banquet for the Seniors.

Sunday, June 5—2:30 p.m., Baccalaureate Service, Sermon, President Tully Cleon Knoles, D.D. Art Studio open to visitors after the service.

Wednesday, June 8—9:00 a.m., Opening of the Art Exhibition in the Studio. 8:15 p.m., Commencement Concert, Conservatory of Music, Art Exhibition in Studio after the Concert.

Thursday, June 9—10:00 a.m., Alumni Reunion and Business Meeting, Social Hall. 10:30 a.m., Meeting of Board of Trustees. 1:00 p.m., Alumni Luncheon, Dining Hall. 2:30 p.m., Meeting of Board of Trustees. 4:30 p.m., Fraternity and Sorority Reunions. 8:30 p.m., Reception by President and Mrs. Tully Cleon Knoles to the Seniors and their parents, to Alumni, the Trustees, the Faculty, the students and to all friends. Held at Social Hall. No special invitations. All are cordially invited.

Friday, June 10—10:00 a.m., Commencement Address, the Reverend G. Bromley Oxnam, D.D. Conferring of Degrees.

Annual Exhibition of the School of Art in the Art Studio, Weber Memorial Building, after the Baccalaureate Service on Sunday afternoon, Wednesday and Thursday from 9:00 a.m. to 5:00 p.m., except during the noon hour; Wednesday evening after the concert and Friday morning from 9:00 to 10:00.

All events will be on the Campus. Summer Session, June 20 to July 30. Fall Opening, September 6.

Pomona College and Claremont Calendar

THURSDAY, June 9—8:00 a.m., Class Breakfast, Palmer Canyon. 3:30 p.m., Senior Musicale, Mabel Shaw Bridges Hall of Music. 6:30 p.m., Class Banquet, Woman's Club House, Upland.

Friday, June 10—8:15 p.m., The Commencement Opera: The Pied Piper of Hamelin, by Joseph W. Clokey. Directed by the composer. Open-air Theater.

Saturday, June 11—10:00 a.m., Alumni Parade, Mabel Shaw Bridges Hall of Music to Holmes Hall. 10:30 a.m., Alumni Program, Holmes Hall. 12:00 m., luncheon for non-reunion classes and the class of 1917, Woman's Club House. 2:00 p.m., Alumni Day Musical Program, Mabel Shaw Bridges Hall of Music. 3:00 p.m., Annual Meeting of Alumni Association. Mabel Shaw Bridges Hall of Music. 4:30 p.m., Women's Glee Club Reunion and Tea, Harwood Court Parlors. 4:30 p.m., Men's Glee Club Reunion and Social Hour. College Club, Sumner Hall. 6:00 p.m., Alumni Banquet, followed by half-hour of music by Glee Club reunion choruses, Alumni Field, weather permitting; otherwise Gymnasium. Alumni Dance, Gymnasium.

Sunday, June 12—11:00 a.m., College and Community Service, the Church. 6:00 p.m., Academic Procession, Trustees, Faculty and Seniors assembling in the Patio. 6:30 p.m., Baccalaureate Service, Sermon by President James A. Blaisdell, D.D., Open-air Theater.

Monday, June 13—10:30 a.m., Recital of Faculty of Department of Music. Mabel Shaw Bridges Hall of Music. 12:30 p.m., Senior Class Luncheon. 4:00 p.m., President's Reception, the Patio. 6:00 p.m., Academic Procession, Trustees, Faculty and Seniors assembling in the Patio. 6:30 p.m., Graduation Exercises, Address: Newer International Policies, George Grafton Wilson, Ph.D., LL.D., Open-air Theater.

Occidental College

GRADUATION of 109 seniors and the award of three master of arts and certain honorary degrees marks the most important public function of June at Occidental College. The program of the week opens with the President's Reception, Friday evening, June 10, when seniors, alumni, faculty and trustees will be welcomed by President and Mrs. Remen DuBois Bird. Alumni Day, with an afternoon program of motion pictures, athletic events and a tea and an evening reunian dance, is held June 11. The Christian Endeavor service at 4:30 in Orr Hall Gardens will be Sunday, June 12. Rev. James Leishman, assistant pastor of the Pasadena Presbyterian Church will be the speaker. The Baccalaureate service, at the Hillside Bowl at 7 o'clock will be particularly for the constituency. Rev. Oliver Hart Bronson of Santa Barbara First Presbyterian Church will preach.

Class day program at 2 p.m., June 12 in Alumni Hall, will open the scheduled events with the unveiling of the Bertha Harton Orr Memorial Fountain, designed by Maude Daggett of Pasadena for the residence hall, at 3 o'clock. Music by students and faculty in the department will be given in Orr Gardens at 4 o'clock. The Academic procession will form after the college supper has been served in the Commons, at 6:15 and will reach the Hillside Bowl for the Commencement program at 7 o'clock. Dr. Bird will give the address before diplomas are distributed and announcements concerning college welfare and advancement are made.

Toward the Occidental Alumni-Will Rogers Dinner at the Los Angeles Biltmore June 16, graduates and friends are bending their efforts for the proceeds of the $50 a plate charge will go toward the Alumni Gymnasium completion. The droll diplomat, a friend of the college and especially its president, is giving his time this eveing. Eddie Peabody will also appear.

California members of the American Association of University Women will gather for their annual convention on the Occidental campus June 17, 18 and 19 for a program of conference, round table reports and talks and to hear addresses by such women as Dr. Aurelia Henry Reinhardt, president of the national organization. Dr. Irene T. Myers, dean of women at Occidental, is arranging for the social and recreational events of the convention with assistance of the Los Angeles Branch, A.A.U.W. and the College Women's Club of Pasadena.

University of California at Los Angeles

THE University of California at Los Angeles announces: Commencement week for the academic and other teachers and technical courses starts June 5 and continues to June 10, with the largest graduating class in the history of the University of California here. There will be 600 graduates.

Bishop Cantwell will conduct the baccalaureate service which opens commencement week at 4 p. m. June 5 in Millspaugh Hall. The seniors will meet in Sophomore Grove on the campus for prayer and will then march to the auditorium. A choir under Squire Coop will sing an anthem by Saint-Saens and the university hymn will conclude the program.

Dr. Ernest C. Moore, director of the university, will have a reception for the graduates June 7. The senior banquets will follow June 8 at the Jonathan Club. June 9 is class day and the program includes the senior procession presentation of the senior class gift to the university, an alumni luncheon, a pilgrimage to the new university site in Westwood, and the annual alumni dinner.

The activities conclude June 10 when Dr. Moore will present degrees and teacher's certificates and the senior ball at night is the last function. This will be at the Hotel Virginia, Long Beach.

University of Southern California

THE BACCALAUREATE SERMON of the June graduating class of the University of Southern California was held in the Los Angeles Coliseum on Sunday, May 29, with President R. B. von Klein-Smid delivering the Baccalaureate address.

Commencement Week program:

Monday, May 30—8 p.m., Commencement Exercises, College of Music.

Tuesday, May 31—4 p.m., Farewell Tea for students of the Graduate School.

Thursday, June 2—10 a.m., Pansy Breakfast, Delta Delta Delta sorority house, in honor of Senior College Women engaged to be married. 4 p.m., Trojan Women's (Alumnae organization) Tea for Senior Women. 6:30 p.m., Annual Banquet for Senior Class, College of Dentistry. 8 p.m., Annual Commencement Play of the School of Speech, Bovard Auditorium.

Friday, June 3—8 a.m., Dean's Breakfast to the Senior Class of the School of Law, University Club. 3 p.m., Ivy Day Ceremonies: Processional of junior and senior students on Old College Lawn; presentation of class gift; unveiling of class numerals. 7 p.m., Alumni Association Class Reunions.

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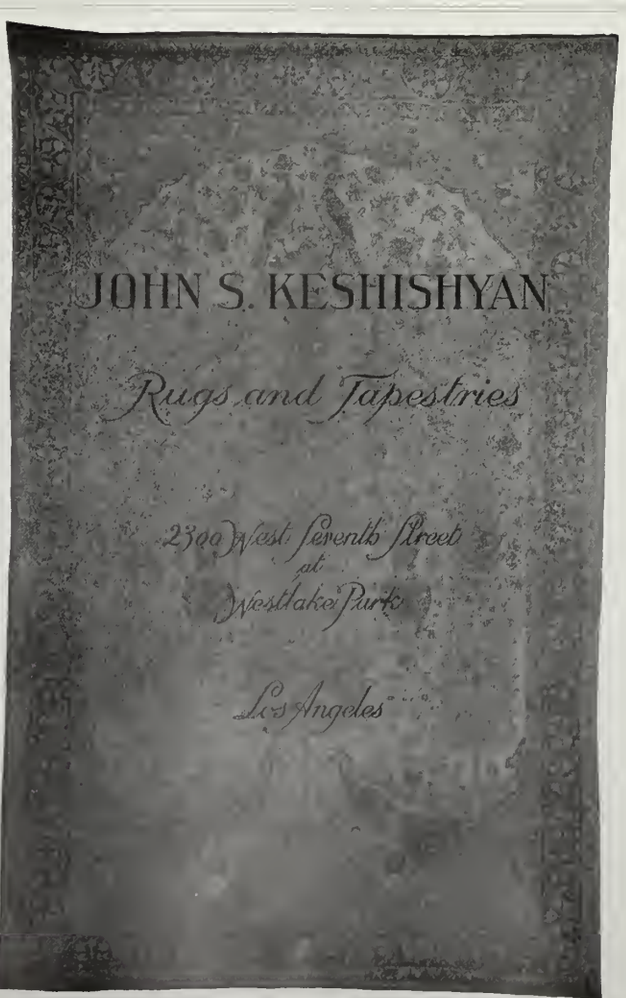
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Saturday, June 4—Commencement Day—9 a.m., Academic procession forms in front of Bovard Auditorium on the Trojan campus. 9:30 a.m., Commencement Exercises, Los Angeles Coliseum. 6:30 p.m., Dinner for Alumni of College of Physicians and Surgeons, University Club.

Monday, June 6—8 a.m., Graduation exercises of the University Junior-Senior High School (prep school) Bovard Auditorium.

SUMMER CLASSES IN ART are announced for the 1927 Summer Session of the University of Southern California, to b egiven in the School of Architecture, from June to August 30.

Studio work in line, value, and color; and lecture, library and gallery assignments are included in the work in design.

"The Teaching of Art" covering content and method of graphic art in the schools, and available sources of suggestion, is to be in charge of Louise Strang Griswald, as well as Applied Design, using Batik, woodblock, cement, and other media.

Otho Pearre Fairfield, professor of Art History and Appreciation at Lawrence College, comes to Southern California as visiting instructor this summer to head a group in "Art of Renaissance," dealing with the great art centers, masters of the Golden Age, and interpretation of the art of some of the best.

Artistic principles applied by the art student to problems of everyday life will be covered in a course in "Art Appreciation" under Professor Fairfield.

"Art of the Home," discussing house planning and principles of good decoration, is his third course announced for the 22nd annual Trojan summer session.

CALIFORNIA SOCIETY OF MINIATURE PAINTERS have elected the following officers: Miss Lama M. D. Mitchell, president; Miss Ella Shephard Bush, first vice president; Miss Martha Wheeler Baxter, second vice president; Miss Gertrude L. Little, secretary and Mrs. Annie Baldaugh, treasurer. Miss Ella Shepard; Bush, press chairman. Miss Mitchell is quite active again, taking the keenest interest in the welfare of the society as a whole.

Mrs. L. L. Peabody of Carmel was awarded the Mrs. O. P. Clark prize for her "Dutch Pheasant." Miss Martha Baxter makes Santa Barbara her headquarters, rather than Alhambra.



THE entrance to Casa de Manana, at La Jolla, which is one of the Art centers of the Southland.

FINE ARTS GALLERY OF SAN DIEGO offered the following programs in May:

Lectures—May 9, Monday, 8:15. "Acquaintance With Art," by Henrietta Shore. Guild members only. In connection with Miss Shore's exhibition.

May 14, Saturday, 8:15. "The Future of Fresco Painting in California," by Worth Ryder. Illustrated. Fine Arts Society members only.

Exhibitions: May 2-26. Original Illustrations of Foreign Picture-Books.

May 7:30. Paintings by Henrietta Shore.

May 13-30. Art by School Children of City and County of San Diego.

Children's Programmes—May 14, Saturday, 10:30 a. m. Colored Woodblock Demonstration by Richmond Kelsey. County School Children welcome.

May 21, Saturday, 10:30 a. m. Design and Color Demonstration by Edward C. Northridge. City school children welcome.

Special Events—Sunday afternoons, beginning May 8th at which time Henrietta Shore spoke on Art in connection with the exhibition of her own progressive painting. There were gallery talks at 3:45 p.m. open to the public, free.

May 17, Tuesday, 3:00 p. m. Woodblock Demonstration by Richmond Kelsey for University Women's Club.

Gallery open: Free Daily, 9 a. m. to 5 p. m. except Mondays. Sundays free 2 p. m. to 5 p. m. Mondays, 9 a. m. to 1 p. m., free to members, 25 cents to others.

THE Assembly Tea Room, 644 South Flower street, Los Angeles, has opened the garden for dinner during the summer months. The wall, hidden by the vines and trees, shuts out the noise of the city, and only the splash of the fountain is heard. The perfect service in these quiet surroundings is deeply appreciated.

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CONTENTS

		PAGE
THE SPANISH GALLEON (*From a painting by John Coolidge*)	*Cover Design*	
SOUTHLAND CALENDAR	*Ellen Leech*	4, 5, 6, 7
HAVING CROSSED THE EQUATOR	*Theresa Homet Patterson*	9, 10
RUTH DRAPER	*Jessica Kate Seneca*	11
WITHIN GARDEN GATES	*Ervanna Bowen Bissell*	12, 13
RECENT BOOKS—REVIEWS	*Louise Morgrage*	14
A PAGE OF POETRY	*Karl T. Waugh*	15
SOUTHLAND OPINION		16, 17
SPORTS BY LAND AND SEA		18, 19
JUNE AT SAMARKAND	*M. Urmy Seares*	21
THE SOUTHERN CALIFORNIA CHAPTER, A.I.A.	*H. O. Sexsmith*	22
THE ARCHITECTURAL CLUB BULLETIN	*H. Roy Kelley*	23
THE OPTIMIST	*Vera Sadicoff-Goldman, M. D.*	26
THE FARM DE LUXE IN THE SAN JOAQUIN		27
THE ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA		28
AT THE SIGN OF THE GARDEN SEAT	*E.B.B.*	30

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CALIFORNIA SOUTHLAND
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HAVING CROSSED THE EQUATOR

By THERESA HOMET PATTERSON

LEAVING Fiji and the island of the Fire-Walkers the conversation turned to what we could buy in New Zealand. Some of us had never heard of green-stone and tekes and hardly of the Maories who carved the tekes from the green-stone and wear them about their necks. We were all eager to possess one until we saw that they were homely enough to frighten others than evil spirits away, and the price of one would buy several steamer rugs which is the other purchase every one makes.

Many on board had been "home to England" which didn't mean that any one nearer than a grandfather had been born there. New Zealand is as English as loyalty could make any country in eighty years. The city of Christ-Church" was picked up bodily and brought over — folks, hedges, trees, architecture, Canterbury College, Avon river, turning to the left, afternoon tea and all! The fellow in Mother Goose who jumped into a bramble bush and scratched out both his eyes—that was in New Zealand. Nature would seem to be on the side of preparedness in that she is growing barbed entanglements. Wherever the land is cleared the blackberry runs in unless the bracken gets there first; and it has won the fight with many a brave soldier who took up land almost given him by the government after the war. There is an offer of ten thousand pounds for some remedy for this pest. The forests, or bush as they are called—are also impenetrable but from thickness and not thorns, they are of lacey loveliness, even the giant trees have an airiness from the ferns, moss, vines and orchids which grow upon them.



A FALL OF COLD WATER FOR THE WAUGNUI AS IT TRICKS THROUGH THE MOUNTAINS.

We drifted one hundred and fifty miles down a river canyon through the bush covered mountains. Tiny ferns grew out of the microscopic moss gardens which covered the rock walls and caves. Above was a fern some eight feet long lapping like the feathers of a bird, and over these the tree ferns lifted their lacy parasols. One can never describe the feathery softness of the bush as it leans over the river or climbs up to meet the glacier looking far too tropical to breathe such an icy breath. The rata—shall I say tree or vine? We never did decide!—prefers to be cradled in the arms of the remu tree, a pine with drooping fringe-like foliage. When its limbs are long enough to reach the ground and it can stand it wraps itself around this foster mother until it becomes a rata tree with only a remu heart. On the west coast of the south island we saw a hundred miles of mountains crimson with the bloom of this tree. With a background of snow peaks this mingling of rata, tree ferns and glaciers is a marvelous picture caught by a lake in its morning mirror. The rata is in bloom for Christmas on the Wanganui which corresponds to our June.

No clearing can be done along the river now, but there are places where the harm had already been done. Bare mountains stand out in pitiful contrast. Deforestation works the same the world over—floods and low water. It being the driest month of summer we had to take a bouncing bus eight miles to the new place of embarkation. The road had just an inch to spare in places as it ran along the cliff. At every turn the driver showed his skill in the game of "crack the whip" and the rear seat snapped out over the river. Willows, tree ferns, and pink morning glories were there to see us off and some rocks which looked like swimming turtles. For a day and a half in this garden canyon with its blue sky-light we alternated quiet dark green waters with shining rapids. A sudden turn of the wheel and we would head crosswise, hug the shore a breathless instant, and then shoot. Flocks of wild gray geese would fly ahead, light on the water until we caught up and after many repetitions circle around us and fly back up river. One hundred thirty-eight falls jump recklessly over the cliff or hide modestly in the narrow canyons that cut the walls of our river.

So narrow are they and so adorned with ferns and vines that cattle and sheep fall in. We doubted this failure of instinct, but our noses inclined to accept the theory. We passed two sheep unable to get up the bank, almost too weak to stand the waves from our boat. We looked in vain for the keeper of the ninety and nine, but were assured that the up-river boat would play the good shepherd.

We lunched at the houseboat, where hereafter the Wheeler parties will spend the night. It has plenty of cabins for small parties, smoking room, promenade deck and excellent cuisine—or is it the novelty and beautiful setting that gives flavor. That night we anchored at sunset, climbed to the castled crags, not of Drachenfels but of Pipiriki, a Maori village overlooking a bend in the broadening river. Their long, slender boats hewn from a tree trunk shuttled the river. The hotel had something of Mt. Venon's charm. We had to hurry away in the morning, why not leave my reader there.



WHERE LEARNING CROWNS THE CITY AND TAKES A FAR LOOK TO SEA.

That the rain falls on the just and unjust is true in Auckland as elsewhere, as it made no distinction between our party and the Duke and Duchess who followed us. We had all of our disappointments in the beginning and got them over. There were no races on at Ellersley, and it is a fine course, built and run by the government with honesty as the best policy, all the betting up where the horse that runs may read. Delayed by rain, we reached the Zoo as the big bolt slid and the Kiwi was on the other side. My pathetic appeal to the keeper that I had traveled eighteen days at sea to see a Kiwi didn't move the bolt back. These strange birds live in the bush, venturing out only at night. There were no ground enemies, so why fly! and their wings becoming obsolete have almost disappeared. How did they know man was coming along with his happy idea of improving nature and thereby unbalancing it with stoats and weasles.

The Maoris trapped the Kiwis, using the feathers for the mats which they wear about their shoulders. The birds becoming so rare they are protected by law, chicken and parrot feathers appearing in the newer robes and flax tassels in the common ones such as you see in the boat. The Kea parrot formed somehow a taste for kidneys and has a reputation for alighting on the sheep's back and helping himself. The sheep not being accustomed to modern surgery thinks he needs all of his organs and dies. That is why the Kea's feather's appear on the mats of the tatooed Maori.

If ever there was need of local anaesthetics it was when the faces were being carved in patterns of unfolding ferns and the body in curvilinear designs. But that would have defeated the purpose; it would not stand for endurance and bravery. The great paintings in Auckland had given us insight into Maori life and reverence for a race that could do such carving with only shell and stone instruments. Scott accused Melrose Abbey of some necromancy in turning willow wreaths to stone. The lacey carvings of their war canoes suggest such an explanation.

Near Rotorua in the thermal regions, is one of their largest villages. There the water is always boiling for cooking and handy for laundry! They leave all of our harsh letters out of their language and speak with such musical voices that I know all the things the English have said about ours is so. They act as guides through the region of "a thousand smokes."

The Government Spa has all kinds of mineral baths, some so powerful that the patient is hardly more than dipped. The bowling green might be a pleasanter way to health and it was a delight to see the men in white flannels rolling the balls which curved way off from the line of the goal and then curved back so intelligently.

With hellish looking holes on all sides of us we kept close to the swish of the Maori-skirt which is made of rolled flax leaf, decorated and hanging from a belt like a fringe of macaroni. No two skirts have the same pattern, well illustrated at the entertainment where they gave the poi dance, pantomimes of folk lore stories, and the haka, a war dance where the women taunted the men on their lack of courage and the men responded by showing how they could vanquish the enemy with muscle and frighten him with hideous faces. They do say that in this attempt they sometimes run the tongue out so far they cannot get it back. They are not only the best developed race physically, but mentally take precedence over so-called savage tribes. The ancient bean pole fortifications mark changes rather than progress.

The Maoris of Polynesian blood are supposed to have chanced upon the Island of New Zealand as they roamed the ocean in their canoes. from Parotonga. While they had been there many centuries before Capt. Cook arrived in 1769 there is evidence of a previous race.

It was a common occurrence to meet droves of a thousand sheep on the road managed by two dogs while the driver—so-called—sat comfortably in his wagon with a whistle by which he could signal to the dogs if necessary, which was not often. These valuable dogs are Shepards with the good old name of Fido.

Riding along a five-mile earth gash, a buried village, a lake that had covered the world-famous terraces, we realize how furious Tarawera must have been when she blew her head off and caused this destruction. Her neighbor is the Waimongu geyser.

If Zane Gray gets one hundred times the thrill out of deep sea fishing of mako sharks and swordfish that we did in catching seven-pound rainbow trout in Lake Taupo it is no wonder he keeps on fishing.

If they could only harness the Blowhole it would furnish power to do all the churning in New Zealand and that is a lot, for butter and wool are the chief industries. England does not need to spread her bread so thin, in fact she should not as churning goes on faster than consumption in her principal market. England's colonizing sons put a few things in their trunks which should have been left at home—we all do it—English sparrows and gorse for instance. Learning how some things flourish by being transplanted New Zealand is very careful about her imports, even when it comes to folks. The gorse would sooner take the field than remain a hedge. It demonstrates pulling rather than shearing the wool.



AS WE SAW THE MAORIS AT PIPIRIKI IN THEIR TREE HOLLOWED CANOES.

The hotel at Waitomo Caves served its shoes cafeteria style and our spirit of adventure grew as we searched for a pair which might reasonably squeeze through a cave entrance. The sight of fifteen tourists trying on hob-nailed shoes over silk stockings would make any trip worth while. Caves, no matter how fixed up with stalagmites and stalactites are not unique, we have them at home, but wait. We had passed through fairy vistas and sung "Lead Kindly Light" in the cathedral chamber. At the top of a long flight of stairs our guide requested that no one speak until we had returned to that spot. We descended by a flash light, stepped one by one into a boat that moved up as a seat was filled. There was no sound save a sepulcral drip as our boat moved off on an underground river. Was it the Styx? Had we left the earth for ports unknown? Above us was a new heaven, and below us the reflection of starry constellations of glow worms. They are unique. The glow worm swings a little

(Continued on Page 20)

RUTH DRAPER—AN APPRECIATION

By JESSICA KATE SENECA

NOT 'monologues,' that gloomy mumbling word; nor the thin sharpness of 'recitalist' at all express this warm and radiant art that is among the freshly beautiful and alive things in the American theatre today. In first encounter, impressed by the human and social values of these presentations, this power to clarify and illumine, one had a fascinated vision of the multitude of things this artist might do—social conditions and problems, misunderstood things and people, that she could make us vividly see and feel. Her art seemed an instrument in its finer uses delicately regenerative.

Wholly unanticipated gravities of suggestion and reminiscence attended our first Ruth Draper performance. Ruth Draper herself we regarded with an immense awed respect, but her characters aroused rather intense feelings. Walking the deserted midnight streets of Pasadena, full of acceptable silence and emptiness, deep in rich scents, and shadowing loveliness of great trees, and with sweet flowery homes silent along the way, we thought upon the homeless poor of London. . . . We felt again about us in the night the deep heart of London; saw the grey river sliding past with long streaks of golden shore lights, and through the fog, the dim huddled forms of homeless folk on the Embankment seats. . . . Amongst them, the girl thief out of prison, turning from despair, and going hopefully with her baby to the Home in Battersea for mothers and babies. . . . "A lidy wot was contimplitin' sooycide? Wal, she ain't there now. My 'ome's in Battersea, my 'ome is. . . . Don't let my biby see yer! 'E ain't never sced a cop, my biby ain't. . . ."

We somehow rather loved this girl; and yet remembering the brutalising and dulling effects of crime and of prison life we wondered whether we ught to have loved her. Too tenderly treated she may have been, there was enough dire truth about her to make one's heart ache a little.

But this outcast, with her aspiration for her baby, her faithful love and grief for the dead, was really more cheerful to contemplate than that New York society woman of the Italian Lesson, with her dreadful dominance over weaker people who really knew much better than she did; showing no real feeling except in that last horrible murmur at the telephone, answering a lover. We were shown this woman in her relation to her family, her household, the outside world; we wished her creator had gone a step further, and shown her in her relation to herself. One seemed to believe in her enough to know that she had these moments—when the walls of defence against reality fell away, and she had to face that thing she fled from tirelessly—herself.

The Spanish court lady reminded us of a long ago funeral, that we had not seen, but read about; of the woman who threw herself in front of the King's horse at the Derby races as a protest against the political subjection and sex degradation of women. In this was something wild and exaggerated, something deep and true, and it was this truth that the Spanish woman brought to mind.

The scene, a ball at the court of Philip IV, was lovely in rhythms:—the movement of the slow stately dance; the movements of her voice fashioning richly and delicately the sounds and pauses, rise and fall, of the several tongues this accomplished court lady speaks so charmingly, addressing her partners of various nationalities. Delicate rhythm, too, in the sense of fine manners and exquisite consideration; the grace and dignity of surface life, with no unbecoming extremes of emotion.

Against the sombre greyness of the Velasquez dress, the little captive scarf of brilliant orange, that hung so gracefully from her wrist, seemed something like her spirit caught in the tragical shadow of her woman's fate.

To her English friend "Maery," she confides her distress. "We must talk in Engleesh, so that no one will understand us!' She tells of recognizing with alarm in a figure stirring in the shadow one night beneath her window—the King! Of her husband then returning home through the garden, riding whip in hand, and in the rage of discovery of his purpose, using it upon the King's person. . . . The consequence—banishment. . . Olivares, the one man in Madrid who can change that edict. . . .

We see the still proud grace of profile against the dark patterning of the mantilla, as after the dance she sits and talks with the powerful minister, Olivares. . . . These are people of fine perception, and exquisite manners. But little has to be said. . . . The condition upon which he will intervene has, in politest terms, been indicated. . . . The perpetual fluttering of the fan has ceased. . . . She nods slightly in agreement with somethng. Makes one or two low cold brief answers. . . . All the while her large dark eyes are fixed somewhere on the floor in front of her, gravely



RUTH DRAPER

considering, accepting . . . her woman's destiny . . .

The beauty and meaning of the French war sketch in which was shown the sublimest side of that today slightly discredited virtue—patriotism—came home more intensely in the empty theatre at the close, in a darkness made visible by one small light in the wings. We would have liked to have stayed in that soft blackness, against which moved still that most touching and beautiful little figure of the French peasant woman, and meditated upon that beauty, instead of facing the glare and incongruity of streets, bearing with us that image.

The German governess is one of the most perfect representations, being compounded of both laughter and tears, and absolutely true to life. You laugh all the time; and yet you know she is the saddest thing. Pathetic, too, is the unpleasant elderly person in Maine, gratifying starved longings for life and excitement by gloating over all the sicknesses and accidents and horrors of the neighborhood.

Three sentences had special significances: something the telephone girl says, that expresses all the sharp vitality and unlovely rush of New York; then the American tourist in the church of Florence reading from her draperised Baedeker, and commenting on the monument, "That lil' dawg!" In her voice all the American sentiment. The sympathy of the Slav peasant expressed in that tenderly compassionate "Yoo-ar leetel boy?"—the Dalmatian woman questioning the weeping mother who waits with her for news in the hall of the hospital.

One remembers charming exits. There is the young Italian girl in the church in Florence, looking with a sweet smiling face over her shoulder at the lover with whom she has been talking, a little shyly. There is Mrs. Walker's friend in the art gallery, taking little Mary by the hand, whose round-eyed gaze has returned to the "Nude study," and leading her away,—"Mother said 'No!'" The girl in the Railway Station, in the Western Plains, running to help the doctor with the injured people of the wreck, and looking back as she goes at the man she loves whom she had feared was hurt—"O my dar—Yes, doc, I'm coming!" The young bride in Three Breakfasts going off with fond murmurs and arms wide to embrace the young husband departing for the city; and the same wife of later years going out, backwards, prettily coaxing a little dog some other man has given her, to follow. With these little airy forms of child and dog (Ruth Draper loves both) we grow familiar on that stage that is by no means ever solitary. There are always "the others" to be allowed for. The children playing about the room, Billy and Barbara, Nancy and the Baby, with the effusive new puppy are the most delightful part of the Italian Lesson. The Dalmatian peasant recalls straying children to her side with large curving gestures, and quick, low, musical admonition. And, emerging upon that scene prepared for tragedy, how unexpectedly and delightfully the foolish bawling infant of "Vive la France!" whom the kind little French peasant comforts and reassures. "Non, non, vous n'êtes-pas perdu!"

The Hollywood theater, instead of a quiet grey curtain naturally had a back-drop of gay and diverse pattern, that chattered volubly and promised itself a share in the afternoon's proceedings. Then the Southern girl in a green dress came lightly on to talk with her admirers at the dance, and the back-drop shrank at once into a submissive silence, and for the rest of the afternoon tried only to be a good little background to the green dress. It was a dark, vital green, simple, flowing prettily with the wearer's movements of measured grace, and hanging to just below the knee over cream silk stockings. Bare shapely arms exactly the same color as the stockings. The head a perfectly smooth, black, silken oval. This farewell recital before a house that bubbled with joyous laughter was at times radiant—so instinct was she with the spirit of comedy; so amazing and exhilarating the swift, incredible changes from one familiar type of human creature to another. The response as effects piled up became at last almost rapturous. Even when greeting people after the performance, she seemed still mysteriously and radiantly possessed, full of a strange and lovely intensity.

Some bright infection we carried with us outside into a world in those few hours transformed. The things we had looked at in coming with indifferent or disapproving eyes, things ordinarily stupid or insistent or vulgar or depressing, were suddenly irradiated, matter for inextinguishable laughter. Now a recollection, now some slight thing observed, made our corner of the street car at intervals alive with mirth. After much walking in the delightful rain, we thought we had really sobered down, when late that same evening we laughed for the last time. We encountered an unwholesome-looking very little boy, dressed tightly in so many clothes for protection against the weather, his little arms stuck out at his sides. Upon his pale, pugnacious countenance large spectacles protruded. Amusing himself making passes with a toy cane, he walked, seemingly alone, down the Broadway Arcade. Ordinarily, we should have averted our gaze from this small object as one of the many unpleasing sights the city streets afford; but, in that hour, he, to, entered into the hilarious vision of the world, and exclaiming, "O, what a funny little boy!" we laughed aloud. As though in retribution for having made a mock of this poor innocent, a few moments later someone announced that Ruth Draper would depart for good on the morrow, and our spirits, from hilarious heights, fell instantly into gloom.

Ruth Draper's gifts do not dissolve away; they remain. Her influences do not end with the evening's entertainment; for days afterward you are liable to expose yourself to the curious gaze of strangers by sudden bursts of laughter when alone; to suffer internal achings from the effects of suppressed laughter due to recollections coming upon you in places unsuited to audible merriment. Reinforcing the legitimate gaieties of life, hers is an art that adds to the sum of pure happiness in the world.

WITHIN GARDEN GATES.

ERVANNA BOWEN BISSELL
EDITOR, GARDEN PAGES

THE word, pergola, has grown to be the name for all kinds of flat-topped arbors. In this climate the support for a vine seems our main object. We are apt to give less thought to architectural lines because they are so quickly lost under a covering of leaves and flowers.

In the Roger Emmons' new garden, the pergola is a summer-house, the focusing point of interest at the end of the flagged walk. Wisteria is climbing up the pillars while the borders are filled with yellow geum—Lady Strathedon, columbine—Chrysantha—and the taller bright blue sprays of anchusa Italica.

The background of trees illustrates the parable of the talents—"To him that hath shall be given"—a background *IF* he is wise enough to annex his neighbor's skyline. Of course the talent lies in having the eye to see what to take, and what to blot out. In city gardens especially, neighbors can help or hinder each other's planting scheme. This is one reason why the guild of gardeners must grow.

Two pergolas guard the entrance to the fountain's circular court in Mrs. W. K. Jewett's garden. Cecile Brunner roses hang in pink profusion from every rafter, while around the border hundreds of iris ochroleuca stand four feet tall in their creamy, gold-banded loveliness. It is a sight to gladden an iris-lover's eyes. The curving walks are edged with delft-blue violas and beyond them, under the oak trees, cinerarias in all shades of blue make a rich pattern.

The balcony beams of Mrs. Robert Pitcairn's Swiss chalet support Banksia roses, their yellow contrasting with the dark brown of the wood. Below the terrace a mass of cinerarias, Stellata type, in shades of blue to purple (no magenta) border the walk. Yellow violas and the early primula malacoides form an edging. Purple violets among ferns, and snapdragons, tall and medium varieties, in shades of yellow to salmon are dominant notes in the color scheme. The fragrance of blossoming orange trees, and the glint of sunlight on a pool where water-lilies float, were not caught by the camera. But the beauty lingers with me for "the inward eye" needs no aid to memory.

The pergola along the south side of Miss Eleanor Hague's house has a purple wistaria at one end and a white one at the other. The



A NEW WISTARIA PERGOLA IN GARDEN OF MR. AND MRS. ROGER B. EMMONS, PASADENA

Right: The Joseph Reed's pergola adjoins the house and is used as an out-of-door living and dining room. It is a delightfully shady spot in which to sit and look out upon the sunlit garden



Below: Cecile Brunner roses cover the pergola that forms the entrance to the fountain court in the garden of Mr. and Mrs. W. K. Jewett, Pasadena







CINERARIAS IN SHADES OF BLUE AND PURPLE BORDER THE TERRACE PLANTING OF MR. AND MRS. ROBERT PITCAIRN'S GARDEN, PASADENA.

bank beside the brick steps is green with branches of prostrate cotoneaster microphylla, its tiny white blossoms are followed by rose tinted berries. The porch is shielded from the sun by a "grape-fruit" tree, its creamy flowers and yellow globes make the composition charming.

The ground under the standard roses is carpeted with yellow and lavender pansies. Snapdragons in varying shades of yellow and columbine and abutilon in lighter tones are contrasted with the deep rose of valerian. Tall spikes of iris pallida Dalmatica in front of pink and white watsonias carry the color line down the garden.

A Betchel's double-flowering crab brought vividly to mind another tree which used to grow in an eastern garden. Lilac plumes of pinkish-lavender and wine-red waved back of it, while under the clusters of apple-blossoms rose the white, blue frilled iris (Madam Chereau) and tall Darwin tulips in shades of pink and lavender with Mertensia Virginia half hidden on the bank. Miss Hague's planting shows that she, too, "remembers other days.'

This month California gardeners are bemoaning the distance that keeps them from those eastern gardens where the Garden Club of America is meeting June 14-17. Last year we welcomed them to our April fiesta of flowers. The Pasadena club was the first to greet the visitors and show them that winter was far behind.

The regular business meeting was held in Santa Barbara but the gardens all up the coast were open to the travelers. Exhibits in the New York Flower Show proved that they remembered our gardens. They reproduced some characteristic features of them. Next year we ought to send our own reproductions, not to compete, but to show the spirit of fellowship.

We send greetings to the hostess clubs of Bedford, Ridgefield, New Canaan, Rye and Greenwich, and wish that we might be among those fifteen hundred guests whom they expect to entertain!



WHITE AND PURPLE WISTARIA COVER THE PERGOLA ON THE SOUTH SIDE OF MISS ELEANOR HAGUE'S PASADENA HOME.

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE



A PICTURESQUE VIEW OF THE REAR OF THE SANTA YNEZ MISSION SHOWN IN "IN AND OUT OF THE OLD MISSIONS."

THE HARVEST OF THE YEARS

By LUTHER BURBANK WITH WILBUR HALL
Houghton Mifflin Company

The individual and invigorating style which distinguishes this autobiographical account surprises no one who has ever for a minute reflected on the perogatives of genius. For it is axiomatically true that a genius in any line of human endeavor invariably has the ability to write about himself and his work in a stimulating manner and in the act disclose his personality, his character even and sometimes his very soul. Mr. Burbank has done this throughout "The Harvest of the Years," despite the fact that it is only incidentally a personal record, its main objective being an account of the development of his achievements in the world of plants.

The "plant wizard,' it seems left behind at his death a mass of written matter in various forms. From this Mr. Wilbur Hall has selected and arranged in smooth continuity enough material to make an effective record interesting as well as most instructive. The preface by Hall is a brief sketch of the character of his beloved friend which he sums up in the sentence: "He was a queer admixture of a little old-fashioned Massachusetts bachelor, a gnome, a genius, a prankish boy, a spendthrift, and a temperamental artist." Of course the world knows that Burbank was one of the most remarkable men of genius of the age, and it goes without saying that being a genius he would be a temperamental artist. It always follows.

SPRING POETRY

From Harold Vinal, publisher of poetry only, comes a slender volume of verses by Ruth Victoria Inglis, a resident of Los Angeles. She seems to have been forwarned about the gorgeously flowering springtime which has been this season's gift to California.

Ansel F. Hall, Chief Naturalist in Charge of Education, United States Natural Park Service, has brought out in leaflet form poems written early in the century by Harold Symmes, since deceased. They were inspired by the majestic grandeur of the Yosemite and are called "Songs of the Yosemite." A water color of valley scenery painted by Gunnar Widfors illustrates each poem.

Wallace Hebbard of Santa Barbara publishes "The Macaroni Tree" by Dora Amsden with illustrations made by Joseph Paget-Fredericks. The volume contains short poems full of a swinging rhythm and the playful fancies that appeal to childish minds. Some of them have previously appeared in the "Youth's Companion," and in John Martin's Book, the magazine for children.

There is a note of haunting wistfulness and imaginative reflection about a small volume of poems by Sister Madeleva named from the first poem "Penelope," published by D. Appleton and Company. The poems show a depth of feeling and understanding that is quietly and thoughtfully and exquisitely peaceful, a sort of sensing the turmoil of the world from the viewpoint of one serenely detached therefrom.

IN AND OUT OF THE OLD MISSIONS

By GEORGE WHARTON JAMES
Little Brown and Company

This is a new edition of a popular handbook written twenty-two years ago. The publishers state that in bringing this book up to date, they have found it unnecessary to make radical changes. It is fully illustrated.

THE POCKET OXFORD DICTIONARY

Compiled by F. G. FOWLER AND H. W. FOWLER.
American Edition Revised by George Van Santvoord, *Oxford University Press*

"Pocket" is to be taken with a grain of salt, but this is a handy sized book for ordinary consultation. It is based upon the "Oxford English Dictionary," upon which great authorities have been working for over half a century, and has been prepared especially for American use by two of our own scholars.

TREES AND SHRUBS OF THE ROCKY MOUNTAIN REGION

By BURTON O. LONGYEAR, *G. P. Putnam's Sons*

Both those with and those without technical knowledge of botany will find this a convenient handbook this summer if they are planning to visit any state in the Rocky Mountains region. It appears to be very comprehensive with helpful illustrations.

SUMMER FICTION

From Frederick A. Stokes Company come novels by authors not particularly well known for marked literary ability, and yet in each case the book is quite compelling owing to timely and thoughtful subject matter. Of these, "The Lingering Faun" by Mabel Wood Martin shows Paris the winter of the Peace Conference to have been a harrowing place for onlookers with active minds and tender hearts because the human temperament was once again on the rampage in this long suffering city. That season of discontent seemed to produce an emotional fermentation which goes seething through the pages of the novel more because the author was so ardent in her sympathy, than because she practised any literary art. There is also ever present a tendency to look below the surface in this tale of a group of Russian Refugees with a beautiful American born woman for a heroine, an alluring, but alas improbable character.

In "The Lotus of the Dusk," Dorothy Graham indicates the cheerless state of persons in China who happen to have an alien parent. The heroine of her story is a lovely orphaned Chinese girl acutely miserable in her autocratic grandmother's household because of her foreign mother. On the eve of an abhorrent union she escapes by means of an elopement and marriage with an impulsive young American who finds forthwith to his chagrin and decided inconvenience that in China miscegenation for anybody is a social error. Matters get very hot for this distracted pair, but owing to the activities of the student body which is at present growing in importance in Chinese affairs, the book ends with a more hopeful outlook for their troubles. "The Lotus of the Dusk" is certainly no literary masterpiece, but it manages to throw considerable light on certain aspects of domestic life in contemporaneous China.

A well balanced acumen is the lodestar of the "Garden of Flames" by E. S. Stevens, a novel dealing with the advent of the "other woman,' a situation bound to arise in even the best regulated families in a case like this of long separation of husband and wife. It is a popular theme with novelists, but its distinction as presented here lies in the absence of those thick layers of sentimental slush often applied in such a fashion as to destroy completely any semblance of reality. Likewise the setting for the tale is most unusual, taken as it is from the Persian oil fields and the ancient cities of Bagdad and Beirut in their modern guise, very interesting to read about. The technique of this narrative often limps, and still it is a worth while story, because it is a reasonable and candid conception of how a woman could use her mind when she comes up against "what every woman knows."

In "Sunny Mateel" published by Houghton Mifflin Company, Henry Herbert Knibbs describes in pleasing fashion the forests and waterways of the northwest. As a example of fiction, however, this novel simply can not be compared with his recent efforts, especially the delightful "Sungazers."



A STRIKING PHOTOGRAPH OF LUTHER BURBANK, WHOSE MARVELOUS ACHIEVEMENTS ARE DESCRIBED IN "THE HARVEST OF THE YEARS." COURTESY OF THE LUTHER BURBANK ESTATE.

SOUTHLAND POETRY SECTION

Conducted by KARL TINSLEY WAUGH

Contributions in poetry, which should be original and must possess real merit, will be considered for publication in this section of the magazine. Address manuscript with stamped addressed envelope to the conductor of this section, 3511 University Ave., Los Angeles

Cinton Scollard is excelled by no living poet in the perfection of his sonnets. Here is one he has recently sent us from his winter home in Florida. The episode recounted in the first eight lines, or major part of the sonnet, offers a picture to the eye that is all absorbing in its vividness, and in the last six lines, or minor sonnet part, is the mental reflection, crystal-clear and without blemish. The rise and fall of feeling, leave nothing to be desired in modulation. What more beautiful alliteration than "the diaphanous distances of dawn," or what more satisfying close than the last line.

WHITE HERON

I saw a great white heron wing to-day
In shimmering circles o'er a lilied pond;
A tapering tree flung out a graceful frond
As though to signal it and bid it stay;
But it paused not upon its airy way,
Ascending slowly as though fain and fond
Of its fleet venture, then in skies beyond
Faded until it seemed a speck of gray.

It was to me like some white soul, a space
Out of the limitless vast returned to view
Its earthly haunts, its mortal biding place;
Then upon swift and samite pinions gone
In the diaphanous distances of dawn,
Back to its home in the ethereal blue.

Clinton Scollard.

THEME

Who shall say trees have no singing voices
When April loosens and lets down their amber hair?

I know a slender moon-white birch tree
Hung with a hundred pendants of smooth jade,
That sway in the sun and utter thin sounds
Like chimes of jeweled water
Dropping into cool rock-shadows.

And there are willows that whisper softly,
And lonely poplars that speak in singing tones;
There are tall larches that laugh gently
When twilight winds wind down from the blue hills.
I have heard red maples tremble with sighing
When stars catch in their high branches.

O, when June comes swinging slowly
Her wide sweet rhythms,
All the trees of earth and sky
Will lift their voices with gifts of song.

For there is music in quiet shadows,
In the crying of color warmed by sunlight;
And there is song in the least little movement
Of pale leaves swaying in opal moonlight.

When summer quickens the murmuring sap
And stirs new rhythms into long clear echoes,
Who shall think there is no sudden music
When a branch-tip bends with the weight of a bird on it;
And who shall say that any new leaf
Has no voice for vivid laughter?

—Winifred Gray Stewart

THE PHANTOM ISLE

Mountainous walls of greenish brine,
In frothy caps of white,
Lashed upon the gaunt gray shore
In the silence of the night;
And songs of misery and death
These grim gravediggers sing.
And gruesome shrouds of long dead men
These raging breakers bring.

The rocks cast sombre shadows o'er
The barren wastes of sand.
Diana guards, with bloodshot eye,
The secrets of the land;
And wraiths of lustful buccaneers,
In spectral robes of white;
Drawn up in dim array, attend
The goddess in her might.

—Harold Bruce Forsythe

So mechanical a thing as a cement mixer seems hardly to offer a theme for a poem, but when we note how its human-like activity is in turn transcended by the mind that guides it, and the question of its possible mechanizing influence upon man's spirit is raised, we accept the theme as worthy both for poetry and philosophy.

MAN OR MACHINE?

Insensate monster of iron and steel,
You surely know and you surely feel
As into your vitals are poured the rock,
The sand and cement, and your great jaws lock
As the mass with sickening shock and roar
Is ground to slush, and begins to pour
In a thick gray flood to the road below,
To be pushed by workers to and fro,
Smoothed and pounded and shaped at last
To a finished road that is firm and fast.

Yes, back of you is the Mind of Man,
And a Will to do, and a Power that can,
But you seem a fiend of awful power
As you gulp, grind, empty, hour by hour,
And in one day equal weeks of toil,
Though Men to feed you, must slave and moil!
Your gift is Speed to this rushing age,
But sweat and blood of Men is your wage!
And we wonder whether the touch of God
Makes light the toil of the Slaves of the Hod.

Does the old fine pride in a task well done,
And the strength that endured till set of sun,
Pulse and throb through machine-ruled work,
Or do men hate it and long to shirk?
If through slaving thus grow no better Men
But mere Machines, it were better then
That the old slow labor of hand on hand
Come again to rule in our land.
For the lowest work that is true and fine
Lifts Men toward God with a power divine.

—Elaine Anderson

TO A LADY OF MYSTERY

You are garbed today in the colors of dawn—
Faint gold and amethyst;
Your eyes are the hue of a misty cloud—
Mauve and blue, like a fairy shroud
That the setting moon has kissed.

A certain quaintness, an old-world air,
Dwells in your iris face,
As though some mystic from old Japan—
Some lily-girl from Orient fan
Had stepped from her ancient place
To live in you, a modern maid:
Oh, lady of delight!
Your wistful mouth, your dreaming eyes
Murmur a paean of Paradise,
Like a song breathed through the night.

—Lucille Evans

SOL Y SOMBRA

Sunshine and shade, and a winding road
That leads from here to the sea;
And it's hand in hand through Enchantment Land,
If thou wilt but go with me.
For something calls from a spotted road,
And calls through the livelong day,
'Till the heart leaps high with a joyous cry,
And starts us upon the way.

We'll rest our eyes from the glaring sun,
And dance with the swaying trees.
We will cool our feet in the grasses sweet,
And run with the vagrant breeze.
We will sing in the deepest shadows,
And laugh in the golden light.
And I'll wear the hours like a wreath of flowers,
Entwined by your fingers white.

For the road, like Life, is a carpet strange,—
The thread from a loom divine,
And would I might run through both shade and sun
With a comrade's hand in mine.
Sunshine and shade and the waiting road,
That leads to the great white sea.
And welcome the years, the laughter, the tears,
If thou wilt but go with me.

—Olive Pixley

SOUTHLAND

Californians

IF DURING the "splendid idle forties" a child had been born of the mixed Spanish and British blood which was then populating this state, that child would now be over eighty years of age. During that life time of a single individual there have been born in California many thousands of Californians who have no other state which they may refer to as home. "Back home" their parents say when referring to their various birth places, but Californians born can not truthfully refer to any other state with such affectionate phrase. As Californians, they stand or fall.

The great migrations which saved America from sea to sea for Americans have ended at Pacific shores. If the sparsely settled occupation of the continent had not moved forward very rapidly as it did, jealous European eyes would have found an excuse for colonizing western United States.

It is this thought, so vividly brought out by Garet Garrett in the May 14 number of The Saturday Evening Post, that gives us proper perspective in scrutinizing Mr. Sam Clover's editorial in The Los Angeles Weekly, SATURDAY NIGHT. Commenting on the entering of the Women's Clubs of California into politics in a body, he says:

* * * * * * *

"Secession of the Los Angeles district was an inevitable sequence. What the southern women have done in the courage of their convictions, the men of the south have long wanted to do, in dissolving political union with the north for its defiance of the constitution and its refusal to redistrict the state based on population. Having the voting power within their geographical boundaries, the northerners propose to keep it there, despite the continued protest of the south, having right on its side. It may be that the action of the women will encourage the men to take drastic steps, long deferred, to put an end to a situation that is getting more intolerable as the discrimination becomes greater with every recurring session of the state legislature. State division appears to be the sole recourse of this unfortunate clash of interests. The bay cities sway the smalled groups in the north, thus exercising control of legislation, and the south suffers. Let the north keep its Hiram Johnsons and its Sam Shortridges forever at the national capital, if it so elects, but not with the approval of the south. A political cleavage is on the way which shall give us our own representatives at Washington, intent on carrying out our wishes first, at all times, instead of accepting what crumbs the bay cities vouchsafe. It is only too evident that southern California is to be euchered out of its rights if our preponderating voters can be successfully bamboozled, and the recent Johnson invasion of Los Angeles demonstrates how it is to be done. One's hat is tipped to the clubwomen of the Los Angeles district. They are courageous protestants. They have shown us how to revolt."

Does not this hasty conclusion ignore the thousands of young people, born on the soil of California both in the South and the North?

One who, cloistered in the sanctum sanctorum of an habitual editorial attitude, has had no opportunity to notice the influx of Californians south for business opportunity and the migration of youth born south of Tehachapi into the inspiring recreational regions of their inheritance of mountains and forests, high Sierra Meadows, Shasta snows and gigantic Sequoias found in such generous measure north of the Angelus Forest Reserve, has little conception of the tie which binds youth and California in one close bond of possession.

California belongs to the Union; and Kentuckians, Virginians, Marylanders and Carolinans; scouts from Idaho and subdividers from Arkansas; Dakotans and Vermonters, Minnesotans, Michiganders and Floridans, Ohioans or Indianans, Missourians and Kansans, Rhode Islanders or Pennsylvanians, or any of the Scandinavians and German tribes who have settled the country and claim allegiance to it are free to come and live in California and exploit her beauty and her climate. But when mothers from the East and mothers from the West are presented the spectacle of the beautiful babe, California, held up naked before them to be cut in two by a Solomon who would divide the state between them, does not the warm heart of every Californian, hospitable as it may be to friends from other states, cringe at the paucity of appreciation of California's true worth and mission shown by the stranger within her broad gates.

To Artland Subscribers

SUPPORT of the best ideals in Art may take different forms in a new community. One way is that which both "The Monthly" of The Artland Club and **California Southland** simultaneously were attempting. That a joining of hands resulted when these two met, was but natural; and the decision to discontinue The Monthly has been simply followed by an offer to fill out unexpired subscriptions with copies of this monthly magazine.

Tennyson has said: "We needs must love the Highest when we see it." The only effort of **Southland** is to search out the best in art tendencies and to record them in the best form attainable. Not by condemning the lack of art in our community but by placing the best on a pedestal shall we encourage the youth of southern California to master technique and give voice to our universal love of Beauty.

The Southwest Museum

THE Southwest Museum is dedicated to the Science of Man (Anthropology), especially as revealed in the buried habitations of the Southwest. Field expeditions bring to the Museum rich materials for laboratory investigation, and some of the most significant of these are now being exhibited, especially in the two great halls at the head of the main stairway, on the left, and in the Members' Room.

The lobby is mainly occupied by individual loan collections, which at least emphasize the dominant purpose of the Museum, as do even the pictures of the Southwest on the walls. Other notable paintings are used throughout the building for decorative purposes.

Anthropologists now generally agree that America was originally populated from Asia, so the room at the base of the Caracol Tower exhibits some of the finished arts of the Orient—by way of sheer contrast to the primitive arts of the early Asiatic immigrants to America. Just because these arts are so primitive, they promise to increase to an extraordinary degree our knowledge of human history in its earliest and least known but supremely important phases.

The Museum is especially fortunate in its distinctively Southwestern library. The Munk Library is perhaps the finest collection of Arizoniana in the world, while the Jackson Library provides an excellent nucleus of rare California books. These collections, together with the Hector Alliot Library of Archæology, are available to research students.

Copies of "The Southwest Bulletin" with full accounts of the Museum's new plans and policies may be obtained on application to the Secretary.

The core of the new policies is concentration and correlation. The Museum concentrates its own efforts on Southwestern Anthropology, and at the same time correlates this distinctive undertaking with those other research enterprises that are rapidly making southern California famous throughout the world as a research center of almost unique distinction.

President of the Board, Edward D. Lyman; Director of the Museum, Dr. James A. B. Scherer; Vice-Presidents of the Board: Joseph Scott, A. C. Balch and M. H. Newmark.

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Field Staff: Harold S. Gladwin, Munroe Amsden, Burton Cosgrove, William M. Clark, Edward Amsden, W. E. Felts.

OPINION

Laboratory Assistants Ruth M. Gard, E. R. Gaylor, Meta Spaulding. Assistant Curators: Edwin S. Curtis, Archaeology. Charles F. Lummis, History; Herbert E. House, Asiatic Exhibits; Torrance E. Welch, Photographic Files.

A View From the Other Side of the Water

WITH many widely quoted condemnations of Prohibition as a menace to personal liberty, it is interesting to read and reflect upon the thoughtful view of an Englishman who has studied the question on both sides of the Atlantic. Viscount Astor discusses the question in a recent **Forum** with a sanity and practical turn of mind that make his findings of real value.

Among other things he says:

"The discontents are usually more vociferous than the contented supporters of the law when they are in a majority. . . . People are no longer forced to face their responsibility toward the community and by their vote, as at a referendum under local option, to show approval or disapproval of the use of intoxicants. A new generation is rising which knows not the evils of the old days, which has not had to study the effects of alcohol, but which only hears abuse of the present system and sees a certain amount of dissipation and disorder. This new generation has not been forced to think out matters and decide between specific alternatives after having heard both sides.

"What are the main criticisms one hears? They are that the nation's morale is suffering through law-breaking and lawlessness, and that this lawlessness is mainly due to Prohibition; that the machinery of government is being corrupted; that the rich can get intoxicants and so have an advantage over the poor; that there are drinking orgies amongst poor as well as rich; that the tax-payer spends millions in a vain attempt to enforce the law; and that the use of drugs has increased; lastly, that the use of alcohol is constantly before people's minds because Prohibition forms such a frequent topic of conversation.

"These criticisms might be true, and still the country taken as a whole, be no worse than it used to be or than wet nations are. How do the gains and losses in the American national balance sheet compare with those of the drinking epoch? How does the dry United States compare with drinking countries? Does her balance sheet show a net loss and theirs a net gain? Does Prohibition create all the evils which are alleged to accompany this attempt at national total abstinence?

"No complete investigation into the economic and social aspects of the problem has yet been made. Such a survey by impartial, trained men of standing and experience is much needed. We know that most large European cities have their "orgies" which are not to be explained as a by-product of Prohibition. Since the War both wet Britain and wet France have had to legislate against the increased use of drugs. The use of alcohol may not form so frequent a topic of conversation in the Old World, but it is constantly thrust before men, women, and children by commercial advertising. In England, for instance, over ten million dollars is spent annually in advertising, i. e., in trying to induce people to drink. Was there no political corruption in the United States before Prohibition? Did distillers, brewers and saloon-keepers never control votes, buy influence in newspapers, spend money to dominate municipal government, or manipulate politicians?

"In Canada I met critics and supporters of the alternative systems of Prohibition and Government Control. But I found practically no responsible people who wanted to reestablish the sale of drink for private profit under a competitive commercial system. Their previous experience of the Liquor Traffic in politics has made them determined never to have it back. In Britain three Prime Ministers have condemned the vast political power and the debasing influence on public life of the brewers and other drink organizations. This industry in England spends annually on its caucus more than any of the regular political parties. Its aim is to increase drinking and turn out any government or public person who attempts to reduce it. So it is not only the American bootlegger who is a menace to clean politics.

"The more I discussed the question of crime in the United States with experienced thinkers and trained investigators, the less did I feel its present dimensions to be attributable to Prohibition. A spirit of lawlessness has bothered most countries since the War. . . . It is a world phase. Nor can this seem strange to anyone who realizes what a vast upheaval in thought is going on. Every nation is readjusting its outlook on absolutely fundamental issues. No wonder the world is disturbed. . . .

"One of the difficulties in the United States today is to know first, how much of the agitation is financially disinterested, and secondly and more particularly, what alternative policy is proposed. Many of the best citizens who condemn the present position are actuated by the highest motives. But much of the agitation is stimulated and financed by those who in the past made money out of the liquor business, or who hope to do so in the future if the law can be changed. The Anti-Saloon League has been criticized for having taken large subscriptions from a rich American. Is this worse than having French brandy and wine merchants spending money in the United States and in Canada to impede the temperance movement there and interfere in an essentially American domestic question? The liquor interests are speculating and spending money in the hope of recouping themselves by future profits when private brewing and trading are reestablished.

"Alcohol is the alternative to effective performance. America is going forward and means to continue doing so. . . . The people of the United States are unlikely to reestablish the liquor traffic as an industry. The business instincts and commercial expansion of this industry of necessity conflict too obviously with national welfare. Nor will the American people start again the general use of intoxicants, for science and experience have proved that these take the edge off efficiency, blunt ideals, and are always on the side of the flesh in its war against the Spirit."

L. B. Everett.

Stumbling Blocks

ONE of the advantages which the Buddhist's religion has over that of, say, the Roman Catholic Church lies in the fact that the more ancient religion considered stupidity a cardinal sin.

This test is indeed a caustic one for any one's religion. Take that of the modern Methodist for example. Is intelligence a part of his creed; or does he not rather pride himself on a lack of stupidity in things other than or separate from his religion? Is there not a conscious hesitancy on his part that keeps his highest intelligence from meddling with his religious thought?

Again, fundamentalism, while earnest and staunch in its devotion to revelation, is perhaps the surest to pass when intelligence in religious thought increases. For while the spread of Christianity and its greatest beauty lies in its simple support of the needy and humble, even the ignorant, yet there is nothing in the teaching of Christ which encourages stupidity.

He directed His followers to be "as wise as serpents" while they remained as "harmless as doves."

Christianity needs all the brains of its children in so directing their private lives and their public affairs that this great movement in the progress of the race shall attain its highest results. In itself it is unassailable and will conquer ignorance alone eventually.

But when its followers as a class profess so little confidence in it as to endeavor to bolster it up by walls of ignorant discussion, they themselves must expect defeat in their attempt to stop growth in religious thought.

The one duty of Christians is to apply its principles to the world of the present and to live it themselves.

The Power of Love

THE teaching of Jesus given by critical study of the gospels is exceedingly simple: God is love, and love is the only practicable way of life. All His teachings swing around these two foci, expanding or applying this revolutionary teaching. Men need economic goods. "Seek first brotherliness convinced of God's fatherliness," says Jesus, "and these things will be added to you." Men want to live at peace with mankind, to be reconciled with their enemies. "Love them," says Jesus, "don't fight them. Treat them as you would like to have them treat you." Men wish to be forgiven by God. "That is impossible," says Jesus, "until you forgive men the injuries they have done you." Men want justice given them. "First," says Jesus, "give justice to others."—Shailer Mathews.

Healing Service

In Grace Cathedral, San Francisco, California *Thursday evenings at 8 o'clock*

Healing Prayer of Intercession

O most gracious and loving Father, purify our souls from everything that may hide Thee from us. Let us feel Thy quickening power flowing through us, building us up into strength and sweetness. Consecrate our talents, our time and our thoughts to Thy holy service. Strengthen us in body and in spirit that we may become living channels of Thy Truth and Thy love. Help us to realize that Thou art present with us at all times and in all places, so that we may with perfect faith entrust ourselves and all that are dear to us to Thy never-failing care through Jesus Christ our Lord. Amen.

SPORTS OF THE STRAND, THE SEA AND TURF



Early to bed and early to ride brings an especially succulent reward at Hotel del Coronado, where the warm glow of the Strand beckons on and on until some material soul discovers the enticing glow of a camp fire and insists that breakfast awaits on the sands.

All California is ablaze with color! The Spring and early Summer has delighted the soul of every lover of brilliant shades. And at Hotel del Coronado the flowers in the Patio must vie for supremacy with the costumes of the girls. Especially pleasing are the gay coats, in red, green and blue of the equestrians, who linger along the beach, forming flower-like masses as they group to gossip.



Breakfasts are not the only meals which may be commandeered for service on the sands at Coronado. When the little flecks of silver, known as Grunion, make a dash, under a full moon and at high tide for the beach, guests of Hotel del Coronado are frequently among the throngs chasing these elusive little denizens of the deep, and later appease their appetites if not with mementoes of the catch, with various combinations of the skill of the chef. However, since a new law puts a ban on catching little silver-sides after this year, a new motive must be found for picnics under the stars.



Handicap races for motor boats and out-board motor boat races are on the programs of all the Yacht Clubs, and their owners are going out for the world's record, which is in excess of twenty-six miles an hour.



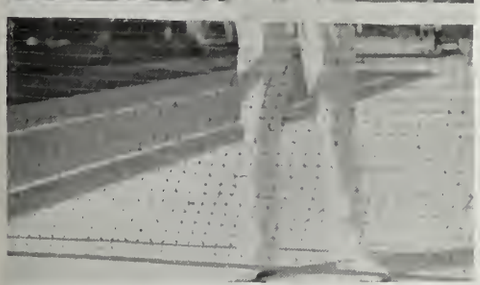
The out-board motor race from Avalon to Newport the fifth, and the rowing race from Catalina to Long Beach the twelfth are outstanding events in these classes.

June finds the yachts under full sail. The California Yacht Club has made the annual Ensenada cruise, and the Newport Harbor, joining with the San Diego Yacht Club, cruises to Coronado Islands this month. The Southern R boats entered the regatta on San Francisco Bay and returned with honors.



Schooners, yawls and ketches entered the annual San Clemente race, always an epic for the deep-sea skipper who likes 'em to roll high, wide and handsome. Santa Barbara entertains the combined regattas of the Pacific Coast and Southern California Yachting Association in August.





William T. Tilden, the "Big Bill" of American courts, is now playing in the French hard-court championships, and is entered in the Wimbledon tournament, the defense of the Davis cup at Philadelphia, and the United States National Singles Championship in September. If he is as fit as he seems on the court at Coronado he may easily win all three championships.

Photograph by Harold Taylor.



Sir Esme Howard engaged in the pleasant task of putting on the green at the Huntington Hotel, Pasadena, is one of the most tactful—thereby most popular—Englishmen who has visited this country in years.

Photograph by Earle S. O'Day.



The benefit horse show at the Flintridge Riding Club last month was not only a corking good horse show but an amazingly profitable one, enriching the Home for Convalescent Children by many thousands of dollars. The plans for the new building are proceeding and the actual construction will start as soon as the proper location has been found.



MT. EGMONT RESEMBLES FUJIAMA, HER CROWN HIDDEN IN THE CLOUDS ONE DAY, AND AGAIN GLISTENING AGAINST THE BLUE OF THE SKIES

(Continued from Page 10)

hammock from which he drops his fish lines, and getting a catch swallows line and all. It may be he has eaten his grandmother—that is, the fly which laid the egg that hatched the worm. The trip was not long, we returned, disembarked, mounted the stairs without a word being spoken. We went out into the moonlight glad to see the Southern Cross was still there.

Egmont rises from a plain close by the sea resembling Fujiama. One day her crown would be hidden in the clouds; the next it glistened against the blue above them seemingly unattached to earth. The trunks of her trees, which climbed toward the snow line, were beautiful with green moss, out of which grew delicate plants and trailing vines.

Just to show how adaptable they are, ferns look into boiling pools, catch the spray from geysers, fringe glaciers and make a screen around the Fairy Pool, where one may revel in a hot bath and shower under purple ray or silver beam.

That was a bath de luxe even to the perfume. The trees were full of Fan-tails—those mites of birds which act as though they had just learned that guests were arriving and they didn't know what to do first. Flirting their white fantails and singing keeps them so very busy. They furnish entertainment for the bather and an excuse to stay in a little longer.

I was watching my step among some of the steaming pools and spouters when a little bird singled me out and sang round and round me, flying close to my face as if he wanted a good look at me. It was the white-breasted Tit, resembling ours only in his friendliness, and overdoing that.

The Tui was an irridescent black bird with white tufts under his chin, giving him the name of parson bird. His song was pleasing and some notes resembled those of his friend—the Bell-bird. We had stopped where the bush was particularly beautiful on the mountain and were feeling how sacred it was when the notes of the Bell-bird fell upon the silence. They were velvety and rounded like the bell at Nikko. It reminded me of what I had forgotten. It was Sunday morning and the bells were ringing.



THE FAIRY POOL, ENFRINGED WITH FERNS, WHERE NATURE PROVIDES A HOT BATH AND SHOWER WITHOUT FAVOR AND WITHOUT PRICE



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JUNE AT SAMARKAND, SANTA BARBARA

THE faerie lore of Touristland has no lovelier setting than that of Samarkand, in Santa Barbara. All of the beauty of a California city backed by blue mountains, laved by an opalescent sea is Santa Barbara's by right of situation and inheritance. All of the beauty Santa Barbara rejoices in lies at the feet of Samarkand where traveller or tourist, sojourner without a home in this the loveliest of California's towns may take possession of the land and live at ease as long as circumstances warrant or time halts to let him rest and cultivate his soul.

The glamour of the sunny days that glide so swiftly through the tourist's calendar seems concentrated in this favored spot, and all the tales of India, Arabia and Persia, Haroud al Raschild, Cleopatra, genii, gnomes or fairies may be read within the cloistered galleries, the terraced gardens or the secluded suites of rooms that open on their own little garden nooks in an environment that aids imagination and supplies the mystic atmosphere without a faltering note.

So isolated is this excellent hotel from jarring sounds or clattering, crowded streets that poets, composers, and scenario writers here find balm for nerve racked minds and while they write amid the roses of their chosen porch, they know not that some happy bride and bridegroom dodging old shoes and rice-laden friends have sought seclusion on the next balcony behind a loquat or persimmon tree.



AN OLD STYLE BARROW, PAINTED IN THE COLORS OF SAMARKAND, AT THE ENTRANCE OF SAMARKAND HOTEL IN SANTA BARBARA. AS IF LEFT WITH ITS GAY POTTED PLANTS WHERE THE GARDENER QUIT WORK. IT MAKES A PRETTY SUBJECT FOR THE PHOTOGRAPHER, ROBERT BORDEAU, SANTA BARBARA

For motoring parties, transient guests and curious traveller bound to see the far famed Calle del Estado that rose more beautiful, more practical and worthily more enduring after destruction had marked it for its own, this interesting hostelry offers an unexcelled cuisine, delightful quarters and a convenient stopping place. Its pleasant winding road is marked by great blue jars full, overflowing, with pink flowering vines and sweet scented leaves that call to Samarkand as odors of Arcady lead mariners to some oriental shore.

Up through the wooded canyon, away from boulevards and turnpiked highway the knowing ones follow this mystic sign of Samarkand and find within the archway typical of this hotel, a host in Charles B. Hervey after their own hearts, a friend, an unobtrusive manager, who makes this exquisite, garden gathering place more than ever like a gentleman's estate where guests may come in groups and enjoy a concert or card party, a little dance or a delicious dinner and then retire to their own rooms with satisfaction and a sense of being cared for without ostentation or more formality than people of leisure impose upon themselves at home.



NEAR THE PERGOLA-LINED POOL THE FINE ENGLISH SWANS OF THE GARDEN OF SAMARKAND, SANTA BARBARA, SAT FOR SOUTHLAND, "OMAR" AND "FATIMA" WHO HAVE GONE TO HOUSEKEEPING FATIMA IS SITTING ON SIX EGGS, AND SOON MOTHER AND FATHER AND BABIES WILL BE GAYLY SWIMMING IN THE LOTUS POND

SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

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THE MAY MEETING

The Chapter was again the guest of the School of Architecture at the University of Southern California. The dinner tables completely surrounded the grass enclosure in the attractive patio at the architecture building. Lanterns and serpentine were bobbing in the warm breeze overhead and writhing Chinese dragons in brilliant greens and yellows crept along the walls behind our chairs. After the dinner, which was served by the students themselves, President David Witmer read a preliminary report of the Convention from which our Chapter delegates have just returned. Excerpts from the report are to be found in another place on this page.

After the report by Mr. Witmer the spotlights were turned on the stage, which opens on the patio, and the students entertained the guests by presenting two short plays which were written by Professor Baldwin. The first, which moved in stately Mediaeval dignity, was a pantomime, "The Legend of Cologne Cathedral."

The next playlet we have separated from the other as much as possible by paragraphing this comment. They should be further separated by a few blank spaces and we would put them in if space would permit. The title of the second was, "And the Villain Still Pursued Her." Those who know Professor Baldwin know that the play lived up to the title in every respect. The movies lost one of their best villains when this one decided to take up archeetekture. The poor "hopeless, hapless, hipless" mother and her poor cheeild were parts to be wept over. Little Eva at her best never surpassed the poor little dear when in the throes of one of his death spasms. For those who were not present we would explain that the baby only weighed about two hundred and seventy-five pounds. Poor dear.

EXTRACTS FROM THE CONVENTION REPORT OF PRESIDENT WITMER

"You ask what the Institute has done for you. It were better to ask what you have done



MISS VIRGINIA CALHOUN, WRITER OF THE PLAY, "RAMONA," PLANTS A TREE IN THE GREEN CROSS PARK AT ROYAL PALMS, IN THE PALOS VERDES HILLS, NEAR SAN PEDRO, CALIFORNIA. TREES FROM HISTORIC SPOTS OF AMERICA WILL FORM THE NUCLEUS OF AMERICAN GREEN CROSS PARK NO. 1, AND NOW INCLUDE A TREE EACH FROM MT. VERNON, MONTECELLO, NEW ORLEANS, HOME OF DANIEL WEBSTER, WEST POINT, ANNAPOLIS, AND TWO FROM THE BIRTHPLACE OF GENERAL GRANT.



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for the Institute, for the profession. May I ask whether you would receive a reasonable and fair fee today if the Institute had not long ago insisted upon adequate compensation. I might suggest that many of you would wake up to find many more of your jobs stolen from under you by others often less qualified than you, were it not for the Institute. Do you realize that the worth of your own architectural education is traceable to the influence of the Institute and that the fine school training of today and the better opportunities in the Atelier and the office are again due to the Institute. You may rail at licensing laws and the weakness of them, but ponder a bit—Do they not define the qualifications a man must have to become an architect, and are they not thus an actual aid to you and a service to the social fabric? The Institute is interested in establishing laws in all states."

"Do you know the program for educating the public to the value of an architect's services; of the establishing of art appreciation courses in colleges and high schoo's? Do you know that the Carnegie Institute has provided $10,000 for the use of the Institute in this connection? Such art courses will not only direct the public, through its natural leaders, to some understanding and love of the arts, but will make thereby, future and more intelligent clients for you. Speakers and lecturers are being sent over the country each year by means of the income from the D. Everett Waid Education fund. This year Howard C. Walker and Eliot T. Putnam are touring the South, a part of the country which has been retarded in development. An experiment of lecturing in secondary schools rather than in colleges is being tried, and meeting with success.

NEW OFFICERS

With exception of directorships in the fourth, seventh and ninth districts, there are no changes in the officers of the Institute for the coming year. The officers are as follows:

President, Milton B. Medary, Philadelphia.

First Vice-President, William Emerson, Boston.

Second Vice-President, C. Herrick Hammond, Chicago.

Secretary, Frank C. Baldwin, Virginia.

Treasurer, Edwin Bergstrom, Los Angeles.

Director Fourth District, Victor Mindeleff, Washington, D. C.

Director Seventh District, Olle J. Lorehn, Houston, Texas.

Director Ninth District, Myron Hunt, Los Angeles.

JAMES SIMS PUT HIS SMOCK IN HOCK

Gordan Kaufman lost a good man from his organization when James Sims decided that he would rather be a building contractor than an architect. Jimmy has opened an office with Frank M. Madden at 3839 Wilshire Boulevard. Mr. Madden has fine work to his credit back east and of course everyone knows what Jimmy can do. It ought to make a fine combination The ideal contractor is certainly the one who, in addition to a good working knowledge of construction, has also the training and point of view of the architect. We will expect to see Madden and Sims walk up the aisle to receive their honor awards the next time the chapter passes them out.



MARY PICKFORD, WITH MR. DAVID WITMER, PRESIDENT, SOUTHERN CALIFORNIA CHAPTER, A. I. A.; WILLIAM SIMPSON, PRESIDENT, LOS ANGELES CHAMBER OF COMMERCE; H. ROY KELLEY, PRESIDENT, ARCHITECTURAL CLUB, AND RALPH HOMAN, PRESIDENT, BUILDERS' EXCHANGE, OPEN THE LOS ANGELES COTTAGE DEMONSTRATION HOUSE FOR BETTER HOMES WEEK DESIGNED BY HAROLD O. SEXSMITH, ARCHITECTURAL EDITOR OF CALIFORNIA SOUTHLAND.

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Sculpture, Bronze Casting
Architecture, Garden Design

SANTA BARBARA, CALIFORNIA

THE COLOR PLATES

COMMERCIAL art has always been the foundation of the fine arts. Not only have the crafts supported the artists while they received their training but they have instigated and enforced a severe preparation which has made the fine arts possible. Skill in the engravers' craft has prepared such men as William Keith, California's first great painter, to express, with conviction, the beauty of his environment. Advertising in its modern important place in life offers the severe criticism, and the convincing rewards, which urge on the born artist to a place in the field of art where art for art's sake is possible. The art of printing has gone hand in hand with that of the engraver and has developed public taste by means of multiplying the artist's conception of beauty in etchings, lithographs and other prints.

No amount of commendation therefore should be withheld from our young California artists who enter the lists from the ranks of commercial art. For drill masters are there to see that proper preparation in draughtsmanship is obtained in our excellent schools of design, and the public eye is made critical by the splendid cartoons, posters and billboards which, commercially effective, owe that effectiveness to the creative skill behind them and the support which business gives to the useful arts.

The engraving blocks which have been used on the cover this month are the product of commercial art. And while there are doubtless many more such opportune pictures hanging on the walls of advertising offices or tucked away among studio effects in Los Angeles, this one expresses for the season the close relationship of the typographical trades with art in all its ramifications, and especially does it represent our desire to know more of the sea.

Coming from America's great inland countries the population of Los Angeles lives near the sea without that preparation for its use which seafaring nations obtain. The flood of ships seen in our galleries, Spanish galleons, historic frigates and sporting yachts, shows that the ocean is having its effect and the Pacific coming into its own.

The THUMB TACK is the private periodical and especial plaything of Los Angeles commercial artists from whose company have come many of our best painters. Mr. John Coolidge, the artist, while devoting himself faithfully to his business as advertising artist in one of our best offices, is laying the foundation for future fame.

A comprehensive view of the whole world field of printing and book making was given in the exhibition of Fine Books, Posters and Commercial Printing by the Los Angeles Public Library in May.

This coordinating of the arts of design, illustration and decoration with the skill of the typographical trades was thus made available to the public through the activities of the curator of the Typographic Library and Museum in Jersey City and was realized through the generosity of the President of The American Type Founders Company to which the thanks of the public are due.



U. S. FRIGATE "CONSTITUTION," FROM A PAINTING BY DUNCAN GLEASON, ON EXHIBITION AT CANNELL AND CHAFFIN GALLERIES, LOS ANGELES

THE romance and glamor of ships—their prows cleaving a vanishing path through blue, sunlit waters or bravely breasting mountains of bitter spray through the ponderous forces of a tempest—such are the pictures that Duncan Gleason summons to our vision by his power of projecting through paint and canvas his innate love of the sea.

"The Constitution" making American history in stirring combat; whalers on their lengthy journeys to strange ports; trim clippers and other sailing vessels: a striking array—capturing the fancy and warming the blood. Apart from the decorative quality of Mr. Gleason's work, his finished mastery of the myriad details that are essential in the authentic painting of a ship prove him to be a leader in his chosen profession ,one who is steadily climbing to the peak of achievement in marine painting.

The following paintings have been exhibited at the Cannell and Chaffin Galleries: The Chase, The Night Breeze, Spanish Galleon, Sovereign of the Seas, Running Her Westing Down, Argosies of Yesterday, Dutch Man o'War, Clipper Ship "Flying Cloud," Whaling Bark "Wanderer," "Lovers' Cove," Catalina; El Capitan Park, Ship, "Bohemia"; The Whaling Ship, Dead Man's Island, In Drydock, Brig "Pilgrim"—In which Dana sailed to California in "Two Years Before the Mast."



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MONTHLY BULLETIN

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"TO GIVE IS TO LIVE"

A number of architects in joining the Club have asked what they can "get" from it. Without going into detail regarding the many benefits of membership, let us say that in the bigger sense of things, membership in the Club is not so much a matter of "getting" as it is of "giving." The members can "get out" of the Club in proportion to what they "put into it." As most of us have discovered, in every walk of life, real happiness comes as a result of what we "give," not what we "get."

There are many architects who have much they can in many ways give to the Club, and those who are not already members we will gladly welcome.

The officers of the Club are trying to get an accurate roster of the Club. There are two hundred and sixty names on the list, but a large percentage of these have been very inactive in both their attendance at meetings and in keeping up payment of membership dues. Many of those on the list have left town and many others are not interested in continuing their membership. We must have an accurate list as it is impractical to continue sending notices of meetings to those who are no longer interested in the Club. The only way we can arrive at a correct list is to include only those who have expressed their interest by attendance of meetings and payment of dues. AFTER JULY FIRST, ALL OTHERS WILL BE DROPPED FROM LIST.

Fill in and mail the coupon at bottom of page. If you have not paid dues for 1927, send check for $5.00 along.

If you are not receiving your copy of California Southland each month or your notice of meetings; or if we have your mailing address wrong, please notify Secretary Wyatt, 1249½ W. 31st Street, Los Angeles, at once. Please do not feel offended or slighted if you have been thus overlooked. It is true that such cases have been because of someone's carelessness or error, but we are trying to correct this and will appreciate all such cases being called to our attention. If you know of any members who have been so slighted, please write the Secretary.



A MYSTERIOUS STREET IN ALGIERS, WHERE ANYTHING MIGHT HAPPEN

JUNE MEETING

Will be held at the Artland Club, Fine Arts Building, 7th and Figueroa, 6:15 p.m., June 21, 1927.

There will be a discussion on Architectural Practice led by several of Southland's best known architects. This promises to be an intensely interesting meeting and one which should be of great value to every architect in practice or those contemplating starting an office.

JUNE 30, 1927—GRAND BARBECUE

Will be held at the plant of A. J. Bayer Co., under the auspices of the Architectural Club for its members and friends. This promises to be one of the big events of the year.

Invitations will be sent out. Be sure to send in your reservation well in advance.

The photographs appearing on this page are of models of column capitals for the new Los Angeles City Hall. They were modeled by Casper Gruenfeld, our fellow club member.

SOME HIGHLIGHTS OF THE NEW CITY HALL

George P. Hales

Rearing its height to the skies, the new Los Angeles City Hall, presents itself in all its structural strength and in its impressive mass and proportion. Gradually assuming its architectural form by its garment of masonry, it needs but little imagination to give one a comprehensive idea of its ultimate appearance. The capitals shown by the cuts indicate some of its refinement and intimate notes of architectural detail which will be observed with more than passing interest when the building is thrown open to the public. The group of capitals sculptured out of granite, arranged alternately, will adorn the sixteen columns of the forecourt, those for the rotunda being of Bottecino marble capping monolith columns of such beautiful marbles as Tinos, Curly Green, Levantos, French Graiotte, Verde Campan Melange, Esique, Acajon and several others, all in deep rich tones, colors emphasized by the light grey of French limestone forming the rotunda walls.

This great entrance hall will have an intricately patterned floor in geometrical forms, consisting of numerous marbles, which, together with the columns, will create a harmonious color scheme in this beautiful material. In fact, throughout the first floor such color schemes in marble will prevail.

Perhaps the most distinctive note will be the forecourt forming the approach to the main entrance. It is from here the visitor will see the lofty tower in all its impressiveness rising from its base to its sheer height. The arcade, forming three sides of the court, has groined ceiling and opposite each arched opening at the wall decorative tile panels will appear, each in deep blue and gold, giving an effect of great depth.

Much could be written on similar detail of this building. However, the building will soon be a completed reality when all the architectural highlights can be readily seen and enjoyed. Undoubtedly, this building will contribute much to the personality of Los Angeles and be a distinct impression to the visitor within her gates. The architects are John C. Austin, A. C. Martin and John Parkinson.



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AS WE GO TO PRESS

Lucile La Verne is going to open at the Egan Theatre the night of June 12. The proceeds of the entire first week are to be given to the Pi Beta Phi Settlement School which is maintained by the Pi Beta Phi National College sorority for the education of a few of the 3,500,000 whites in the southern mountains who can neither read nor write.

Miss La Verne will also start the fund with a $200 scholarship and is going to add a new child to the eight of these mountain children she has already adopted.

All who wish to procure tickets for this benefit week may do so through the Pi Beta Phi House, 647 West 28th street. Telephone BEacon 8961.

IN SOUTHLAND NUMBERS
(Omitted from former lists.)

No. 21, Sept., 1921. Subjects:
A Gold Medal House, R. D. Johnson, architect.
Type of California Architecture, by Prentice Duell, illustrated with house by Marston and Van Pelt, architects.
The first house designed by Wallace Neff.

No. 22, Oct., 1921. Subjects:
From Spanish Mission to Spanish Modern. Article and illustrations by Elmer Grey, architect.
A Stucco House, by Brockway, architect.

No. 24, Dec. 1921. Subjects:
A Concrete House in Santa Fe Style, by Harwood Hewitt, architect.
A Small House by Ernest I. Freese.

No. 25, Jan., 1922. Subjects:
Casa Adobe, H. W. O'Melveny.

No. 55, July, '24, A.A.A. Cover, The Louvre. The Palace of Fine Arts, S. F. Bernard Maybeck, Arch.
The Stephens Union, John Galen Howard, Berkeley, Architect.
The Memorial Arch at Saratoga, California, Bruce Porter, Architect.

No. 56, Aug., '24. A Cover by Norman Kennedy, Morgan, Walls and Clement, Architects.
A Santa Monica House by John Parkinson, Architect.
Five commercial buildings by Marston, Van Pelt and Maybury. A group of duplex houses in the industrial district. Johnson, Kaufmann & Coate, Architects.
The Surf and Sand Club, Hermosa. Myron Hunt, Architect.

No. 57, Sept., '24. A.A.A. Cover, St. Peter's at Rome. Subjects:
Shops by Morgan, Walls and Clement.
Sketch of L. A. Patriotic Hall, Allied Architects Ass'n, Architects.
An honor award house by Johnson, Kaufmann & Coate.
Hanging porch of a house by Wallace Neff.
Commercial buildings by F. F. Powers, Architect.

No. 58, Oct., '24. Subjects:
Skyline of San Francisco.
A Tiled Ceiling in the Serendipity Shop.
A house that took the prize. Geo. Hunt owner, and Marston & Van Pelt & Maybury, architects.
Murals in the Guasti house—by Norman Kennedy.

No. 59, Nov., '24. A.A.A. Cover. The Bridge. Subjects:
Map of Pasadena.
Sixteen residences in Pasadena.
A private garden's swimming pool, by Clarence P. Day Corporation, Engineers.
Some old adobes and El Paseo Studios.
The old adobe at Rancho Sant Fe and the new buildings. Requa and Jackson, Architects.

No. 60, Dec., '24. A church by Wallace Neff, rendered into a cover design by Norman Kennedy. Subjects:
St. Paul's Cathedral, L. A. Article by the Bishop of the Diocese. Johnson, Kaufmann and Coate, Architects.
The Little Town Club of Santa Barbara remodelled by George Washington Smith, Architect.
An old adobe and El Paseo.
An example of a movie "lot."
Interior of an adobe home, restored by Fredk. A. Eastman.
A two-story California Colonial house and plan by Harrison Clarke, Architect.
A California house with a long dormer, Hotel Casa de Manana, La Jolla, Edgar V. Ullrich, Architect.

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A MONTEREY CYPRESS, FROM A PHOTOGRAPH BY LEWIS JOSSELYN, USED BY COURTESY OF HIGHLANDS INN, CARMEL-BY-THE-SEA, MONTEREY

THE OPTIMIST DISCUSSES GLANDS

By VERA SADICOFF-GOLDMAN, *M. D.*

A GRACIOUS commingling of the elements of peace and content is in my room tonight. Firelight and candlelight encompass me with carressing arms. The contoneaster berries in the bowl glow like tiny flames, and are reflected in the soft radiance of silver, the exquisite clarity of crystal. The impalpable but tangible sympathy and kindliness of friends like a gentle spirit hovers about me as we sit together over our coffee cups.

They are a pleasant group, these friends gathered together to share the warmth and color of my drawing-room. Smoking, in the large armchair is Dr. Jack Sherman, large, commanding, combining in his person the man of science with the man of letters. Near him are his admirers, Dr. Glenn Black on one side, and on the other, the University Professor James Armitage, and the poet, Richard Arnold, who while chatting pleasantly of this or that, with one portion of his brain, with the other is pondering the exact connation of a word, the musical and rhythmic fitting of a verbal picture in his latest work. On the ottoman, near the fire, is Ellen. Ellen, who rarely talks. Ellen, who has the capacity of long and restful silences. The young attorney, Edward Carleton, who by his youth and enthusiasm has made a place for himself in our hearts, is somehow always near Janet. Janet, hovering over the spirit-lamp, listening to the simmering of the kettle, is quoting,

"Double, double, toil and trouble;
Fire burn and cauldron bubble."

The poet laughingly continued the immortal lines.

"Fillet of a finny snake,
In the cauldron boil and bake;
Eye of newt and toe of frog,
Wool of bat and tongue of dog.
Adder's fork and blind worm's sting;
Lizard's leg and howlet's wing,
For a charm of powerful trouble
Like a hell-broth boil and bubble."

"What extraordinary and unsavory portions of anatomy Shakespeare's witches used in manufacturing their charms," Janet commented.

"Evidently they knew something of the value of glands," Dr. Sherman suggested.

Ellen, relinquishing her coffee cup, her lovely eyes luminous with interest, turned to the Doctor. "Dr. Jack, what are glands, and of what value are they?" she asked. "I saw a short article in a newspaper a few days ago concerning a new discovery to prolong youth, vigor and life itself, by the use of glands, and I was deeply interested, particularly as glands seem to figure in the public press, and even as subject-matter of current fiction. Do tell us what the glands are; where they are, and is it really possible to prolong life and good health by their use?"

"The glands that interest the public more especially and that figure in rejuvenation are the Ductless Glands. They are small manufacturing plants," replied Dr. Sherman. "These throw into the blood substances known as the internal secretions. These substances, by the most extraordinary and complex interaction, one with the other, regulate growth, development, body contours, facial conformation, the temperament, disposition, and finally the longevity of the individual. The activities of the glands of internal secretion, or the endocrines, as they are called, are of course fundamentally dependent upon heredity and the accidental conditions of environment.

"What do you mean by that?" Ellen interrupted.

"Just this," Dr. Sherman continued. "As you are aware certain families are extremely long-lived; in others the individual members die comparatively young. In the former, the endocrine system does not wear out easily. The parts act in harmony one with the other, and the individual lives many years and enjoys good health. In other families one or the other of the glands may get worn down; it interferes with the action of sister-glands—the entire mechanism is thrown out of gear and the individual ages early and dies at an earlier age. It may help you to understand this if you compare the former to a big, powerful, expensive motor-car; the various parts of which may run for a long period of time without repairs, while the latter belongs to one of cheaper make which requires much more attention, repairs and mechanical adjustment to cover the same mileage.

Of course it is possible to misuse a very splendid, powerful and well-adjusted mechanism. That is what often happens in the case of human beings, who by overwork, nerve-strain and high tension living have worn down the endocrine or gland system in the body earlier than need be.

"Are there many ductless glands in the body?" asked Ellen.

Dr. Sherman with the instinct of the teacher quizzing a student, turned to Dr. Black. "Please, Glenn, name the glands of internal secretion so that Ellen may know that there are more than one or two, and perhaps the knowledge of the number involved, may give her some idea of the intricacy of the entire process.

"In human beings and in the higher animals the glands as we now know them, are the thyroid, four parathyroids, two adrenals, one Pituitary, the internally secreting parts of the pancreas, and the two sex glands—male or female," responded Glenn. "It is possible," he added, "that the thymus and the pineal may be classified with the ductless glands."

"The startling and sensational discoveries of popular literature are far from new, Ellen. The knowledge of the efficacy of the glandular organs was well known to various peoples of antiquity. They held the belief that each organ was possessed of some peculiar beneficient quality, and this quality was transferred to anyone who consumed the organ. Prompted by this thought the priests of that time appropriated to themselves the various glandular organs of sacrificial animals and used them as food. The warriors were fed the hearts of animals to bolster up their courage. Another belief has long persisted that diseases are frequently due to deficiencies in the characteristic substances elaborated by different organs. To treat the disease, therefore, this deficiency was supplied by feeding these organs to patients. At the time of Hippocrates, wolf's liver was used to treat disease of the liver; hare's brain for tumor's; eyes for inflammation of the eye; and fox lungs for difficulties in breathing. The spleen was fed to patients by Paracelsus as early as the Sixteenth Century. In Africa the liver of snakes was, and is still used as an antidote for snake-bite. This is a very interesting part of the history of medicine," Dr. Sherman concluded.

"Do tell us something more of it," urged Ellen.

(To Be Continued)

Author's note:—

Dr. Sadicoff-Goldman wishes to thank Dr. J. Wilson Shiels, Dr. Jau Don Ball, Dr. L. L. Lisser of San Francisco, and Dr. Stanley, Medical Chief of San Quentin, and those other medical friends whose interest in public health education prompted them to place at her disposal a wealth of literature and personal experience and made the writing of this article a great pleasure to her.



BEAUTIFUL SMALL STORES ARE DIFFICULT TO FIND AND WE ARE GLAD TO PRESENT THIS ONE BY WITMER AND WATSON, ARCHITECTS, LOS ANGELES, FROM A PHOTOGRAPH HUNG IN THE ARCHITECTURAL EXHIBITION, 1927, HELD BY THE LOCAL CHAPTER A. I. A., IN EXPOSITION PARK.

Farming de Luxe in California

HAVE you brains enough to make money on a California farm? This question rises constantly as the discussion of government help for the "poor farmer" rivals the old gag about the "poor working man" in the socialists' vocalization of human discontent with work in general. If you haven't you better stay in town.

A recent trip through the San Joaquin Valley gave glimpses of prosperous fruit farms that were enough to cause a stampede to that Valley of Cheap Power could the good news of how fascinating it is for scientific farmers and their scientific wives to make an ideal home on forty acres be presented properly to men and women who are intelligent enough to do the work themselves and highly educated so that they have resources other than the cheap entertainments for which most people congregate in towns.

For look how modern progress has made the scientifically handled farm the ideal place for an intelligent home! The country has again become more healthful than the city. Cheap and prolific transportation has annihilated distance. The power plant with its radiating power lines has annihilated drudgery, and the mistress of a scientific farm has no need for other "help." The press and free delivery, the radio and free music, the small farms radiating from some up-to-date shopping center where the country club, the library and the Union High School annihilated the need of a town, these things have come about while the old fashioned farmer was whining for government help.

Let the city bred son of a farmer take an hour off to compare his office position with that of the opportunities on the modern farm; and if he knows the facts and has a just estimate of life values, there is a farm waiting for him in California today.

Big business is fruit farming in the San Joaquin! Co-operative marketing, University research free for the asking, cheap power and plenty of water make it ideal for one with intelligence and a bit of the sort of pluck and energy that took Lindbergh from San Diego to France.



THE VINEYARDS OF THE SAN JOAQUIN VALLEY LOOK VIGOROUS AND THRIFTY THIS YEAR WITH A BOUNTIFUL HARVEST TO COME. PHOTOGRAPH BY COURTESY OF THE FRESNO CHAMBER OF COMMERCE

As we motored down the valley between farms where tall grape vines waved their tendrils at us over the fences we noted the architectural elements necessary to the modern farm house and stopped in Fresno long enough to ask the Chamber of Commerce how many acres of vines would support a family of four.

Architects will find an interesting problem in the tank house, the garage, the upstairs house and the great barn walled in from the orchard and we hope to present model, modern farm houses for every variety of orchard with statistics as to the actual cost of migrating from our over-populated, tiresome city to a California farm de luxe.

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THE WILMINGTON UNIT

It is just two and a half years since the Assistance League established a good Samaritan Relief department in Wilmington. The sponsorship of the League guaranteed to Wilmington this type of service in time for it to be included in the first Community Chest campaign. Since that time all maintenance funds have been appropriated to this branch by the Community Chest and it is interesting to note that the stamp of approval was definitely placed on this work by the fact that the budget allotment was doubled the second year.

Wilmington has claimed the special attention of our president, Mrs. Hancock Banning, because it has long been her home. Even now that Banning House and the estate is to be converted into a park Mrs. Banning's interest in the work there, in improvements in this spot which holds so many pleasant memories for her and her family, will remain unchanged.

COMMUNITY WIDE PROGRAM

Although the major part of the work in Wilmington is relief work with needy families the Assisance League has demonsrated its ability to cope with community problems as a whole. Working closely with the Chamber of Commerce, the city health department, the local service clubs, churches and schools a very comprehensive program for community betterment is being worked out and applied.

Many and varied are the problems facing a community like Wilmington which has virtually grown to be a city overnight. The Assistance League is proud to be able to take such a responsible part in the development of a constructive program.

WAGES OR SALARY

Time was when every man who wanted work might have it; not always, perhaps, the type he wanted, but work of a kind was to be had by everyone. Now unemployment has become a serious national problem. The Assistance League as well as almost every agency in the West must do its share to find work for the very needy.

It is gratifying to know that the employment managers of practically all the industries in the harbor district call upon the Wilmington Unit regularly for men. This splendid cooperation has greatly aided in the family rehabilitation program. One company has most generously agreed to hold open a position for a man six months in order to enable him to spend that time in a sanitarium, while his motherless family of four are being cared for by the Assistance League.

"GO WEST YOUNG MAN"

Southern California seems to be the mecca of the single and unattached man. Wilmington being one of its front doors receives transients greatly out of portion to its size, "Sailors of Fortune," many, seeking fame and wealth only to find that Southern California, glorious as it is, and endowed with natural resources, simply cannot absorb the drifters from far and wide. Boys, some of them, sick, discouraged, penniless, make it necessary to provide some form of emergency relief.

Through the Medium of the

Thrift Shop

your last year's hat, your cast off suit or dress have become some others "Sunday Best."

For the re-opening of the shop in June let us have everything you can spare.

Telephone
HEmpstead 5133

The motor corps will call for your bundle.

STANDARDS OF SOCIAL WORK

A trained social worker is in charge of the Wilmington office under supervision of the main office in Hollywood and supported by a strong local committee of the leading men and women of Wilmington. There is not one who does not speak enthusiastieally of the work and one and all are proud of this opportunity to extend real community service.

COMMUNITY HOUSE

So wide is the new Day Nursery going to be that it has been necessary to move the west wing of the Community House forward and place it in front of the former entrance. Extensive repairs and alterations are now in progress which will help to make our shops much more attractive. They will be rearranged and open about the middle of June.

THE THRIFT SHOP

It would interest League members to count from day to day the number of people who have come to the Community House since the shops have been closed to inquire when the Thrift Shop will he open. Those in the most desperate need have begged that some of the clothing be unpacked for their inspection. One man said, "I must have a suit. I can't hold my job another week unless I do." Even those who work constantly in the shop have scarcely realized how very many people have come to depend upon the League to furnish them clothing at prices within their means.

SPATS

One elderly man failed to qualify as an "extra" last week because he had no spats. Perhaps some of you have a pair tucked away in the attic which would help avert another such tragedy, for it is nothing short of tragedy for an old man who can do nothing else to be rejected for just one small article of apparel.

THE TEAROOM

During the summer months the tearoom will be renovated and redecorated. For this reason and because of the noise and confusion attending the building of the nursery, it has been thought best not to serve regular luncheons during the hot weather, although some attractive League functions are planned for the coming months.

THE BRANCH SHOP

Those who have not visited the branch shop at 837 South Flower recently have a pleasant surprise in store. It has been decorated and practically re-stocked and now takes its rightful place among the smart downtown shops. During the alterations at the Community House the choicest articles have been taken downtown.

Include this in your next shopping tour, you will be well repaid. Hooked rugs, hand woven spreads, dainty satin gift cases, handmade children's dresses, the sheerest of baby clothes, the latest in dolls, attractive place cards, favors of all kinds, novelty beads and chokers, exquisite flowers, pom pms of organdie, rare old laces, oriental art goods, ehoice antiques, hand wrought silver, oil paintings, etchings—all priced right and worthy of your inspection.

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THE CHANGE IN THE COLOR PLATES

WHEN three plates had been used on our cover, the fourth cut was found to be missing and the unique beauty of the result obtained with three decided the publishers to let it stand.

AT THE SIGN OF THE GARDEN SEAT

By ERVANNA BOWEN BISSELL



FROM A GARDEN BY CHARLES GIBBS ADAMS, LANDSCAPE ARCHITECT

A visitor to the SEAT says, "I can't live through another summer without a garden pool, but oh, I can't afford one." Then why not make one, a sort of pattern for a pool? A woman I know built one, these are the directions: Buy the largest size, galvanized-iron washtub and coat it *thoroughly* with r u s t-p r o o f paint (red lead or asphaltum). When dry, paint the inside and outer rim of tub with dark gray paint (white lead, lamp black mixed with gasoline as metal will not absorbe oil). Dust wet paint with sand and apply second coat after first is hard, sanding again. A third coating makes the finished product look almost like concrete.

Select a spot beside hose standpipe, dig hole six inches deeper than tub and eighteen inches wider. Set tub firmly on bricks with its rim level with lawn and fill around it with rich soil. Make an irregular outline of large and small rocks around the "pool," letting one long stone project over edge, the next one placed back to allow planting space between rocks and also the edge of tub. Very much of the artistic effect depends upon the grouping of rocks. The size can be increased and the shape made oval by skillful setting. One thin stone should rest under faucet and on tub's rim to allow water to drip down it.

If you are near Grace Nicholson's Oriental Gardens in Pasadena notice the way she has made a tiny pool to delight the eye. Study the groupings and have fun creating something to suit your situation. In so diminutive a pool you'll have no frogs to saw and file the stillness of the night. In Miss Nicholson's Chinese garden she does have a frog, a china frog to be in keeping!

Pots of blooming flowers may be sunk in the soft loam for a quick effect. For height begin with standpipe and conceal it with small shrub, a clump of water loving iris or even the yellow branched sedum. The tall grass-leaved Morea irioides while not a true iris is called one, and blooms at intervals on jointed stems like bamboo. The flowers are white with a golden blotch and appear at the joints of old stems, so do not cut them down until fully brown, merely break off each withered flower. Santolina incana (Lavender cotton) is also a shield and will not break when hose has to be attached to standpipe. Use low growing plants to hang over "pool's" edge. Nepeta mussini (Cat Mint) with gray foliage and slender spikes of lavender flowers combines well with v e r b e n a, Beauty of Oxford or even the brighter pink of Ellen Willmott. Convolvulus mauritanicus has bluish-lavender blossoms like small morning glories and it harmonizes with pink Rosy Morn petunias. Both these plants will continue to bloom if trimmed alternately on outer edges and in center. Any low growing summer annuals, with taller plants for accent may be used according to your taste. A water lily root will grow in this pool, but pads must be cut occasionally (or water's surface will be covered). Gold fish will thrive. And the whole makes a handy dipping pool. When it is necessary to clean tub, put the hose on standpipe with open end in the tub, start water running, unscrew hose and siphon out the water.

Of course you read Mr. Berry's article on iris and already have ordered your stock. Now is the best time to plant as iris makes new roots after blooming. Remember to place the rhizomes almost level with the top of ground or they will rot. Don't fail to get the Iris Japonica, variety fimbriata, with its lavender flowers on branched stalk. This iris thrives in partial shade. Shade the seedlings you set out from the hot sun. Get in your cosmos and asters for late bloom. If well nourished they will catch up with earlier plants.

Watch your color combinations. Make notes for future use and change any too violent contrasts now. Don't wait for another season. Last year I moved all the red roses out of the rose-garden into a corner by themselves with white flowering shrubs for background. In front of the hedge dividing the rose-garden, I put alternate clumps of iris Pallida Dalmatica and Salvia farinacea. Their l a v e n d e r-b l u e flowers soften the colors of deep pink roses like Pink Radiance, planted in front. This dependable rose gives bloom continuously and I cannot discard it for newer shades. Another grouping is of Los Angeles and Catherine Bresleau (salmon hued) against a branching bush of blue plumbago, and an overhanging Ceanothus arboreus which is in second bloom, seed pods cuts off after winter flowering.

This comfortable seat tempts me to linger and chat too long. This morning, after warm, windy days I am feeling melancholy. I want a drenching rain. I am not ready to play Ganymede to my garden. But it is useless to be a cup-bearer. One needs a hose, a force of water to run slowly and thoroughly drench the ground. Perhaps Jupiter Pluve will send a shower if I wait. But I don't advise *YOU* to. Rise early and water your garden. Then begin your list for more drought-resistant plants.

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CALIFORNIA'S HOME AND GARDEN MAGAZINE



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SOUTHLAND CALENDAR

Announcements of exhibitions, concerts, club entertainments, college events, lectures, dramatic productions, etc., for the calendar pages are free of charge and should be mailed to Ellen Leech, Associate Editor, 544 South El Molino Avenue, Pasadena, at least ten days previous to date of issue, the fifth. CALIFORNIA SOUTHLAND *is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919, at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB, PASADENA:
The formal season at the club closes with May, after which time no programs are arranged. The enlarged tennis court and the swimming pool offer the outdoor attractions during the summer.
Dinner is served every Sunday from twelve to two. The officers, directors and committees for 1927-1928 are as follows:
Albert B. Ruddock .....President
Hugh McFarland .....Vice-President
J. Gamble Reighard .....Secretary
Robert C. Wente .....Treasurer
Walter A. Hopkins .....Director
House Committee—Mrs. Philip Schuyler Doane, Chairman. Entertainment Committee—Hugh McFarland, Acting Chairman. Sports and Grounds—Desaix B. Myers, Chairman.

ANNANDALE GOLF CLUB, PASADENA:
Unattached players will be glad to know that the club is now open to summer members as in previous years at special summer rates.
The new swimming pool below the terrace and the tennis courts to the west of the club house were formally opened Saturday, May 28, furnishing additional interests to the younger members of the club.

FLINTRIDGE COUNTRY CLUB:
Friday, July 29, Bridge Day, the usual monthly function
Sunday night buffet suppers are served throughout the month and are universally popular.
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p.m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11.30 to 2 p.m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

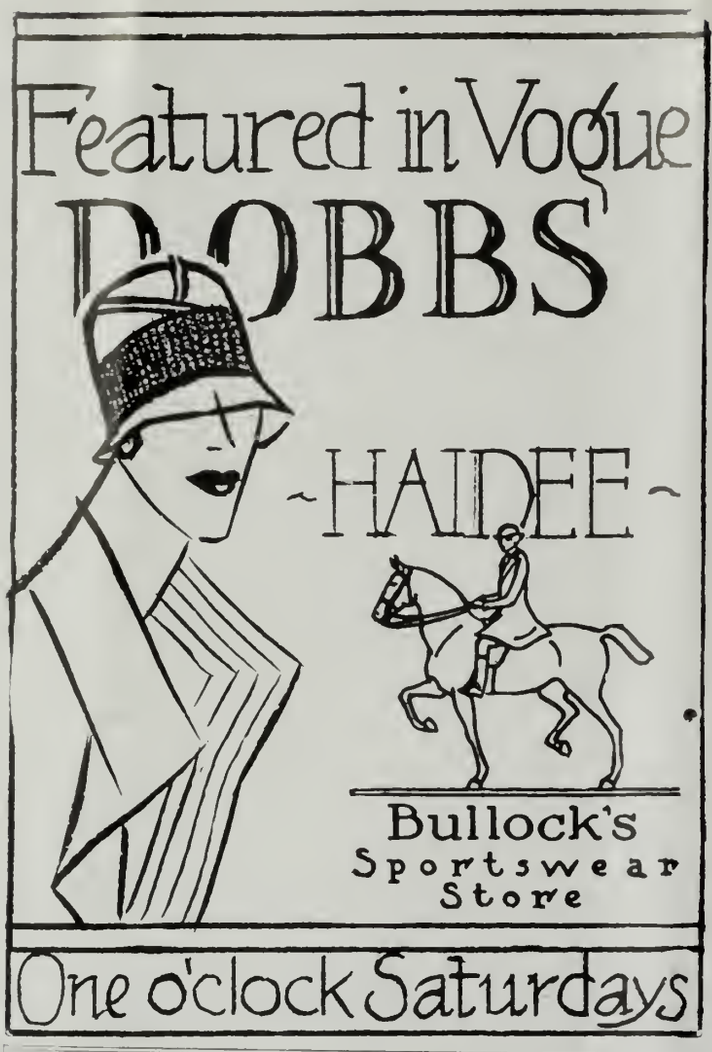
WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A new club house will be built immediately to replace the building which burned late in April.
Luncheon is served every day, and tea may be arranged as desired.





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REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon is served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

PASADENA GOLF CLUB:
Wednesday is Ladies' Day, with cards and mah jongg from two to four-thirty, when tea is served.
Dinner is served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service prevails throughout the week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

ENCINO COUNTRY CLUB, VAN NUYS:
Buffet dinner dances every Wednesday evening.
Ladies Golf Thursday mornings.
Thursday a special luncheon is served, followed by bridge. Afternoon Tea 4:30.
Luncheon and dinner served every day.
Special luncheons, dinners, teas and bridge parties may be arranged for as desired.

PASADENA ATHLETIC AND COUNTRY CLUB:
Ladies' bridge teas every Wednesday afternoon.
Open house with special family dinner every Thursday evening.
Dinner dances each Friday evening.
Dinner concert each Sunday evening in the main dining room.
Dance music is played each night in the main dining room except on Sunday and Monday evenings.
Luncheon is served every day for ladies in the ladies' dining room and for men in the main dining room and in the men's grill.
Tables for cards are always available either in the ladies' lounge or in the games room.

FLINTRIDGE RIDING CLUB:
The club announces the second and fourth Thursday of each month as Club Night with dinner at 6:30, and cards, riding and games after dinner.

CALIFORNIA YACHT CLUB:
Saturday, July 2, Sunday, July 3, Monday, July 4, open; Saturday, July 9, Sunday, July 10, cruising race to Johnson's Landing; Friday, July 15, Saturday, July 16, Sunday, July 17, star and R Class races; Sunday, July 24, 151 hydroplane races, outboard motor races.

NEWPORT HARBOR YACHT CLUB:
July 1st. Ladies' Bridge Luncheon.
July 2nd. Informal Dance.
July 2nd, 3rd and 4th. Outboard Speed Boat Races, 10:30 a. m. Snowbird races, 1:30 p. m. Star Series, Outside course, 2:00 p. m.
July 4th. Cruiser Handicap Race, 11:00 a. m. Outside course.
July 4th. Sailing Division Performance Handicap Race, 2:15 p. m.
July 4th. Independence Day Ball, 8:00 p. m.
July 8th. Ladies' Bridge Luncheon.
July 9th. Outboard Speed Boat Races, 10:30 a. m. Snowbird Race, 1:30 p. m. Midsummer Sailors' Ball (everybody in some sort of nautical costume please.)
July 17th. July Star Series. Outside Course, 2:00 p. m. Point System. Race to count also as elimination Series for Club Representatives at Santa Barbara Regatta.
July 17th. Outboard Speed Boat Race, 10:30 a. m. Snowbird Race, 1:30 p. m.
July 22nd. Ladies' Bridge Luncheon.
July 23rd. Outboard Speed Boat Race, 10:30 a. m. Snowbrd Race, 1:30 p. m. Informal dance.
July 24th. Outboard Race, 10:30 a. m. Cruiser performance handicap race, 11:00 a. m. Sailing division handicap race, 11:30 a. m. July Star series, 2 p. m. Also counted as elimination series for Santa Barbara Regatta.
July 29th. Ladies' Bridge luncheon.
July 30th. Outboard Races, 10:30 a. m. Snowbird Race, 1:30 p. m. Balboa Tournament of Lights.
July 31st. Snowbird Races, 1:30 p. m. July Star Series 2:00 p. m. Also counted as elimination series for Santa Barbara Regatta.
Tea will be served by the ladies every Saturday afternoon, from July 2nd to September 3rd.

Art

OTIS WILLIAMS held a very pleasing showing of camera pictures at the Hollywood Book Store last month. The pictures included nudes, genre subjects, fantaises, grotesques and portraits. Mr. Williams paints portraits as well, and has modeled a number of small figurines.

THE BILTMORE SALON in offering the walls of the Galeria Real and those of the three lesser galleries to the Santa Barbara Art League has given Los Angeles a most interesting and beautiful show, and because of the appreciation so generally shown it has been decided to continue the exhibition through this month. Fifty-six paintings and a group of woodblocks and etchings form the original show as opened last month and to this is added a limited number of etchings by Armin Hansen, Carl Oscar Borg, Arthur Miller and Edmund Osthaus.

THE LIBRARY BOARD AND THE ART COMMISSION announced the selection of Dean Cornwell's proposal for the murals of the Rotunda, and Albert Herter's plan for the lower lobby and the Hope street tunnel entrance; the first to be delivered within a period of three years, carrying a contract of $50,000, and the second with a contract of $10,000, to be completed within six months. The Cornwell canvases are to be painted in his London studio, where he has been associated with Frank Brankwyn for the past two years. Dean Cornwell was born in Louisville, Ky., in 1892, and began his art life as an illustrator, first with the Chicago Tribune, where he studied at the Art Institute, and soon established magazine contracts and later attained an untouched style in such illustrations. He first worked with Brangwyn on some of the panels in Skinner's Hall, London. His murals for the Library embody the spirit of the West, youth and America. In four scenes he presents outstanding episodes of California history, each showing the progress of a hundred years, from the coming of the explorers by land and sea to the founding of Los Angeles.

The plan submitted by Albert Herter for the first floor lobby includes a design adopted from Cretan motifs, in gold, turquoise blue, and Venetian red. The panels of the tunnel will be used for depicting episodes of California history, the landing of Cabrillo, the buildings of the Missions, raising the flag at Monterey, the relief ship, signalled by Father Serra, a Fiesta at one of the Missions, and the finding of gold.

THE OTIS ART INSTITUTE held the annual exhibition of student's work in the school studios, June 17-18, and selected student's work is on exhibition at the Los Angeles Museum for four weeks.

Andrew G. Aldrin, a third year student, was the winner of the Huntington Assistance Prize of $100. This is the principal prize of the year and was awarded for a study from the life class. Mr. Aldrin is a World War Veteran and is winning recognition in the art world. Scholarships of $60 each were awarded to William Mamner, Phyllis Shields, Catherine Spicer, and Charles Morimoto, day school students. The evening school students winning scholarships of $40 each are Dorothy Groton, Herman Cherry, and Claribel Renick. Bivouac Club prizes of $20 each were awarded for the best work in the nine different departments; the winners are: Frances Levine, painting; Sherman Peticolas, sculpture; Helen Anthony, illustration; Benji Kamei, decorative design; Mabel McCadden, first-year design; Kiyoshi Ito, interior design; Elsie Libby, life drawing, and George Hughes, craftwork.

THE CHOUINARD SCHOOL OF ART, 2606 West Eighth street, Los Angeles, held an exhibition of the work of the students, June 12-13-14. During the exhibition held by the California Eistedfodd Association at the Artland Club the first prize for etching was given to Millard Sheets, a Chouinard student.

AINSLEE GALLERIES, Barker Bros., Los Angeles, is a branch of the well known Ainslee Galleries of New York and show selected works of Eastern painters but emphasize particularly the paintings of California artists. Following the policy of holding one-man shows throughout an entire month the calendar for the summer and fall months show this program: July, paintings by Edmund Osthaus; August, Duncan Gleason will show ships of the sea, September will probably include several California artists; October, the work of Orrin White; November, Carl Oscar Borg will show; and in December Barse Miller will have new canvases to exhibit.
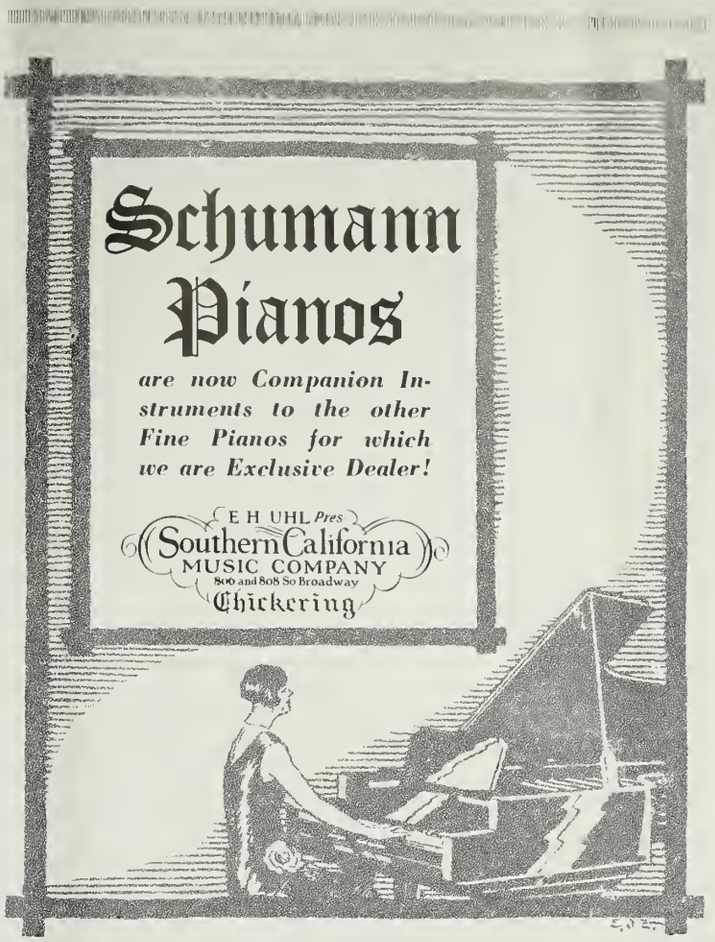
THE ARTLAND CLUB will offer a pleasing summer exhibition of the paintings of members during July.

LAGUNA BEACH ART GALLERY has hung an especially selected group of paintings for the month.

MAYNARD DIXON and FRANK VAN SLOUN put into the mural frieze of the new Mark Hopkins hotel in San Francisco the history of California; executed in few colors on a background of gold the symbolic history is most effective.

THE DOUGLAS DONALDSON SUMMER CLASS, a series of lessons in color theory and design, meets Monday, Wednesday and Friday mornings, opening July 5, closing August 5, with an exhibition the afternoon of August 7. The classes are held at the studio, 6490 Melrose Hill, Hollywood.

THE SOUTHWEST MUSEUM, Marion Way and Avenue 46, Los Angeles, has a permanent collection of interesting work.



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FINE ARTS GALLERY OF SAN DIEGO, will show to August 31 the second annual exhibition of the Artists of Southern California, with an invited group from the Club Beaux Arts of San Francisco. The Jury of Selection was Jack Wilkinson Smith, Chairman, Louise Darby, Eugene DeVol, Charles A. Fries, Alice Klauher, James T. Porter, and Otto H. Schneider. To July 31 an exhibition of the graphic art of Diego Rivera will also be shown.

Mr. Reginald Poland, director of the Fine Arts Gallery, says of the current show: "In general the collection appears of a higher quality than a year ago. While the sculpture includes work which is quite as interesting as that of last year, it can scarcely be said that there are as many outstanding pictures. It is perhaps as promising to see that the painting as a whole is better than ever as to discover in a more mediocre ensemble several masterpieces. As long as the artists in general are doing better work, we may expect the masterpieces in due time.

This year there are as many landscapes as ordinarily, fewer portraits and still-lifes but more pictures that might be termed "compositions" and decidedly more genre, or story-telling themes. And while we are not discussing the contribution of the Club Beaux Arts, we might note in passing that there is a marked difference between the two collections. The Club Beaux Arts is evidently trying to be very modern; the work looks as if it had been painted by city artists and often within a studio instead of out of doors. The Southern California painters in general have a very wholesome viewpoint and method of working; the pictures are congenial associates."

THE HUNTINGTON ART GALLERY at San Marino will be opened to the public within a short time. Under the direction of the board of trustees theHuntington residence is being rearranged to suit the requirements of an art gallery. The paintings include twelve Romneys, nine Reynolds and eight Gainshoroughs, examples of both Lawrence and Rayhurn, Gilbert Stuart's famous portrait of Washington and Lawrence's portrait of Major Andre. The most famous works in the collection are Gainsborough's "Blue Boy" and the Reynold's portrait of Mrs. Siddons as the tragic muse. A part of the gallery will be the Arabella Huntington Memorial, provided by Mr. Huntington in memory of his wife, and also containing paintings, tapestries and antiques from Mrs. Huntington's own collection. The plan is, after the changes are completed, to open the gallery two days a week, probably Thursday and Friday, from two to five, and to admit visitors only by card, to be obtained by application in advance. The object being to restrict the number of visitors to two hundred at any one time. The same conditions govern the visitors to the Huntington Library on Friday afternoons.

THE SAN ANTONIO ART LEAGUE, Witte Memorial Museum, San Antonio, Texas, through the president, Mrs. Henry Drought, announces a competition to close January 15, 1928, as follows: For the best paintings in oils based on the theme of Texas wild flowers, open to competition by all artists of all nationalities and places of residence: First prize, $2500; second, $2000; third, $1500; fourth, $1000.

For the best paintings in oils based on the theme of Texas wild flowers, open to competition only by artists resident in Texas: First prize, $1000; second prize, $500.

For the best paintings in oils depicting Texas cotton fields, open to competition by all artists: First prize, $1500: second, $1000.

For the best paintings in oils of Texas ranch life, open to competition by all artists: First prize, $1500; second, $1000.

All the foregoing are purchase prizes.

In addition to the purchase prizes, it is provided that ten additional paintings are to receive honorable mention, and that to the painter of each of these ten pictures shall be awarded a prize of $100, which shall not purchase the picture.

Further details, entry blanks and rules of the contest can be had by writing to the San Antonio Art League, Witte Memorial Museum, San Antonio, Texas.

THE STONE INTERNATIONAL GALLERIES, Monrovia, arrange an interesting exhibition for each month. Open on Sundays, Thursdays, Fridays and Saturdays.

HOLLYWOOD CHAMBER OF COMMERCE will show on the walls, as is their custom, the work of the artists of Hollywood.

IN THE PRINT ROOMS, Hollywood, a representative and comprehensive collection of etchings and engravings are shown.

ARTHUR HAZARD, after eight months in New England, is again in Los Angeles, where, with occasional visits to Santa Barbara, he will spend the summer. Mr. Hazard's portrait commissions occupied his time so completely while he was gone that he did no outside painting whatsoever, though he admits a great temptation as he says he never before saw the country so beautiful.

FRANZ GERITZ held a very interesting and successful exhibition of his latest etchings, prints and woodblocks at the Cannell and Chaffin Galleries in June.

THE GARDENA HIGH SCHOOL has a collection of fifteen Western paintings to which the class of 1927 has added one by James Swinnerton, choosing the large painting of the early rock dwellings in the cave of Batatakan, shown in Mr. Swinnerton's recent exhibition at the Stendahl Galleries.

EDGAR ALWIN PAYNE with paintings and Alice Carter Foreman with miniatures made up the last show to be held in the galleries of the old Ebell Club as with the opening of the Fall season, in October, the club will be installed in the new club house on Wilshire Blvd., with its splendid new galleries.

PORTER BLANCHARD and Douglas Donaldson exhibited a group of specially designed sterling flatware, plates, bowls and boxes at the Donaldson Studio, 1960 Melrose Hill last month. A number of the pieces combined the use of silver with jewels and enamel. Representative pieces are to be sent as a traveling exhibition to art centers of the East.

Music

HOLLYWOOD BOWL ASSOCIATION opens the summer concert season, Tuesday night, July 5, at 8:30. The conductors of the season are Bruno Walter, Pietro Cimini, Vladimir Shavitch, Pierre Monteux, Modest Altschuler, Ossin Gabrilowitsch, Adolf Tandler, Eugene Goossens and Alfred Hertz. Alfred Hertz will conduct both the opening and closing weeks, which is eminently proper as Mr. Hertz devoted much pioneer effort to the success of these concerts and is affectionately known by many of his admirers as the Father of the Bowl.

Olga Steeb, of Los Angeles will be the first soloist. She appears on Friday, July 8, and will play the beautiful Schumann concerto in A minor for the piano and orchestra. Bruno Walter, eminent director of the Philhamonic Orchestra and the Municipal Opera of Berlin, will conduct a popular program on Saturday, July 9. In addition to his great success abroad, Walter is also well known in America for his two seasons as guest conductor with the New York Symphony Orchestra. Due to the early sailing of his steamer for Europe, Walter is trading Saturday night concerts with Hertz, the latter conducting the "pop" concert on the second Saturday.

Other soloists are Ernest Davis, Tina Lernar, Dan Gridley, Carmela Ponselle, Vera Barstow, Elsa Alsen, with a program in August by Ruth St. Denis and Ted Shawn. The choice of Dan Gridley, popular Los Angeles tenor, as the local vocal soloist, is universally pleasing. Mr. Gridley will sing an aria form Weber's "Der Freischutz," under the baton of Pierre Monteux, the latter part of the month.

The price of Bowl tickets is the same this year as last, $10 for a 40-ticket book, making each admission only 25 cents. Individual tickets bought at the gate are 50 cents each. Ticket books may be obtained by mail from the Hollywood Bowl Association, 7046 Hollywood Boulevard, Hollywood.

LOS ANGELES ORATORIO SOCIETY will affiliate with the Holywood Bowl Association during the summer in the production of works of a choral nature. While plans for programs and dates are not entirely completed announcement is made of the appearance of the Society at the concert of July 19, when Pietro Cimini will conduct, and the concert of August 9, under Eugene Goossen's direction. Among the works to be presented are the "Mephistofles" Prologue (Boito), excerpts from "Prince Igor (Borodin), "Iris" (Mascagin), "Boris Gudounoff" (Moussorgsky) and Grainger, Delius and other works.

THE STATE MUSIC TEACHERS, ASSOCIATION will hold a convention in Stockton, July 6 through July 9. State President Charles Draa of Los Angeles, will preside at the formal opening.

THE MacDOWELL ASSOCIATION announces in the annual report a surplus of $10,723 for the year. The success of the Peterborough Colony is due principally to the energy and will power of Mrs. MacDowell, who is devoting her life to this memorial of her husband.

SUMMER HALF-HOURS OF MUSIC at the Greek Theater, Berkeley, were resumed in June and will continue through the season. Only artists and works of high standing are presented.

PHILHARMONIC SOCIETY OF SAN MATEO COUNTY held the opening concert June 5 in the new out-door Woodland Theater at Hillsborough, with Nikolai Sokoloff conducting.

THE PERSINGER STRING QUARTET of Santa Barbara, which was so popular in Los Angeles last season, is booked for a series of seven concerts at the Beaux Arts Auditorium next winter. There is a possibility of a concert in Los Angeles this month.

CALMON LUBOVISKI gave his annual recital at the Friday Morning Club ballroom, June 28. Claire Mellonio was his assistant at the piano. Mr. Luboviski is continuing his Monday night programs of master works over Radio KNX.

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THE LOS ANGELES GRAND OPERA ASSOCIATION, now entering upon its fourth season as one of the major cultural enterprises of the Southland, will produce twelve performances of Grand Opera, October 3rd to 17th inclusive, in the Shrine Civic Auditorium. A great chorus trained by Giacomo Spadoni, the Philharmonic Orchestra, and newly designed scenery on a metropolitan scale embodying the most modern ideas are some of the outstanding features of the forthcoming season. The repertoire is of especial importance, including as it does such great works as Puccini's Turandot, which will be given the first performance in the west, La Cena Della Baffe, Falstaff, Manon Lescault, Tristan and Isolde, La Boheme, in addition to standard works. Artists include Martinelli, Bori, Bourskaya, Laubenthal, Chamlee, Scotti, Tibbett, Amato, Meisle, Peralta, Tokatyan, Alsen, etc. Conductors, Merola and Cimini. Gaetano Merola is general director, and the season as in the past will be managed by George Leslie Smith and Merle Armitage in the Auditorium Building.

THE REDLANDS BOWL announces the opening of the season July 1st with the Smallman A Capella Choir, assisted by the Lotus Girls' Trio. The program is similar to the one given at the Philharmonic Auditorium in May.

SAN DIECO ORATORIO SOCIETY gave as the climax of the year's program "The Children's Crusade," a musical legend by Gabriel Pierne. Nino Marcelli, founder and director of both the Oratorio Society and the Civic Symphony Orchestra, conducted the performance. In the presentation of the lovely composition appeared an adult chorus of a hundred and twenty, a children's chorus of a hundred and twenty-five, the main body of the San Diego Symphony Orchestra, for fine soloists and a quartet of women's voices.

JOHN DOANE, one of the foremost concertorganists in America, has opened his summer studio in San Diego at the home of his mother. Mr. Doane has spent the past two summers in Europe but it is his custom to return to the Pacific Coast each summer. It is announced that Mr. Doane will give the recital formally opening the organ at the First Baptist Church, Los Angeles, in mid-summer.

THE WILSHIRE PRESBYTERIAN CHOISTERS, under the direction of William Ripley Dorr, sang by invitation of the Presbyterian General Assembly in San Francisco at the Civic Auditorium. They also sang at the Palace, St. Francis and Fairmont hotels, and on Sunday sang the service at St. John's Presbyterian Church. Practically all of their numbers are sung without accompaniment.

THE GAMUT CLUB, Los Angeles, closed the season with a particularly interesting dinner program which included the introduction by S. Earle Blakeslee of some of the principals of his opera "Wiwasteq," and a chorus of twenty voices from Chaffey Union High School, Ontario, who gave excerpts from that work and a resume of the opera.

THE WAR MEMORIAL to be erected in the Civic Center, San Francisco, will contain a Civic House embodying the latest and best features.

THE SUMMER SYMPHONY opened the second season in San Francisco June 14, at the Civic Auditorium, Emil Oberhoffer conducting. The conductors for the season are Bruno Walter, Gabrilowitsch, van Hoogstraten, Hertz, Shavitch, Piastro and Dr. Hans Leschke.

Announcements

PASADENA COMMUNITY PLAYERS continue the season of repertory with the following programs:

"The Duenna," by Richard Brinsley Sheridan—Friday, July 1; Saturday matinee and evening, July 2; Tuesday, July 5; Wednesday, July 6; Thursday, July 7.

"Two Gentlemen of Verona," by William Shakespeare—Friday, July 8.

"The Duenna," by Richard Brinsley Sheridan—Saturday matinee and evening, July 9.

"Easy Virtue," by Noel Coward—Tuesday, July 12; Wednesday, July 13; Thursday, July 14; Friday, July 15; Saturday matinee and evening, July 16.

"The Black Flamingo," by Sam Janney—Tuesday, July 19; Wednesday, July 20; Thursday, July 21; Friday, July 22; Saturday matinee and evening, July 23; Tuesday, July 26; Wednesday, July 27; Thursday, July 28; Friday, July 29; Saturday matinee and evening, July 30.

The Playhouse is never dark except on Sundays and Mondays.

THE PILGRIMAGE PLAY opens the eighth annual season July 11th at the Pilgrimage Theatre, Hollywood. Ian Maclaren, dramatic and Shakespearean actor, portrays the role of Christus this year. Reginald Pole directs and enacts the part of Judas. John Smallman is conducting a choir of forty singers in the Bach chorals.

Mary Worth, who played the part of Mary, mother of Jesus, in 1924 and 1925, again will be seen as Mary. Hedwiga Reicher, a sister of Frank Reicher, producer, will play the part of the Magdalene.

James Neill, Jr., who has been with the play for five years and whose work was especially notable as John the Beloved and the demoniac, again will play the part of the mad man.

THE MISSION PLAY, in the new playhouse at San Gabriel, will be continued throughout the summer.

THE GABLES, Santa Monica, announces the engagement of Earl Burnett and his Rose Room Orchestra for every Saturday evening during the summer.

COMMUNITY DANCES at Tournament Park, Pasadena, will again be sponsored by the Drama League throughout the summer. Mrs. Henry Godfrey is Chairman of the Committee in charge of the series.

TAHOE TAMARACK THEATER was dedicated last month in connection with Indian Ceremonial Day at Tahoe Tavern. Under the direction of Marion Craig Wentworth, author of "War Brides" and other dramas, three Indian plays, all founded on legends, were presented.

SEQUOIA NATIONAL PARK is celebrating the enlargement by a dedication under the Big Trees, July 10. The park now occupies about 604 square miles of California's most beautiful and rugged mountain territory, including Mt. Whitney, the highest peak in the United States with its elevation of 14,501 feet. A fifth great national park was intended for California, but since the region neighbored Sequoia Park it was included in its boundaries.

As part of the dedication ceremonies, a tablet will be unveiled near Round Meadow to record the purchase of the private land which formerly retarded public access to the choicest part of Giant Forest.

THE PRINT ROOMS, Hollywood, are showing an interesting and comprehensive collection of etchings and engravings.

SAN DIECO BOOK LOVERS' CLUB held the first meeting June 2nd As an organization the Book Lovers' Club has existed for some time but until recently it served as an organization for librarians and workers in the city and county libraries, now other book lovers have been invited to membership. Meetings are held twice a year. This first meeting was held at the Golden Lion Tavern where dinner was served. Mrs. Plaister opened the meeting with a few words as to the purpose of the club, and was followed by Mr. Wangenheim, the speaker of the evening, who brought with him many of the fine and ancient volumes of his private library. His talk dealt with the art of book making from the time of the Babylonians, when clay tablets conveyed the thoughts and ideas of the times. In his collection he has two tablets that were made about 2500 B. C. Egyptian manuscripts in the roll were shown. An interesting and ancient tone was an entire Bible done by scribes of the 13th century, entirely on parchment and numbering about seven hundred and fifty pages. A page of the Guttenberg Bible was shown and many other fine books, including Jenson, Aldus Manutius and Caxton. Brief mention was made of the work of the Elzeviro, Plantin, Baskerville and Bodoni. A wonderful tribute was paid to William Morris and Cobden Sanderson, to whom he attributes the revival of fine book making and type designing that is sweeping the world today. Among the works of contemporary printers were many beautiful books by John Henry Nash and the Grabhorn Press of San Francisco. Tom G. Dawson.

MRS. WILLIAM WALTER SLAYDEN, President of the Los Angeles District Federation of Women's Clubs, installed the recently-elected officers for the year 1927-1928 of the La Canada Thursday Club on Thursday afternoon, June 23. The installation ceremonies took place in the patio garden of their beautiful clubhouse located on Woodleigh Lane, Flintridge, accompanied by a garden party and tea, with delightfully rendered music. Officers installed were Mrs. Roy S. Lanterman, President; Mrs. Emerson C. Gates, Vice-President; Mrs. J. M. Howard, Second Vice-President; Mrs. P. H. Johnson, Recording Secretary; Mrs. H. E. Sherman, Jr., Corresponding Secretary; Mrs. George L. Miller, Treasurer; Mrs. H. L. Hayman, Auditor, and Mrs. Willard R. Goodwin, Mrs. E. A. Kantel. Mrs. Charles G. Weaver and Miss Lulu Lanterman as Directors. Mrs. H. L. Hayman presided as retiring president.

THE PASADENA BUSINESS AND PROFESSIONAL WOMEN'S CLUB consumated final ceremonies for the year's program at Brookside Park on June 14, when the incoming officers were installed by the outgoing president, Miss Ada Margaret Brayton. Officers who were elected for the executive positions of the year 1927-1928 were Miss Margaret Kerr, President; Miss Margaret Spaulding, Vice-President; Miss Bertha Pratt, Recording Secretary; Miss Margaret Otis, Corresponding Secretary; Mrs. Alice Holland, Treasurer; Miss Alice Holway, Auditor; Miss F. Josephine Stevenson, Legislative Chairman; Miss LaMoille V. Pugh, Publicity Chairman; Mrs. Mollie Randall, Ways and Means Chairman; Miss Florence Brooks, Vocational Chairman; Miss Verna Churchill, Recreational Chairman; Miss Myra Irene Husted, Program Chairman; Miss Ada C. Elston, Hospitality Chairman, and Miss Elizabeth Connor, Membership and Friendship Chairman.

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NO. 91 JULY, 1927 Vol. IX

CONTENTS

PAGE

A DESIGN BY CLAUDE PUTNAM.....*Cover Design*
(Courtesy of The Commercial Artists of Los Angeles)
SOUTHLAND CALENDAR.....*Ellen Leech* 4, 5, 6, 7
AN ITALIAN HOUSE BY ARMAND R. MONACO, A. I. A..... 9, 10
DRAMA IN THE SCHOOLS AND COLLEGES..... 11
WITHIN GARDEN GATES.....*Erranna B. Bissell* 12
IMPRESSIONS OF A VISITING ARTIST.....*Jessica Kate Seneca* 13
TWO PICTURES OF THE GARDEN OF CAPTAIN THOMAS..... 13
RECENT BOOKS—REVIEWS.....*Louise Morgrage* 14
THE PURPOSE OF THE ARTLAND CLUB..... 15
SOUTHLAND OPINION 16-17
Americanization. Lindbergh, American.
SPORTS AFLOAT AND AFIELD..... 18, 19
AN ITALIAN HOUSE AND ITS INTERIOR..... 20
DECORATIONS BY MONTELBODDI..... 21
THE SOUTHERN CALIFORNIA CHAPTER, A. I. A..... 22
BULLETIN OF THE ARCHITECTURAL CLUB..... 24
THE OPTIMIST.....*Vera Sadicoff-Goldman, M.D.* 26
SUGGESTIONS FOR A CALIFORNIA FARM HOUSE..... 27
THE BULLETIN OF THE ASSISTANCE LEAGUE..... 28
AT THE SIGN OF THE GARDEN GATE.....*E. B. B.* 30

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CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

SOURCES OF CALIFORNIAN ARCHITECTURE — ITALY

ILLUSTRATED BY THE WORK OF ARMAND MONACO, A. I. A.

CALIFORNIA is especially fortunate in the kind of people who have taken possession of her territory. That she has much to give in return for true sympathy and appreciation is manifest on every side in the beauty of her violet mountains, her opalescent sea, her brown hills soft as a mother's breast, her deserts, calm, eternal, and alluring.

When the Spanish came, Spain was at the height of her leadership in Europe, and California received her best in inspiration and daring adventure. Until the present day the spirit of the conquistadores remains; and in the traditions of the Spanish occupation we find our best traditions of hospitality and polite intercourse, both social and commercial. As carried on in the highly developed civilization expressed in the Spanish hacienda, family life was a model for California country life under modern conditions of even attending power lines, automobile roads, and radio. For, in choice of a home site, adaptation to climatic conditions and the proper outdoor life, there is no better leadership to follow than that of the Spanish who occupied this lovely land and left it unspoiled for motley America. They built on sightly knolls; and although the adobe of their brick walls has returned to the clay soil whence it came, the fragrance of their flowered patios and their pleasant life remains a gracious memory and a sampler for a less cultivated occupation.



DETAIL OF A PUBLIC SCHOOL IN LOS ANGELES
ARMAND R. MONACO, ARCHITECT

Through Mexico, Europe has continued to speak to us of that Mediterranean architecture which is so beautiful in its simple proportions and so easily adapted to the ideal California life. For Mexico is much nearer Europe today than are we whose ancestors trekked across a continent to this end of Caucasian trekking.

And yet, far as we are from the centers of art, Californians have always had the best, or gone without any. In "the splendid idle forties" the inheritors of Spanish taste and fortune and later the inheritors of the gold rush, brought to San Francisco and to the handsome houses down the peninsula objects of art from the capitals of Europe, and, as trade with the Orient developed, rare carvings on ivory, and wood, dainty ceramics and marvelous embroideries found a place even in the humblest cottage. Now, as the latest land rush of the twentieth century settles down to a quieter life in which civic centers and beautiful homes are the most important objects of interest, only the best has a chance to survive and those who know what is good in science, art, industry or agriculture are here to guide and instruct us.

So different from our Atlantic or Middle Western mode of living is the free and easy life of California that many are misled into interpreting liberty as license. Because the law does not intervene in questions of taste, good taste is constantly violated by builders, contractors, carpenters and even licensed architects whose knowledge of what is appropriate to California is less than their ability to sell their services.

California's fame as a place where beautiful residence architecture has developed rests therefore, not upon her transplanting of other styles and period architecture to her sunny plains and coastwise hilltops, but rather on the skill and genius of her trained architects and their adaptation of world lore to the houses they build in this new community.

We have, for example, searched the Spanish colonial possessions near us and the country side of Spain itself for inspiration. Immediately the untrained, the commercially minded — the exploiters of the home-making instinct, have builded in bad imitation and the public is beginning to express itself as "tired of the Spanish." Soon such study of styles by the populace will result in appreciation of good design for its own sake and then woe betide the owners of ugly houses, as well as those merchants of "architecture" who have built up their business on salesmanship alone and who are ignorant of design.

The American Institute of Architects through its chapters in every section of the country has given the public a standard in design without attempting to make a designer out of everybody.

Architects upon whom the honor of membership has been conferred are not only capable of leadership in this matter but are responsible to their communities for what design there exists.

From members of the Southern California chapter of the Institute examples of the best California-born works of art have been presented in these pages. Occasionally remarkable examples by unusually talented young men who have still to win their spurs have been shown. But the main object of this series has been to show to the world our architect's application of the fundamental principles of



THE LIBRARY AT OWENSMOUTH, SAN FERNANDO VALLEY, CALIFORNIA. ARMAND R. MONACO, ARCHITECT

art in construction to the problems peculiar to California. Out of this conception of beauty allied with service have come distinctive houses evolved from the colonial homes in California or the Spanish solution of the same problems in Spain.

The illustrations presented this month will add to our list the Italian ideals of good architecture as used by an architect conversant with its traditions yet trained first in America, and so thorough in his knowledge that he has been given the right to place A. I. A. after his name.

The use of beautiful architecture in the schools of California has added greatly to the fame of the state. Our libraries, too, have begun to represent us in art rather than in philanthropy alone. This is the best sign of our times, for constant association of pupils and teachers with good design will create good design within them; they will be taught not to express themselves until they have something to express. The principles of good design will become part of their make-up and manufacturers of fake architecture will be out of a job.—M. U. S.

AN ITALIAN HOUSE IN CALIFORNIA

By M. URMY SEARES

SET on a hill overlooking Los Angeles, which stretches away to the south, is a new home which brings an echo of fair Tuscany into California. Many levels make the house fit the hill, for no deep cutting is necessary when a hill house is built on a hill; and much interest is added to the house when its fenestration can be made a delightful, decorative feature. Tile roof, dove cote and chimney, broken lines and overhanging story, all unite to make this house a climax to the hill.

The entrance is formal as becomes the dignity of Californian hospitality. The garden is the intimate playground of the master who loves to place his vines and plants where they will be happiest. On one eastern level is a great oak under which are the tables and chairs of those who live out-of-doors, on the next level below, to the southeast, is a great swimming pool and in the forecourt a beautiful marble wellhead from Italy.



THE RESIDENCE OF MR. AND MRS. PAUL PARIS IN BEL-AIR, LOS ANGELES, CALIFORNIA. ARMAND R. MONACO, ARCHITECT.

The interior is most interesting because of the keen sympathy between the architect and the client. Opposite the entrance is a wide doorway into the handsome drawing room. Two or three steps lead down to this, the important level of the house. Wide windows open

(Continued on Page 20)

THE UNISON OF COLLEGE AND COMMUNITY DRAMA



"Cyrano de Bergerac," the outstanding production of the year by the Pasadena Community Players was an instance of the intimate relation existing between the colleges and the community drama work, as the stage sets and the costumes were designed by the Art Department of the University of California at Los Angeles. The University produces each year as its contribution to drama a Greek play, this year they gave "The Tragedy of Ajax."



"The Phoenician Maidens," a Euripides drama, was seleeted for production in the annual play given in the outdoor theater at Occidental College.



Satiric comedy based on the Romeo and Juliet of long ago was modernized into an elopement of the immortal lovers interrupted by the milkman. Written by Edward Blaine, and produced at the U. of S. C.



Art through the ages, presented by the Westridge School, Pasadena, included Raphael's "Sistine Madonna", portrayed by Marian Ford, Barbara Jane Wright, and Mary Roddie

"Baldr the Beautiful" was the unusual May Masque presented by Pomona College on Woman's Day in the college open air theater. The leads were taken by Louisa Mullaney of Los Angeles, Ruth Gunther of Long Beach and Emil Morhardt of Pomona



SOME SINGERS AND PLAYERS

By JESSICA KATE SENECA



RUTH DRAPER AS A RUSSIAN JEWESS FROM NEW YORK'S GHETTO, IN HER SKETCH, THREE GENERATIONS IN A COURT OF DOMESITC RELATIONS.

IN one of the richest musical weeks of the season came the new Australian soprano, Florence Austral—somewhat it seemed unfairly moved from its beginning to its disadvantageous close. Following the secondary sweetness of instruments, her beautiful voice rose solitary, like a flower. The magical Kreisler, the deeper, warmer spirit Carl Flesch, the symphony with the orchestrally somewhat unattached Max Rosen, whom one remembers pictorially as a black head, a young, ardent, eager face upon the background of illusory grey shadowed cream hangings between the glittering yellow gold of harps and the raw sienna brown of the bass viols. Then the thunderous sustainments, shattering brilliances, sinister placidities, disorders and destruction of the sometimes penetrating and delighting, but unprofound Nyiregyhazi. Florence Austral's voice, though with one or two obvious weaknesses, had a strong, vital, joy-giving quality of which one was not so conscious in the season's other new dramatic soprano, Giannini, in some ways more richly endowed. With none of the usual evasive affabilities, simple and direct, she slightly and not too reassuringly suggested that atmosphere in which we are told she was brought up—where great music was unknown. One hopes whatever influences Florence Austral needs as an artist will come to her, for her voice with its vital sincerity and radiant power is real gold and treasure.

She expressed her apprehension at facing her first Los Angeles audience, with a suggestion of appeal for sympathy and reassurance, and an apparent unawareness of how important a person she really was; and was surrounded at last by a group of dark-eyed people, who hung upon her every word, filled every pause with praises, and devoured her with the rapt darkness of their eyes.

Until the hour grew late, and into the silent auditorium that had throbbed with joy and beauty, came vague forms groping and mumbling among the shadows, dragging sullen sacks that swelled distorted with mysterious debris. And a skinny-legged, unchildlike child, who became the original of an imagined drawing called "The Charwoman's Daughter," appeared a little furtively upon the corridors where had walked the laughing pleasure-seekers.

In contrast to Florence Austral, with her evident desire for appreciative souls about her, was the mysterious Nyiregyhazi, the pianist, of the preceding evening, who showed a disposition to retire prematurely from the admiring throng. One was glad there seemed to be some managerial sterness on guard over him, for he looked the acutely sensitive type of artist that suffers from the well-meaning obtuse. His was a profile, curve upon curve, such as appeals to the caricaturist. Curved nose over a full curved mouth bulging upon a round of retreating chin. Under the arched and faintly spiritual brow, his full gold-brown eyes, shining in a rather exhausted pallor, were sweet and elate. He walked, tall and thin, in a long slouch, shaking back his gold-brown hair with a childish gesture. His smile was but an added curve, and did not disarrange his features.

Below is a sculptural aspect of Ruth Draper. John Sargent made an eloquent drawing of her; and her face, in its expressiveness and strength and clarity of line, presents material for the ardour of both painter and sculptor. Contrasted with the unreserved revelation of grief of the face above is this controlled sorrow. Contrasted, too—the brilliantly penetrative eyes hidden, and unallowed the mockeries of the mouth—this suggested benevolence, swift generosities, with the revenge and self-seeking expressed through all the mournfulness of the Russian Jewess. Yet grief relates them. Grief eloquent, seeking support without. Grief silent seeking strength within.

PORTRAIT OF A VISITING ARTIST

WE are familiar with rhetoric, expansive sentiment. . . . This visitor, telling you simply that she "had seen the desert," with lowered glance, and some faint movement of the hands, in a little silence following, conveyed to you, with no further word, the knowledge of something deeply felt.

. . . . . .

Lit spacious darkness of eyes even in quiet, entertaining many differing, fleeting souls. . . . Satiric lips, with sudden slight flickering movement at one corner merely, mysteriously irradiating the whole face—the brilliant mechanism of a smile. . . . Far away cool, low voice, aware of some claim, considering some companion, though seemingly engaged in soft soliloquies. . . . Nothing in that semblance—pride, and power, inalienable courage—of the small humble name of pity that she bears. . . . One knows that she is pitiful.

Pale mask of faint disdain and chill detachment. . . . English aristocratic countenances rather than American, are apt to bear that impress. Not with her the consciousness of finer clay. With such wide knowledge it must be a shadowing of judgment. Scorn—of what? Life . . . men and women. But a disdain not stable; ofttimes unhelped; wavering; lost, dissolved in warm apprehensions of humanity's beautifulness.

The intellectual part of her might prefer at times to maintain that cool detachment, tinged with the rudiments of scorn; but the actress in her is helpless against the instinct to respond. A real liveliness of response under that finely distant, faintly repelling mask. Eternally Art presents itself to the artist in some form or other as sacrifice. With this artist the inevitable price seems paid in a certain spirit weariness. Filling the world about her with a delicious gaiety, giving to her fellows rich streams of beautiful energies, she has left for herself seemingly, a profound langour of the spirit.

Beneath a brow eloquently wide, her eyes are like black shining pools one has looked into under a windy night sky; wherein little cloudy events gather continually and dissolve and change. Stormy vapours hurrying by laden with dark, unguessed meanings; and fainter lagging clouds that gather and pass, too, in mystery. Following, clear-swept space, where constellations shine, starry gleams of laughter, understanding. Then the bright leap through blackness of a shooting star—the glance suddenly swept of entirely ruthless penetration, burying itself deep in the inmost of your absurdities and insincerities.

Some have expressed timidity in approaching her. But, in enlightened view, should we not gladly offer ourselves? Our absurdities, by whatever name we call them, are useless to us. We would turn them out of doors if we could. But to this being born for the delight and reformation of society, they are part of the food and sustenance of her spirit. She will take them in, and softly welcome them, and in the roomy storehouse of her mind, give them a safe, warm place. Thence ultimately will they emerge in guise of Mirth to serve the cause of Reason. And what could be socially more economical, more desirable?



WITHIN GARDEN GATES.

ERVANNA BOWEN BISSELL

EDITOR, GARDEN PAGES

THIS is not a treatise on roses. It would be presumptuous to write critically about them so near the home of the famous Bloomfield roses, and the trial-gardens of their originator, the noted rosarian and author, Captain George C. Thomas.

No, this is a paper guidepost—a black and white signal at summer's crossroads saying, Stop! Look! Listen!

We stopped because Nature, herself, halted the rose procession too quickly. May's warm days brought the flowers with a rush. We looked our admiration, bewildered by such beauty. Now, while the roses take their rest, we listen to each other's comments—praise, criticism—as we plan additions to our autumn rose-gardens.

Before turning for information and advice to Capt. Thomas' Rose Book and Rose Growing for Amateurs, a personal question must be answered, *What do you expect from your roses?* Do you want them arranged in formal design in a plot by themselves; or to grow in rows for picking; or to be planted as general decoration around your garden?

The formal rose-garden is usually enclosed by hedges or vine-covered trellises with geometrically balanced beds surrounding a central object, perhaps a sundial, birdbath, fountain or statue, or the two latter combined in one feature. Each bed is supposed to contain roses of one variety and may be edged with clipped box, myrtle privit, or flowering plants like nepeta mussini or violas.

But perhaps you live on a steep hillside, or in a canyon, or on land—as I do—where huge boulders, washed down from the mountain, lie half-buried in the ground. No plan made by rule and line can fit such conditions. Nature forces the use of landscaped treatment. Yet you may still gather your roses together in an artistic setting by a careful selection of backgrounds.

At Stone Acres a massing of gray-leaved shrubs shuts off the desert-garden on two sides. Tall clumps of salvia farinacea hold their lavender-blue spikes against this hoary wall. Growing in front of them are a dozen rose bushes in shades of pink and cream, and a foot wide border of silvery cerastium tomentosum edges the bed.

Across the gravel path in a half-circle between low rocks are yellow roses, Lady Hillingdon, Mrs. Aaron Ward and sunburst, these chosen especially for hardiness and long succession of bloom. They strike cuttings quickly.

Beyond a second barrier of rocks grows a hybrid ceanothus, the mountain lilac, kept in summer bloom by removing seed pods. Besides this small tree are two lichen-covered boulders and a mass of plumbago tumbles over them, pushing its blue panicles into Mrs. Arthur R. Waddell's apricot colored flowers. This rose has poor foliage and short stems, but can be depended upon to furnish roses the year round, and makes a desirable background for the Los Angeles, Willowmere and Louise Cathrine Breslau roses, all salmon in tone. This combination is especially pleasing when the climbing Reve d'Or is opening its buds among the branches of the mountain lilac.

Across a little stone bridge, in an irregular plot hemmed in by boulders and arching sprays of leptospermum, grow a few of the newer roses in colorful profusion.

The red roses have been banished to the far side of the garden. Some day they may find themselves outside the wall. While I admire their depth and perfume, so true to name are they, that they always start a Red riot in my color scheme.

The pink radiance rose is the best bloomer of all. It is long stemmed, fragrant, lasts well and while deep in color, thrives in the company of subshrubs and shows up handsomely in front of white Mexican Orange blossoms. Grown with blue flowers, statice perezi, nierembergia's delft-blue cups and convolvulus mauritanicus, it makes a vivid show. This is not ethical rose culture. Roses are the musical artists of the garden performance, and the new, choice varieties are temperamental stars demanding center stage and much attention. It is the old favorites of concert days we dare take liberties with, and demand many encores from. Personally, I can give no room to a flower not willing to give a recall, no matter how brilliant its one appearance. Compare the decorative value of the Belle of Portugal's short season (two weeks this year) with Bloomfield Culmination, one of Capt. Thomas' everblooming introductions, a bright rose-pink single rose, or with that winner of gold medals, Mrs. George C. Thomas, whose orange buds, and semi-double salmon-pink flowers bloom the season through.



ROSE ARBOR IN THE GARDEN AT CUESTA LINDA. MR. AND MRS. E. PALMER GAVIT, MONTECITO.

But if the grouping of roses at Stone Acres is irregular, the treatment of them is quite conventional. The beds are dug wide and deep, fertilized with bone meal and well-rotted manue. The bushes are irrigated (never sprinkled with the hose), cultivated and given a dust mulch. This covering of finely pulverized soil is most important. The cracking of wet earth under a hot sun does damage to rose roots and destroys all good of watering.

A spray of soapsuds and nicotine for aphis; lime sulphur for mildew or dusting with powdered sulphur in the morning while still wet with dew, are remedies employed.

The roses are pruned while picking them, cutting long stems and watching to leave an outward "eye" for the new shoot. The center of bush, in older plants, kept open and old wood cut out. It is not my custom to prune heavily. I am willing to let roses give me their best generously and continuously. A fresh supply of young bushes—of the common varieties which I grow—is always on hand to take the place of old stock. In Santa Barbara, the visitor we have always with us. He clamors for Garden Tours in summer, and he expects to see roses and stock blooming with snapdragons in January. We try to please, so prod our plants to renewed efforts because Nature will let us.

Water is given during resting time in small quantities as Stone Acres' soil is porous; better adapted to growing tea roses. The new cuttings are taken about the first of September—for the winter supply of young plants. It is almost too easy to raise young roses here. We do not appreciate them. A callus forms quicker on the cutting if taken with a "heel"—where it joins the main stem. A beginner will be more successful to use part sand and loam, and keep the cutting box in the warm corner of the lath house or coldframe, unless he prefers to place his cuttings in the open ground. Here he will use eight-inch cuttings, buried at least six inches in the soil, which must be pressed down firmly and watered. Nature takes her own time to root the rose.

The Los Angeles Garden Club were entertained at their May meeting by Captain and Mrs. Thomas in their Beverley garden—an unique setting, a perfect one to display flowers. The land curved around like a floral Hollywood Bowl, with rose bushes for audience sitting in every seat of the many terraces. Standing at the top row one looked down upon tier after tier of roses, until form was lost in mass—a sea of roses. At the bottom of the bowl looking up, it was a sheet of indescribable color seen against a blue sky. I tried to list names and varieties, but my mind refused to catalogue beauty! I gave myself up to sheer enjoyment of it—resolving to grow no more roses at Stone Acres!

But when I stood inside the propagating-house where hundreds of thumb-pots—each holding its precious seed—were sunk from sight in bench sand, I felt a thrill beyond that known on the terraces. Here was buried treasure! Here, perhaps, was hidden gold—achievement's medals! Here, compounded of wisdom and patience and delicate skill was—*what?* A rosy dream? Or those dreamed-of qualities that shall find their union in the perfect rose? Yes, here once more, was the lure of adventure—the quest for an undiscovered rose!



MR. AND MRS. W. K. JEWETT'S ROSE GARDEN, OAK KNOLL, PASADENA, CALIFORNIA

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

THE BEGINNER'S GARDEN,
by MRS. FRANCIS KING,
CHARLES SCRIBNER'S SONS.

Books by Mrs. King deal primarily with gardens, but in their wider aspect they suggest a variety of ways for making life a far more pleasant pastime. Everything she writes reflects her artistic appreciation for beauty in all its phases, and her text constantly reveals the gracious attitude of a woman of the cultured world who knows how to make a fine art out of living. Therefore, her books make delightful reading for everybody as much as they furnish information for enthusiastic gardeners. This latest work, "The Beginner's Garden," is timely indeed, since it is concerned exclusively with problems that bother many people who have recently taken on this hobby. One is the ever decreasing space to be found for garden plots, and still more trying to the patience is the decreasing power of incomes to cope with the increasing costs of developing what little ground can be acquired for cultivation. Now-a-days indulgence in any form of aesthetic aspiration is likely to be a costly pleasure purchasable only with the expenditure of cash in sums appalling to the spender. Brains, however, can accomplish wonders in saving money and adding to the fun of gardening, as any reader may discover, if he follows the advice in "The Beginner's Garden."

RIATA AND SPURS,
by CHARLES A. SIRINGO,
HOUGHTON MIFFLIN COMPANY

Another man whose lifelong experiences and adventures have transcended the common lot has burst into print, with a prose equal at least to the occasion. This is Charles Siringo, affectionately called "Charlie" by more than one of our nationally known countrymen who appear to hold him in great regard. He was born in Texas in the fifties and after a boyhood not exactly patterned upon that of a little Lord Fauntleroy, became at twelve an honest-to-God cowpuncher and for a term of years ranged the western states during a very picturesque stage of their frontier development. All of which he describes in blunt frankly outspoken colloquial English. This was a venturesome life, Heaven knows, but later a swirling cloud of danger began circling around him as a nucleus, in his role of cowboy detective employed by the Pinkerton Agency. In this capacity he came in contact in one way or another with many of the notorious criminals of the west in the last forty years, and there were plenty of thrills connected with his efforts to carry out his jobs and at the same time save his skin. His tales of evil-doers, whose names have tarnished front pages of the newspapers are not based on hearsay, and so form an actual contribution to the country's historical lore.

THE KINGDOM OF HAPPINESS,
by JEDDU KRISHNAMURTI,
BONI & LIVERIGHT.

This young Hindu philosopher writes choice and unsullied English as far as regards diction, and lucidly enough in respect to style. His sentences by themselves are noteworthy, but when connected resemble a string of pearls, each differing in tint and size. However, in his little treatise on how to be happy, there is something which might well focus the attention of those accustomed to ponder on this elusive but fascinating topic. They know already that happiness is only a state of mind, a sort of mental attitude whence objects in life's valleys look to the observer, exactly as they are, in their relations to one another. For all who have gone as far as this, Krishnamurti's message will surely have a meaning, but Shakespeare said all of it more briefly, when he put into the mouth of one of his characters, "To thine ownself be true."

TEN YEARS OF WAR AND PEACE,
by ARCHIBALD CARY COOLIDGE,
HARVARD UNIVERSITY PRESS.

This publishing house truly serves the public a good turn by putting into book form matter that otherwise would reach only limited numbers. "Ten Years of War and Peace" is a collection of articles written by Mr. Coolidge from time to time, beginning as far back as 1912, but most of them date from 1922. They originally appeared in magazines like "Foreign Affairs," of which Mr. Coolidge is the editor, the "Yale Review," and the "American Historical Review." They deal in one way or another with international affairs or internal questions with a foreign bearing. Such topics are discussed as Russia in the early years of the Soviet Republic; the foreign policy of Hughes in Harding's administration; what may happen to the Monroe Doctrine; a retrospect of the decade 1914-24; how the wholesale shifting of boundary lines in Europe due to the war has stirred up a very hornets' nest of troubles. Mr. Coolidge writes with precision, but seems to have no cock-sure opinions regarding any panacea for international or national ills. His comment is brief and the value of the book consists of the clear presentation of the series of significant events and critical situations which have been the outcome of the war.

The Harvard University Press also offers in the Harvard Health Talks" series a small volume on "Saving Eyesight After Mid-Life." by Dr. J. Herbert Waite, instructor in Opthamology in the Harvard Medical School. Another book of the same size published by this house contains the Ingersoll lecture for 1927, called "Spiritual Values and the Eternal Life," and delivered by Harry Emerson Fosdick. The fund for these annual lectures was given in 1893, with the request that the subject should be "The Immortality of Man."



A HAPPY EXAMPLE OF A SMALL GARDEN, WHICH J. DISBROW BAKER HAS CREATED ON HIS GROUNDS IN PASADENA. SMALL GARDENS AND INEXPERIENCED GARDENING ARE DISCUSSED IN "THE BEGINNER'S GARDEN," BY MRS FRANCIS KING.

SUMMER FICTION,
CHARLES SCRIBNER'S SONS.

"Red Pants," written and illustrated by John W. Thomason, Jr., contains short stories or more properly speaking sketches, in each of which the U. S. marines figure to a greater or less extent. The author is a captain of a marine corps and so writes with authority and much vim as well about the kind of life he has witnessed while carrying out Uncle Sam's orders to keep these soldiers busy. They are busy enough, heaven knows, for the U. S. marines are always up and doing in every spot upon the globe where there is a fuss. Consequently Captain Thomason has plenty of material for cutting out his silhouetted bits which he then pastes upon a varied background, mostly somewhere in the American tropics. There is entertainment here and likewise information. "A Soldier of Liberty," for instance, explains considerable of the mechanism that keeps those funny revolutions going perennially in the republics to the south of us.

The book takes its name from the first tale, "Red Pants," wherein a Texas darky over in Europe relates in dramatic but humorous detail how his passion for colored raiment brought upon him the highest honor the French Army could bestow, the Medaille Militaire. This is a very successful story and so is "Luck," which whirls delightfully from a grim beginning on the European battle fields to a gently crooning love scene in our south, showing what this very masculine writer can do with sentiment if he is inclined. His poise and virility remind one of the same qualities so strongly accentuated in the Kipling army tales of long ago.

When "Marching On," by James Boyd, appeared in the spring, it was chosen immediately by the "Book-of-The-Month" Club as the book offering the best fare for the reading public for that month. Now whatever one's attitude may be toward this society for the wholesale standardization of literature, the trustworthiness of its judges as arbiters of literary excellence cannot be questioned for a minute. Therefore, it goes without saying that "Marching On" has fine quality. It is in truth a distinctive example of all an historical novel ought to be, impressive for its conception and still more for its execution. The story is actually a graphic reconstruction of what was going on in the Carolinas just previous to the civil war, and later in the Confederate army as it filtered through the valley of the Shenandoah. All this scenery with its incumbents spreads out before the reader like a panorama, just as it appeared in the long, long thoughts of a gifted, sensitive, temperamental youth, nurtured in poverty, the son of a hard working farmer, who came, however, from good old southern stock. In this presentation, action and psychology blend artistically, while the tempo, slow and deliberate, is reposeful and gives out constantly a sense of underlying power. The love of this youth for the daughter of a rich planter as a forceful incentive for his spiritual development is nobly carried out, but viewed in its realistic light is not any too convincing, albeit it is very pleasing to the reader's wish for a happy ending.

SUMMER FICTION,
FREDERICK A. STOKES COMPANY.

"Ulysse and the Sorcerers" by Marius-Ary Leblond, translated by Bernard Miall, has fortunately retained much of the delicacy and aromatic flavor of the original French prose. The tone of the book is sustained by a literary soft pedal, so to speak, which has caught up the volatile essence of the soul of an exotic land and its inhabitants and thereby gently wafts it into the reader's consciousness. The wanderings of an old colored man emerge with idyllic simplicity as a symbol of the longing of mankind for all it can not reach, revealing as it goes fascinating glimpses of strange doings on the island of Reunion, a spot untouched by fevered modernity, far away in the southern Indian Ocean.

In "The Man Behind the Mask," by Grace MacGowan Cook, time and place are more prosaic. It is a mystery tale without a killing, although murder is at times attempted. Still there is plenty to keep the reader guessing in this tale laid in San Francisco about a veteran of the great war obliged to wear a perpetual mask to hide the ravages of wounds in battle. In plot and situations it is an ingenious story, but the end is somewhat staggering to preconceived notions regarding the limitations of fiction writers. They are expected to keep within the law at least, while here the superman gets a halo placed upon his brow for a decidedly felonious proceeding at the end as a means of obtaining his heart's desire. Mrs. Cook better watch out for Boston, they have gone into action there before now for less than this.

THE ARTLAND CLUB — ITS PURPOSE AND ITS PLAN

SOUTHERN CALIFORNIA, which has always been a vast melting pot for ideals rather than an entity, has for nearly half a century striven to formulate those ideals in the field of art. For there is something in the free air of the Pacific which encourages the poetic, creative instinct in human beings; and humanity has rapidly filled the overflowing bowl which this little corner of the continent has offered with enthusiastic hospitality to the world.

No effort to organize and direct these artistic strivings and community ideals has seemed more worthy of support and comradeship than the Artland Club of which SOUTHLAND is now an active part.

At a recent meeting the following statement of ideals, written by Horatio Cogswell, was read by Dr. Marian Whiting, editor of ARTLAND NEWS and charming hostess of the club:

ARTLAND is not a club alone, it is a movement—a movement in behalf of art, which, gaining momentum month by month, is destined to sweep throughout this Southland of ours in the interest of art, of beauty, of literature, of all those cultural values which enrich our civilization. It is a coordination of the ideals, the interests and ambitions of those laboring in every possible branch of creative art, with the purpose of aiding one another and of making in southern California an Art Center of America. More than this, it is a movement imbued with the spirit of friendliness and the desire to *serve* one another and society, as subscribed to in the following code of ethics:

To regard my work as a worthy one through which I am afforded an opportunity to serve society.

To improve myself and the character of my work, realizing that through higher efficiency and greater service to society I shall profit most largely in the end.

To desire no business or artistic success which must be attained through methods that are not founded on the highest ethical principles of justice and morality.

To believe that it is right and proper to exchange for profit my ideas or the work of my hands, but only in so far as all parties in the exchange may profit thereby.

To endeavor to so elevate the standards of my branch of art that others shall desire to emulate my example.

To realize that friendships possess a value and a power in the achievement of my success which are both ethical and right, but that any undue advantage gained through the abuse of friendly confidence is to be condemned.

To recognize my responsibility to others and that increased opportunity brings increased obligations to others.

To regard it as my duty to give unselfishly of my time and my talents, in any capacity in which I may find opportunity to serve, for the general good of The Artland Club and the field of art.

In a word, Artland is not a "Chamber of Commerce" but a "Chamber of Art"—a clearing house for the arts.



EUCALYPTUS GROVE IN CALIFORNIA FROM A PAINTING BY JOHN W. COTTON

THE plan of Artland is to develop upon our fifteen acres on Venice Boulevard as rapidly as possible an Artist Colony, something as follows: To build a club house in Italian Renaissance style of class A construction, to house all of our departments adequately. This will provide in addition to lounges, dining rooms, bed room accommodations and other usual equipment, splendid art galleries for the exhibition of those works of art worthy to be hung therein from time to time; a Little Theater for intimate musicales, plays, pantomimes, etc.; a Patio Theater within a lovely collonade where members may listen to programs in the open air while dining; a larger theater scating from 4000 to 6000 where light operas, symphonies, dramas and concerts of every kind may be given;

(Continued in August)

Contributions in poetry, which should be original and must possess real merit, will be considered for publication in this section of the magazine. Address manuscript with stamped addressed envelope to the conductor of this section, 3511 University Ave., Los Angeles

SOUVENIR

Never shall I hear
Gifted fingers play
Drdla's "Souvenir"
But descends the day
Beyond San Bernardino's mighty range
Black-massed against a dome of deep blue sky—
Colossal gates that evermore estrange
Advancing cities. There, in truth, have I
Escaped me from Life's too-insistent urge,
And often was it my delight to watch
Along the towering crest the stars emerge
And climb the Heavens through the selfsame notch.

On such an eventide I marveled first
That four taut strings could magically make
A melody so sweet it near immersed
The soul in dulcet heartbreak—deftly take
All of the beauty of the Summer night,
In silence that thrilled deeper than a shout—
Planet and peak, and pine-frilled cabin-light—
And with rare artistry the whole pour out
In music.

Player knew I not. Upon
Those peaceful heights perhaps he chose to be
Unknown a space; nor ever dreamed that one
Enchanted mortal felt slip quietly
The universe upon its pivots; Earth
Touch far aphelions; and a door ajar
To Heavenward, beyond ringed Saturn's girth,
Reveal new light—a door that was a star!
Never may I hear
Drdla's "Souvenir"
But once more I know
Charm of Long Ago.

Bessie Pryor Palmer

SOUTHLAND

Americanization

IN AN editorial last month an attempt was made to define the word "Californian" as used by this magazine. In architecture's field there is no mistaking the word: it means design originating on the soil, adapted to conditions of life in this climate as observed by trained architects well versed, not only in the architecture of other countries, but cognizant of California's demands and privileges, her innate love of the out-of-doors and her climate, so fundamentally different from that of the Interior or of the Atlantic Coast.

As applied to the inhabitants of California the word "Californians" has much the same meaning. One whose basic ideas of life in its daily routine originated in California will always expect the grass to be green in January and brown in summer—no matter where he is. He takes for granted those opportunities and those conditions which tourists exclaim over and boosters exploit. He is a Californian born on the soil of California and loving the climate as a part of himself. He does not talk about it unless forced to do so. It is too precious, too intimate: it does not occur to him as something to exploit. That is why Los Angeles has never understood San Francisco's attitude toward her huge and rapid populating propaganda. Suddenly, in one generation, a million outsiders were landed in the southern end of our state. It was enough to cause a slip in the rocky backbone of the continent.

The same mass immigration came from the eastern hemisphere to the United States of America during a certain period before the war. Whole tribes of north European peoples came to the land of the free, not because of persecution at home but to exploit the opportunities here found in individual freedom from governmental restraint. They brought with them their inbred ideas of government as a power above themselves, something to look up to for help, to be inwardly chafed against as domineering and exotic. Landing more heavily on the Atlantic shore than on the Pacific they "rocked the boat" and proved a lumpish cargo.

So clannish were they, so sure of their welcome as citizens, and yet so used to governmental supervision and spur, that even the best of them were found complaining of a lack of paternalism in our American government, built up by a free and alert people who had learned to govern themselves!

Even Edward Bok in his autobiography, written in the third person and so naively entitled "The Americanization of Edward Bok" voices this unAmerican idea ingrained in the inarticulate mass of immigrants from the old world. In his last chapter he seems puzzled to find himself still undecided as to whether he is really Americanized or not, and complains that his chosen America did not father him as it should have done. Being a leader born, he played the patron himself through the pages of his magazine: not to colonial Americans—who have always been vastly amused and grateful, too—but to the hordes of Europeans, who surrounded him on all sides, lost in the free air of a republic, helpless without their kaiser or king to tell them what to do.

The Democratization of Europe is the first problem of the day. No person is fit to be called a citizen of the United States who cannot govern himself without help from his government. For the chief duty of an American citizen is to help organize and sustain a government "of the people, by the people and for the people" all equally occupied in governing **themselves.** That it was or still is the duty of this government to educate Europe in this art of self government is another question, the question which keeps us out of the League of Nations until such time as Europe has forgotten its serfdom and become republican at heart.

Up from this mass of immigrants from northern Europe have arisen many loyal citizens of this Republic, many contributors to the force which guides our ship of state. Edward Bok is one of them, a leader of the people out from under the yoke of feudalism. However, had he dropped from the sky into an American home instead of into our public schools as taught by immigrants for immigrants, he would have known what it is to be an American without having to argue the question to find out.

To be an American one must be born on free soil, in an atmosphere of freedom whose limit is the sky. Within himself the American carries a portion of his government of which he is himself an active part. To look to an external government for guidance or help is unAmerican, or else childish. The mass of children in politics now growing up into citizenship in America is still astounding. Only time and freedom can educate this mass: only the American home can be held responsible for its ideals. What Edward Bok did through the Ladies Home Journal to make the immigrant's home American he did almost unconsciously and because he was born in a home on free soil. "Americanization," as we use the word, means self control to the point of self confidence.

Out of such a home, too, came Charles Lindbergh, the ideal American of his day and the idol of every man, woman and child who admires self confidence and self control which, desiring to fly to Paris, prepared itself and flew—in an atmosphere of freedom unexcelled. Europe received him as the apotheosis of her hopes. America, scarcely conscious that he had gone, acclaims him as her own and takes him back to her heart as the epitome of her inmost ideals. No concentrated record of this epoch-making event is so worthy of a place in our classics as is the speech of the President of the Republic in conferring significant honor upon our "ambassador, without portfolio," to the nations leagued for freedom in our sister hemisphere.

We place it here, copied from the daily papers, but in more permanent form:

Lindbergh, American

Mr. Coolidge spoke as follows:

"My Fellow Countrymen:

"It was in America that the modern art of flying of heavier-than-air machines was first developed. As the experiments became successful, the airplane was devoted to practical purposes. It has been adapted to commerce in the transportation of passengers and mail and used for national defense by our land and sea forces. Beginning with a limtied flying radius, its length has been gradually extended. We have made many flying records. Our army flyers have circumnavigated the globe. One of our navy men started from California and flew far enough to have reached Hawaii, but being off his course landed in the water. Another officer of the navy has flown to the North Pole. Our own country has been traversed from shore to shore in a single flight.

"It had been apparent for some time that the next great feat in the air would be a continuous flight from the mainland of America to the mainland of Europe. Two courageous Frenchmen made the reverse attempt and passed to a fate that is as yet unknown. Others were speeding their preparations to make the trial, but it remained for an unknown youth to tempt the elements and win. It is the same story of valor and victory by a son of the people that shines through every page of American history.

"Twenty five years ago there was born in Detroit, Mich., a boy representing the best traditions of this country, of a stock known for its deeds of adventure and exploration. His father, moved with a desire for public service, was a member of congress for several terms. His mother, who dowered her son with her own modesty and charm, is with us today. Engaged in the vital profession of school-teaching, she has permitted neither money nor fame to interfere with her fidelity to her duties. Too young to have enlisted in the World war, her son became a student at one of the big state universities. His interest in aviation led him to an army aviation school; and in 1925 he was graduated as an airplane pilot. In November, 1926, he had reached the rank of captain in the officers' reserve corps. Making his home in St. Louis, he had joined the 110th observation

OPINION

squadron of the Missouri National Guard. Some of his qualities noted by the army officers who examined him for promotion, as shown by reports in the files of the militia bureau of the war department, are as follows: 'Intelligent,' 'industrious,' 'energetic,' 'dependable,' 'purposeful,' 'alert,' 'quick of reaction,' 'serious,' 'deliberate,' 'stable,' 'efficient,' 'frank,' 'modest,' 'congenial,' 'a man of good moral habits and regular in all his business transactions.' One of the officers expressed his belief that the young man 'would successfully complete everything he undertakes.' This reads like a prophecy.

"Later he became connected with the United States mail service, where he exhibited marked ability, and from which he is now on leave of absence.

"On a morning just three weeks ago yesterday, this wholesome, earnest, fearless, courageous product of America rose into the air from Long Island in a monoplane christened 'The Spirit of St. Louis' in honor of his home and that of his supporters. It was no haphazard adventure. After months of most careful preparation, supported by a valiant character, driven by an unconquerable will and inspired by the imagination and the spirit of his Viking ancestors, this reserve officer set wing across the dangerous stretches of the north Atlantic. He was alone. His destination was Paris.

"Thirty-three hours and 30 minutes later, in the evening of the second day, he landed at his destination on the French flying field at Le Bourget. He had traveled over 3600 miles and established a new and remarkable record. The execution of his project was a perfect exhibition of art.

"This country will always remember the way in which he was received by the people of France, by their president, and by their government. It was the more remarkable because they were mourning the disappearance of their intrepid countrymen, who had tried to span the Atlantic on a western flight.

"Our messenger of peace and goodwill had broken down another barrier of time and space and brought two great peoples into closer communion. In less than a day and a half he had crossed the ocean over which Columbus had traveled for 69 days, and the pilgrim fathers for 66 days, on their way to the new world. But, above all, in showering applause and honors upon this genial, modest, American youth, with the naturalness, the simplicity, and the poise of true greatness, France had the opportunity to show clearly her goodwill for America and our people. With like acclaim and evidences of cordial friendship, our ambassador without portfolio was received by the rulers, the governments, and the peoples of England and Belgium. From other nations came hearty messages of admiration for him and for his country. For these manifold evidences of friendship we are profoundly grateful.

"The absence of self-acclaim, the refusal to become commercialized, which has marked the conduct of this sincere and genuine exemplar of fine and noble virtues, has endeared him to everyone. He has returned unspoiled. Particularly has it been delightful to have him refer to his airplane as somehow possessing a personality and being equally entitled to credit with himself, for we are proud that in every particular this silent partner represented American genius and industry. I am told that more than 100 separate companies furnished materials, parts, or service in its construction.

"And now, my fellow-citizens, this young man has returned. He is here. He has brought his unsullied fame home. It is our great privilege to welcome him back to his native land, on behalf of his own people, who have a deep affection for him, and have been thrilled by his splendid achievement, a colonel of our republic, a conqueror of the air and strengthener of the ties which bind us to our sister nations across the sea; and as President of the United States, I bestow the distinguished flying cross as a symbol of appreciation for what he is and what he has done, upon Col. Charles A. Lindbergh."

The Art of Prayer

The Class in Personal Religion, the Cathedral Church of St. Paul, Boston

WHO of us has not recalled, with wistful yearning, rare moments when under the pressure of some intolerable burden—some grief, perhaps, that threatened to wreck our life—we wrestled with God in agony and would not let Him go until He blessed us; and how in duller and colder times we feel that if only we could regain the raptures of those great moments all would be well with us and prayer no longer a painful effort, but the very life of the soul. And yet on deeper reflection we realize that not catastrophe and upheaval of the inner world, but normal and steady growth, is the law of spiritual development, and the very difficulties which meet us when we pray are themselves a challenge to our souls, and form, it may be, a needful discipline without which prayer could not have its perfect work.

To begin with the difficulty involved in the very act of praying: one feels instinctively that there is a right and a wrong way, and that on our choice depends the success or the failure of the effort. Here, as in every other exercise of our minds, we are subject to the psychological law of attention. We must attend to the matter in hand and refrain from attending to things that have no connection with our present interest. In the words of Christ, the great Master of the art of prayer, "When thou prayest, enter into thy closet, and when thou hast shut the door, pray to thy Father which is in secret; and thy Father which seeth in secret shall reward thee openly." . . . We can begin to acquire the art of prayer by learning, as it were, its alphabet. Scattered throughout the pages of the Bible and the great classics of Christian devotion will be found many a brief but pregnant phrase or sentence on which our spirits can wing their way to the heart of the Father in heaven.

"Create in me a clean heart, O God; and renew a right spirit within me."

"Lord, I believe; help thou mine unbelief."

"O send out Thy light and Thy truth that they may lead me."

These brief sentences are typical of many at our disposal. Beginning with such as these, we can gradually extend the scope of our prayer until the habit becomes an essential to our spiritual life as food and exercise are to the life of the body. . . . The end of all prayer is to draw near to God, to find in Him our life and our strength. Now in this real prayer there is a power which can shape the future of man and of the world. In answer to such prayer, energies are renewed and we cease to be weak, dependent victims of this or that external force; inhibitions are swept away and powers of personality are enhanced. We can thus see to some extent how, through prayer, external and objective effects are produced. For the ascent of the mind to God does not exhaust itself in subjective states. The mind that is at peace with itself, the will that is made strong to suffer and to do, the heart that is sustained by hope and inspiration—these are not dead, mechanical things; they are living forces which ever tend to actualize themselves in a world without. They call into being a new series of events and circumstances which otherwise would not have been. Prayer is thus the creator of great practical enterprises, of causes and movements, that may affect powerfully the destinies of individuals and of nations. Can anyone doubt, for example, that the prayer of a Shaftesbury or a Gladstone set in motion and filled with victorious energy influences that made for the social and spiritual enfranchisement of millions?

From A Book of Modern Prayers by Samuel McComb.

THE CLASS PRAYER

Almighty God, Who art the only source of health and healing, the spirit of calm and the central peace of the universe; grant to us, Thy children, such a consciousness of Thy indwelling presence as may give us utter confidence in Thee. In all pain and weariness and anxiety may we throw ourselves upon Thy besetting care, that knowing ourselves fenced about by Thy loving omnipotence, we may permit Thee to give us health and strength and peace; through Jesus Christ our Lord. Amen.

CRUISING UNDER FULL SAIL, RACING WITH CANVAS SET, TACKING ALONG TO A REGATTA, YACHTS ARE TO THE FORE!

The San Clemente race of a hundred and thirty-eight miles for the Palos Verdes trophy was entered by the highest class of deep-sea racing and cruising yachts. Keen sailing and competition of the highest order always marks this race, leaving the decision in doubt until the race is over. Contrary to the prophecies of many yachtsmen, the trophy went this year to La Volpe, skippered by Harry Fisher, who proved the longest way 'round is the shortest way home, as by giving Catalina a wide berth he missed being becalmed. The Diablo, holding two legs of the trophy, the Monsoon, with one, captured last year, Ocean Waif and Westward were others of the fifteen crack boats to enter the race.



The combined fleets of the Newport Harbor Yacht Club and the San Diego Yacht Club held a three-day cruise last month, sailing into Mexican waters with the Coronado Islands as the ultimate destination. In this absence of the deep-sea cruisers the Star sloop skippers held a series of races off the Newport pier over a triangular course, the results to count in the right to represent the Newport Harbor fleet on Narragansett Bay in August and September in the international championships. Walton Hubbard, with the Tempe II, upheld the honor of the club in the East last year. Several new Yacht Clubs have made an interesting appearance and are under way in programs; the new Pacific Coast Yacht Club held a two-day regatta off the Palos Verdes coast, where the new club house will be built. The Catalina Island Yacht Club, under the direction of the new Commodore, William C. Warmington, announces a three-day series of R and Star sloop races for the Fourth of July holidays, and will send a full representation to Santa Barbara in August for the regatta.



This little Yosemite bear likes the golden trout too, but he is not so apt to catch one in the Merced, as he is to get donations of candy and cakes for his sweet tooth from admiring visitors.



With every daily dispatch carrying news of the President and the wily trout, via the lowly worm, fishing becomes more ennobled day by day as the proper sport for loyal Americans, whether it be ocean fishing off the Coronado Islands, which draws many guests from the Coronado Hotel, or fishing in the streams of the High Sierras for golden trout, that most elusive of all the finny tribe, also the most indigenous—as the legend reads they are found only in the Sierra Nevadas of California, their ancestral home being Volcano Creek, from which they have since been transplanted to other waters and lakes that lie at an altitude of 10,000 feet.

TEAING, RIDING, FISHING AND SEEKING THE DAYS GO BY.

The long sunny, summer days offer so many hours in which to do pleasant things, not the least of which is to give a luncheon or tea party on the terrace skirting the new swimming pool at the Hotel Huntington, Pasadena, where the trees and flowers form



so lovely a background for the gay, gauzy dresses of the women. The guests at a recent luncheon given by Mrs. T. W. Stedman were Mr. and Mrs. Paul Loveland, Miss Dorothy Williams, Miss Barbara Blankenhorn, Craig Loveland, and Mr. Stedman, Mr. Wilkinson and Mr. Walser.



Miss Mary W. Coulter, daughter of Dr. and Mrs. Herbert M. Coulter of 1949 Huntington Drive, South Pasadena, was the delighted winner of a red ribbon in the Amateur Horse Show at the Flintridge Riding Club, which provided so many dollars for the fund for the new building of the Home for Convalescent Children, sponsored by the Junior League of Los Angeles. Miss Coulter has also won other honors, among them the silver trophy for the best three-gaited foursome in the National Horse Show at the Ambassador Hotel, Los Angeles two years ago.



While we may not regard the prize steeds of India as good local trail mounts, they succeed remarkably well in giving visiting Californians a lift, and with one of the richest of the Maharajahs buying a castle near a royal palace at Windsor, England's prince may yet be induced to try the staying up possibilities in a cross-country run.

Of all the quests of the deep-sea rovers none is of more significance than the search for the ivory egg of the Woofel bird. Each year these valiant explorers, dedicated to scientific research, sail into unknown waters, where ever rumor leads them, hoping to find the nests, the spoils of which will allow the grand old beasts of the jungle to retain their long-sought tusks, and bring to the market a nature-made billiard ball of the proper size and weight.
As another proof of their valor they often sail with the burgee upside, which, as every sailorman knows, is a direct invitation to attack by pirates.



(Continued from Page 10)

out to the glorious view of city and the distant harbor. In the immediate foreground is a half circle of lawn edged by a balustrade and centered in a great statue, the discus thrower. To the right one steps down again into the library, and below it to the west is an open loggia or billiard room. Thus every level is used and made to add to this interesting hill house; no one level could be so charming, no flattened hill top so full of variety and beauty.



THE SOUTH FACADE SHOWING END OF THE UPPER PORCH



THE EAST FACADE OF THE PARIS HOUSE. ARMAND MONACO, ARCHITECT

The dining room, whose three great windows are enclosed in a balcony railing of wrought iron work, is a room of dignity, and its accompanying breakfast room in the octagon adds its dainty beauty of morning-glory colors as a foil. Above it is the second story porch and each bedroom has its privacy increased by having its own level.

For furnishings M. Paul Paris has imported from his native Italy many beautiful objects of art and, having directed the building of his own home, has succeeded in making its furnishings appropriate to the Italian architecture.

Yet in no way has the architect, himself an Italian trained first in America and then in Italy, been thwarted in his successful effort to make a California house perfectly adapted to our scenery and the contours of the beautiful hill country northwest of the metropolis.

From the Monti Studios has come the beautiful decoration of the ceiling. Softly the design has been wrought on the wooden beams and between them. Beautiful in itself is the design, restrained, and yet gratifying the desire for color and clever outline.

In the Dining Room, which opens to the east, is the beautiful ceiling with the center panel, by Alfredo Orselli, representing the Aurora welcoming the dawn. An effort was made to show in this issue the exquisite color scheme of this ceiling. But it proved impossible to reproduce it. Yet, in black and white the satisfying quality of the composition and its surrounding pattern is manifest. Mr. Alfredo Orselli, responsible for the painting of the Aurora panel and also the great Chevalier in the entrance hall, and Mr. Montelboddi, responsible for the painting of the living room ceiling, the decoration around Mr. Orselli's dining room ceiling panel and the Pompeiian bath room, have made it possible, in the application of their early Italian training and work at the easel, for California to share this beauty of Italian interiors with its rich Pompeiian red and black and its dignity.



HOME OF PAUL PARIS, BEL-AIR. ARMAND MONACO, ARCHITECT



THE GARAGES HAVE BEEN PLACED ON THEIR OWN LEVEL NEAR THE ENTRANCE TO THE FORECOURT. THE ROOF IS A DANCE FLOOR



IN THE STATELY DINING ROOM THE WINDOWS OPEN TO THE EAST. DECORATIONS BY MONTI STUDIO, ALFREDO ORSELLI AND R. MONTELBODDI



THE CEILING OF THE DRAWING ROOM IS DELIGHTFUL IN THE RESTRAINED BEAUTY OF DECORATIONS. MONTI STUDIO, BY R. MONTELBODDI



THE CEILING OF THE DINING ROOM, MONTI STUDIO, DECORATORS. BY ALFREDO ORSELLI. BORDERS BY R. MONTELBODDI



THE POMPEIIAN DECORATIONS OF THE BATH ROOM ON THE SECOND FLOOR TAKE THE HISTORY OF THE VASE AS MOTIF. R. MONTELBODDI DECORATOR. ARMAND MONACO, ARCHITECT, LOS ANGELES, CALIFORNIA

Altogether this house is a distinct addition to our Californian architecture of the home and forms a relief to the more severe types which have by their square masses failed to express the variety and beauty of California which, as shown below, is like that of Italy.



THE COAST OF ITALY, (OR CALIFORNIA?)



Florence, Vecchio Palace, Room of Clemente VII. From a plate in "Italian Furniture and Interiors," published by William Helburn, N.Y.

IN FURNISHING AN ITALIAN HOUSE ONE LOOKS FOR INSPIRATION TO SUCH PALACES AS THE ONE SHOWN ABOVE.

HERBERT W. MUNN

47 SOUTH MARENGO AVENUE

PASADENA, :: CALIFORNIA

SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

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FROM THE ADDRESS OF MILTON B. MEDARY, JR., PRESIDENT OF THE INSTITUTE

"In the myriad confusions and complications of twentieth century life, men are bewildered by the surface manifestations of constantly changing forms pressing upon them and stretching as far as the vision may reach, and in this confusion the promise of the awakening of a new Springtime of art. In literature, in religion, in sculpture and painting, in music and the drama, as well as in architecture the world is in revolt. We refuse to repeat the expression of other lives and demand the opportunity to add our own expression to the sum of truth and beauty built up through the ages. But as in all revolts we are passing through the extreme forms of complete repudiation with all its crude accompaniments, called for the want of a better word, by the name of 'Jazz'.

"The Architect hears everywhere: Let us have a new architecture; let us have done with the dealers in Classic and Medieval forms; let us try something truly American! . . . This is plain sophistry. Just as well say: Let us have an entirely new written language, as well as the physical one; let us stop using the words used by Shakespeare and express our thoughts by sounds never heard before; and let us be entirely individual and no two of us use the same sounds! . . . This sophistry is due to the confusion which fails to differentiate between using the soul and the mind of Shakespeare as our own and using the words with which he expressed the thing born in his own spirit; words which have become exquisite with every delicate shade of meaning only because men have long used them and understand them. Without them the power of beautiful expression would disappear. The written language is a living and changing thing, however, and slowly and surely as Doric Architecture became Ionic, and Roman, Romanesque and Romanesque, Gothic, the English of Chaucer became that of the sixteenth century, of the eighteenth century, and of the present day.

"Let us, then, in looking to the future, close our eyes to the changing multitude of surface manifestations and seek below the surface for the roots out of which they spring, and let us search among the roots for those which are universal and have abiding character. On these let us build in our own way, with the freest fancy, expressing our own spirit. We need not copy last year's blossomings but we may and should take what made these blossomings beautiful as our inspiration. Our work will then surely be ours and cannot be confused with carefully reproduced expressions of great souls long since dead. This latter is the plagiarism which proclaims its author's belief that architecture is no longer a living thing. . . .

"Our obligation is to contribute to the utmost that is in us to the great architecture of the world and to help those who follow us to contribute more on the structure we have thus developed. It is here that we feel the need of understanding clearly the nature of our opportunity and its challenge. We have chosen architecture as a medium by which each of us shall give his personality to the evolution of life. If we are to insure as great a contribution as came from those who have chosen other media for the life expression, we must seek the fullest expression of our art."

AMERICAN ORIGINALITY FINDS ITS COUNTERPART

Flat roofs are becoming popular in France, where Monsieur Le Corbusier has urged the claims of le jardin sur le toit, but it has remained for an Englishman, Mr. Tilden Smith, to show what can be done in the way of bringing the joys of the countryside into the heart of London's business center. The feat is being accomplished at Adelaide House, the great building by Sir John Burnet & Partners at London Bridge, where the flat roof has been dressed over with about a thousand tons of soil, to form a garden through which will meander paths of genuine crazy paving. A miniature golf links, with eighteen putting holes, will bring the week end atmosphere right into the domain of big business, and apple, plum, and fig trees will provide solace for those whose tastes are less sporting than bucolic. And for the many who are daily torn from trim suburban gardens to run the engines of Metropolis, there is a large rock garden, with Alpine shrubs and plants, while hard by, between flue and vent pipe, roses and violets cluster to give fragrant challenge to less agreeable but more insinuating odors.

"*X*" *in the London Letter Journal of the A.I.A.*



DETAIL OF THE PAUL PARIS HOUSE. ARMAND MONACO ARCHITECT; MONTI STUDIOS, DECORATIONS. BY ALFREDO ORSELLI.

H. VAN BUREN MAGONIGLE ON "FORM AND COLOR"

(Extract from a talk given at the Architectural League of New York in February, 1927.)

When a man sits down with a new building to design and squares his elbows to the task; when, after he has begun to feel that he has moulded the requirements of the program in accommodation, circulation and the like, that they show promise of satisfaction in a practical sense, he draws a deep breath and proceeds to have some fun—and this fun, this pleasure, consists in expressing the functions and purpose of the structure by the blacks of voids, the whites of solids, and the greys of ornament with the accent and accompaniment of color; he passes his resources in review; in pigment or ceramics, or burnt and colored clay, or marbles veined and tinted, or mosaics in glass, marble, stone or tile in the black and silver traceries of wrought iron ,the gleam of brass, the mellow resonances of deep toned bronze, the glory of stained and painted glass, the fine austerities of stone. The gold and brown of leather tooled in silver and glazed in splendid hues call to him for chair-back and screen, for walls, and the backs and sides of friendly books; grave tapestries and gay fabrics in silk and wool beckon him and press their claims to notice, with the grain and texture of beautiful woods mellow in tone and enriched with lace-like carvings. Floors, walls and ceilings spread before him their infinite possibilities of treatment. The wizardry of light itself is his to wield if he will. The sumptuous and the austere, the delicate and the rugged, the exquisite and the ugly, are his to summon out of that dim limbo where the spirit of creation lives and moves and all obscurely works.

What a challenge to the imagination! How humble he must be, and how studious in choice and treatment, in the presence of such riches; to control them, to avoid equally the bizarre, the noisy, the vulgar, or the dry, the juiceless, the lifeless. What superb instruments are his to play upon, what an orchestra to submit to the baton of his conductorship! Awake to the sense of his resources the architect moves steadily toward the use of real color; at long last we are freeing ourselves of the Puritan oppression, the bleak and grim and joyless doctrines that have weighed down the American genius and have had their chilling effect by contact upon even those whose open joy it is that no drop of Puritan blood creeps through their veins. Better far to risk the blatant, the vulgar and the discordant, than to lose through timidity a rich and warm and colored frame and background for our lives. For, after all, time with his servants, is the great harmonier: the sun, the air, the mists and the rain, the frosts and snows and the good old dirt, soften and blend and reconcile all tones in an ultimate harmony, and who knows; our worst mistakes may become by their kindly alchemy, our best successes.



SNAP SHOT OF THE E. BIRKEL HOUSE IN LAUREL CANYON. ARMAND MONACO, ARCHITECT

A NEW ARCHITECTURAL JURY

The growing recognition of the value of the architect in the development of high class subdivision property is reflected in the recent appointment of three Institute members as an architectural jury for Los Feliz Oaks. Winchon L. Risley, Don R. Wilkinson, and Harold O. Sexsmith were selected for this work by the owner of the property, Mr. Simpson M. Sinsabaugh. Mr. Sinsabaugh protected the property by writing into each deed a mandatory requirement as to the approval by the architectural jury of all plans for structures to be built in the tract. The placing of the buildings, the planting of shrubbery, fences, and hedges, and even the colors to be used are to be under the control of the jury. Palos Verdes, Rancho Santa Fe, and one or two other similar projects are already finding that the money budgeted for architectural supervision is paying dividends not only in beauty but in increased money values. Los Feliz Oaks is a beautiful piece of property lying south of Los Feliz Boulevard near the entrance to Griffith Park. The property is covered with beautiful live oak trees which Mr. Sinsabaugh has carefully preserved at considerable expense.

Chapter members should encourage subdividers to bring the architect into control of the development of their properties. There are too many subdivisions unsupervised.

GERMANY PROMOTES ITS ARTS AND CRAFTS

A new attraction of Bremen, Germany

By CHARLOTTE LANGE

BREMEN, once a member of the mighty Hansa, on the Northern Sea, next to Hamburg, Germany's most prominent gate opening into the wide world, has been enriched by a new emblem of its importance of old.

The recently accomplished re-creating of a narrow, medieval lane in Bremen is, indeed, not merely a matter of industry and business, but is in truth an act of creation. Thrift, thoroughness and sobermindedness, these civic virtues that constitute the fundamental bedrock of a city; lustiness for adventure, daring, the spirit of enterprise, these manifestations of a bold unrest brought on by a vicinity of the sea, had in the past given to the city an imprint and aspect peculiarly of its own.



THE BOETTCHERSTRASSE, LEFT SIDE, BUILT BY HOETGER. IN THE BACKGROUND THE PETRI HOUSE ACROSS THE STREET

The Boettcherstrasse is a new expression of its ancient character. The master-builder and founder, consul-general Dr. Roselius knew well what he was doing, when he entrusted the fashioning of the lane to his friends, the architects, Runge and Scotland, together with an artist of the renown of Bernhard Hoetger. Not a mere restoration he bore in mind, but a symbol.

The lane of a width of only a few meters, and destined for the use of pedestrians only, forms a busy transit from the market place to the streets flanking the Weser. One side of it, erected by the architects, Runge and Scotland, in the spirit of the old architecture, yet with the practical up-to-dateness of our modern times, lifts its humble gables over a series of arcades that offer additional room for passage. Back of these arcades stretch the well-appointed sales and exhibition rooms with tasteful show windows, all of which the master-builder and founder offers for use to the artisans and art-crafts men of Bremen, to further the creative thought that guides the skilled hand. In the upper stories are situated, besides the architects' offices and business quarters, the meeting rooms and lecture halls of many organizations. In the house on the corner towards the market we find the establishment of the world-famous firm of Kaffee-Handelsgesellschaft A. G. Hag, manufacturers of de-caffeinised coffee, of which establishment Mr. Roselius is the head. At the other end stands the Petri house, with a homeland-museum having the range, also, of a storehouse of exhibits covering in general outlines the home and the origin of the Nordic man. At its side is the Flett (i.e. the threshing floor), a little German inn built in the old peasants' crafts in all its details, well lighted, well displayed, and instructively arranged.

If the side of the lane grown out of the skilled hands of Runge and Scotland bespeaks simplicity, civic comfort and aesthetic taste,



THE PASSAGE INTO THE EXHIBITION ROOM. STATUE BY BERNHARD HOETGER, SCULPTOR AND ARCHITECT

the other side, the work of the sculptor, painter and architect Hoetger seems to stretch up towards the Heavens, mass upon mass, out of the inexhaustible strength and vigor of a temperament that knows neither bonds nor shackles. Here we have genuine art of expression. Although these architectural forms remind us of medieval sources or Egyptian motives—(there is nothing new in the world any longer, and an inner relationship, yea kinship is bound to produce similar formations)—they bear, nevertheless, the aspect of the only-once-created, of a true artistic personality. Hoetger is a romanticist, holding himself aloof from the currents of the time. As an item of interest, the stained glass window, stretching across the entering gate to the lane, at night under strong illumination, catches the eye by its originality. Behind it the wall-masses arise, evolving in grandiose and unusual outlines; the bricks being fitted in plastic designs. Peculiar, roughly carved doors open a vista upon a hall with fountains and rugged stone monuments, upon a massive grand staircase ascending upward—(so hard it is to describe the beauty of this stairway!)—and past it we enter rooms whose dimensions and colors blend in accord with hidden laws. The entire structure is rough, primitive, utilitarian, hard on the eyes; but it manifests character and spells consecration; it is the work of a true artist. The Philistine grumbles, sensing something of worlds of aeons past, something gigantic, yet he cannot escape its overwhelming fascination.

It cannot be denied that such an individually stubborn art fits into the whole only with difficulty. The frontages of Hoetger are bizarre, manifoldly articulated by means of a receding terracing varied with mighty projections. But as everything seems to have been accomplished in accord with an inherent sense-logic of its own, without waste of space, without overcrowding, it offers a great fascination, to see it thus placed in contrast to the unmoving line on the opposite side of the lane. The Hoetger complex of buildings contains halls for art exhibits—(the first house is named after Paula Becker-Modersohn, Germany's greatest woman painter, who passed away before her time, and had been living in the artists' colony of Worpswede, which is also the abode of Hoetger. Ateliers, publishing rooms of the Friesen and Angelsachen Verlga, a silver-smithy, a pottery, and other art crafts shops, a small artist's inn and several salesrooms, occupy this building.

The Hoetger building complex presents in the most impressive way the particular significance of this remarkable lane; work grown out of the love of home in order to give it expression from out of the innermost self. Hence



MAIN ENTRANCE TO THE LANE, RIGHT SIDE, BY RUNGE AND SCOTLAND, ARCHITECTS

cultivation of the handicrafts in their most noble form, imbued only by the urge for accomplishment of honest and decent labor.

Unceasing life ebbs and flows through the channel of this lane. Nothing is there of Death. Here we have shop, counter and inn, no stuffing and confined museum atmosphere, no science set up dead against a world of the living. And just this woof and warp of a living texture is the true emblem of the city, deeply rooted in the home-soil and reaching far beyond, as a symbol of the unbroken vigor and vitality of a people, of Germany's re-building and re-establishment.



SALES ROOM FOR THE CRAFTS. A PART OF THE ART CENTER, BREMEN, GERMANY

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

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J. Raymond Wyatt, *Secretary*
Kemper W. Nomland, *Treasurer*

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WANTED—IDEAS!

The officers are desirous of getting ideas or information from members as to the type of meetings preferred — suggestions regarding available speakers, subjects of interest, programs for meetings, or any other ideas of interest. You are earnestly urged to send such information to the President, 53 West Colorado St., Pasadena. Telephone Terrace 8609.

Please do this! We are anxious to keep the meetings live, interesting and up to the minute.

PUBLICATION MATERIAL

This page of Southland is available for the use of members for the publication of photographs, sketches, announcements, written articles or other matter of interest. Please remember this and make it a point to send in matter of interest.

THE JUNE MEETING

One of the most interesting meetings held in many months was the June meeting at the Artland Club.

Addresses of intense interest were delivered by Myron Hunt, Charles H. Cheney, William Lee Woollett, Charles F. Kyson. Mr. Frederick W. Clark, visiting architect from Omaha also made some interesting remarks.

Mr. Woollett's picture of architecture of the future was one of the most entertaining we have ever had the pleasure of enjoying. Sixty-five members were in attendance. The A. I. A. meeting night having been advanced a week caused the two meetings to conflict, a fact which was not known in time to change the date. Our regular meetings are always held on the third Tuesday of each month, at the Artland Club.

If you are not getting your copy of Southland please notify the Secretary, 1249½ W. 31st St., Los Angeles.

Due to the fact that it costs the club a dollar per member for subscriptions to Southland we have found it necessary to subscribe for only members in good standing.

MAILING LIST

Our mailing list has grown so large and contains so many inactive members that we have been forced to revise it. The only basis for an accurate revision is to include only those in good standing. All delinquent members who wish to remain on the mailing list are advised to notify Treasurer Kemper Nomland, 2132 Kirkwood Ave., Pasadena.

OUR NEW TREASURER

Our new treasurer, Kemper Nomland, is hard at work. He is filling out the term of Harvey Smith now on his way to Europe, and he is ever willing to be of service to the members.

If you are a new member and have not yet received your membership card, your copy of Southland or notices of meetings, please notify Mr. Nomland, 2132 Kirkwood Ave., Pasadena.

Whoever knows the address of Arthur R. Wilson please notify Nomland.

Ray Du Bose has resigned as Executive Secretary, and is herewith extended a vote of thanks for his good work. His duties will be taken over by Secretary Wyatt.

NEW MEMBERS

The following new members were taken in since last meeting: Homer Glidden, McNeile Swasey, William Richards, Lee Rombotis, Fred Yong, B. P. Lewis, C. A. Kelso, Walter W. Hooker, William B. Cheney, Warren B. Cheney, George S. Schneider, Arthur R. Wilson, L. H. Drum, H. C. Frost, Allan V. Abbott, James McClymont, A. G. Winsworth, George Norlam, Elliott C. Schmidt, E. C. Hartley, Herbert Stegman, William Paul Major, Floyd L. Henderson. They are cordially welcomed to our ranks and it is hoped they will do their part toward making the Club a huge success.

GET YOUR MAN!

All members are urged to not only bring in new members but to do their part in bringing back former members who have dropped out. They will be reinstated upon the payment of this year's membership dues of $5.00.

S. O. S.

Due to the fact that the Club had very little income last year, it has been necessary to pay off a deficit of about four hundred dollars. Those members who so promptly and considerately answered the plea to pay up their dues are most cordially thanked for helping us to clean the slate.

THE ATELIER

The Club has for many years helped support the Atelier. We are now facing the situation of having to discontinue this support unless we are able to increase our income. By taking in new members and collecting delinquent dues to the extent of seventy paid-up memberships the problem will be solved.

GET AN ARCHITECT!

Each member is therefore commissioned to bring in one new member. If you know an architect, a draftsman, or other eligible *get him.* We are trying to develop a *real live organization which will be of interest and value to everyone associated with architectural interests.*

Send in applications to W. R. Wyatt, 1249½ W. 31st St., Los Angeles.

A. I. A.

The following Chapter members are members of the Club and do their bit to contribute toward its success: David C. Allison, Frederick M. Ashley, Edwin Bergstrom, Harold C. Chambers, Charles H. Cheney, William M. Clark, Stiles O. Clements, Charles S. Cobb, Pierpont Davis, Walter S. Davis, Myron Hunt, George P. Hales, Fitch H. Haskell, Arthur W. Hawes, Reginald D. Johnson, H. Roy Kelley, Albert C. Martin, Donald B. Parkinson, Henry M. Patterson, Lloyd Rally, Harold O. Sexsmith, Winsor Soule, Jesse E. Stanton, Carleton M. Winslow, William Richards, W. J. Dodd, Garrett Van Pelt, Edgar L. Mayberry.

We should have a 100% Chapter enlistment, so let's get it. It is the duty of each Club member to take it upon himself to bring in any architect whom he knows or with whom he is associated.

Let's go!

Let's help the Atelier!

THE JULY MEETING

The July meeting will be held at the Artland Club, Fine Arts Building on July 19th. Dinner at 6:15 p. m.

An interesting program is being arranged. Announcement later.

We are negotiating to have as our guest of honor a visiting architect of national prominence. As soon as arrangements are completed it will be announced in detail.

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LIBRARY MURALS: THEIR DESIGNERS

By Faith Holmes Hyers

MURALS for the rotunda walls and lower floors of the central library have been in the minds of the library board since the first conception of the building. Assignment of the contracts for these murals was announced this week by Orra E. Monnette, president of the library board. The rotunda walls will be decorated by Dean Cornwell at a cost of $50,000 and the first floor lobby and lower tunnel entrance will be entrusted to Albert Herter of Santa Barbara, at an outlay of $10,500.

* * * *

In the sketch chosen by the commissioners,



Photograph by Collinge
ALBERT HERTER, A. N. A., SANTA BARBARA, CALIFORNIA AND NEW YORK CITY, N. Y.

Cornwell has continued the design of the arch down the columns to bind together the upper and lower walls, and he has subordinated his colors to the ceiling design carried out by Julian E. Garnsey. His scenario tells of his appreciation of the architect's design and his artist's delight in Goodhue's technique.

* * * *

Contract for the first floor lobby and the lower tunnel is almost equally significant to the improvement of the library. Albert Herter's designs for the rotunda, much admired for scholarly technique and design, appeared to the library board to be lacking in the spontaneity and boldness which the rotunda walls exacted. But his exquisite patterns for the lobby carried out in gold and turquoise and his California murals in six scenes for the tunnel walls brought much satisfaction, and will be in place within six months. *(Excerpt from Saturday Night)*

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ARMAND MONACO, A. I. A.

The following is a resume of the training and practice of Armand Monaco, architect, Pershing Square Building, Los Angeles:

B. S., Northwestern University.

B. A. in Architecture, Armour Institute of Technology, winner of scholarship.

Two and one half years post graduate work in Rome, at Accademia di Belle Arte.

Extensive traveling in Italy during that time.

Private practice in Chicago.

Private practice in Los Angeles, since 1920.

The following is a brief list of buildings completed during this time:

Somerset Apartments, Hollywood; The Tremont Apartments, Los Angeles; The Ryon Apartments, Los Angeles; Five Schools for the Los Angeles Board of Education; Branch Library for City of Los Angeles; Birkel Residence, Laurel Canyon; Monaco Residence, Hollywood; Arrigo Residence, Hollywood; Paris House, Bel-Air. presented in this issue. At present, he is designing a house for Mr. James Fay, Bel-Air, and one for J. J. Haggarty at Palos Verdes Estates.

California Maintenance Scholarships

AT the School of the Arts of the Community Arts Association, Santa Barbara, there has recently been developed a plan which will be of general interest. Several yearly maintenance scholarships have been provided through gifts. Such scholarships cover complete tuition in courses in graphic, decorative and plastic arts for the regular term beginning early in October and ending in May; and for the following summer school of six weeks during July and August; and a monthly allowance to aid in defraying the students' living and incidental expenses while they are in attendance at the School.

Broadly speaking, there are two requirements for obtaining a scholarship: unusual talent and inability to pay the fees. In other words, the School of the Arts wishes to find gifted young men and women who would devote their entire time to the study of art if they were relieved at least temporarily of the necessity of making a living.

The courses offered include drawing and painting from life under Frank Morley Fletcher, Director of the School; landscape painting and sketching under Colin Campbell Cooper, N. A.; etching under Edward Borein; modeling and bronze casting under Armory C. Simons; and woodcuts in color under Mr. Fletcher. There are also classes in design, in general drawing, painting and color study, in the study of color and form of flowers, and an atelier of the Beaux-Arts Institute of Design, Architecture. Maintenance scholars will be required to follow an approved course of study and to attend the School on five days a week.

A Committee of Selection will consider all applications and will make recommendations for awarding the scholarships. Applications for scholarships must be filed on or before August 15, 1927. Those interested should write for application blank to the Registrar, School of the Arts, 916 Santa Barbara Street, Santa Barbara, California.

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THE OPTIMIST DISCUSSES GLANDS

By VERA SADICOFF-GOLDMAN, M. D.

DR. SHERMAN drew a few puffs of his cigarette and resumed. "The first to define clearly the functions of the ductless glands was Theophile De Bordeaux of Bearn, 1722 to 1726. Dr. Bordeaux, fashionable physician at the Court of Louis the XVth, taught that not only each gland, but each organ of the body manufactures a specific substance which passes into the blood—and that on the normal activity of these substances in the blood the health of individuals depends.

He formulated this as a theory unsubstantiated by experimental proof. Bordeaux gave the impetus to considerable study and investigation at the beginning of the Nineteenth Century. You remember, Glenn spoke of the thyroid gland as one of the ductless glands. It is situated in the front of the neck on each side of the midline. A disease which is called exophthalmic goiter is due to abnormalities of the thyroid gland. As early as 1840, Basedow, a physician of Musseberg, accurately described exophthalmic goiter. In 1886 Niobus, the German neurologist, attributed exophthalmic goiter to excessive outpouring of the secretion of the thyroid gland. Another gland, Glenn mentioned, was a suprarenal, or the adrenal, as it is called. These are small glands situated one above each kidney; as early as 1855 disease of the adrenals was accurately described by Addison, a distinguished physician of that time. The sugar-storing function of the liver was discovered by Claude Bernard in 1843. Do you wish to hear more of this?" he asked, pausing to see if his audience were still interested, and to our united, "Yes, please," he went on: "Brown-Sequard began scientific investigation of the activities of the ductless gland by experiments conducted on himself. He argued that when a gland failed to secrete and throw into the blood the necessary internal secretion that the deficiency could be supplied by using normal glands of animals, injected hypodermically or by transplantation, or injected by mouth. In 1889, Brown Sequard, then seventy-two years of age, found himself marvellously rejuvenated physically and mentally by the injection under the skin of the extract of the sex glands of various animals."

Here Professor Armitage interrupted the flow of Dr. Sherman's explanation, by asking: "Was Brown Sequard ill at the time?"

Dr. Sherman described the condition by saying: "At the beginning of the treatment Brown Sequard was so feeble that it was necessary for him to rest after one half hour's work in the laboratory. He was so fatigued after dinner that he was obliged to retire at once. After the injections he was able to work many hours during the afternoon and evening both, much to the astonishment of his family and assistants. Before the treatments he had to hold to the balustrade; later he found himself running up and down stairs as had been his habit in youth. Constipation which had been a most annoying condition of his later years was markedly improved."

Janet, passing the bonbons, exclaimed: "How remarkable! Wasn't he greatly admired for the discovery?"

"Brown Sequard received both ridicule and praise," Dr. Sherman answered. "His statements were investigated by the Biological Societies of Paris. They reported that the injection of sex-gland extracts produced decided increase in both mental and physical power. The experiments followed by the report of the Society greatly stimulated and intrigued the popular imagination. The hope that the Elixir of Life and Youth had been discovered was entertained."

Richard Arnold, the poet, with a quizzical smile, asked: "Did the populace generally, wildly seek rejuvenation?"

"The situation became wild," Dr. Sherman responded with a smile, "for a host of pharmaceutical preparations purporting to be glandular substances flooded the market and were the cause of the most extravagant claims made by charlatans and quacks for them. Notwithstanding all this many sincere research workers were stimulated to investigate and verify Brown Sequard's findings. From that time to the present they have been steadily perfecting organotherapy, which is the name we give to the treatment of disease by glandular substances.

"What is the result of all this research and what is our present day knowledge?" Professor Armitage asked.

"Glenn will tell us that while I drink my coffee," Dr. Sherman said, with his usual kindness and consideration bringing his young colleague to the front.

Glenn very willingly took up the discussion. "The illuminating fact, I think, about the glands collectively, is that the entire life cycle from birth to old age is bound up with their activity. In infancy and childhood the development of bony structure and growth is dependent upon glandular secretion. Later in life muscular strength, intellectual integrity, and physic stability are all intimately associated with the condition of the glands. What we are in appearance, in conduct and in health depends upon them. The impetus to art, music, literature, and creative impulses, the ability to work, to enjoy life, to appreciate its blessings, are all bound up with the glands. Our love life with all that it brings of sweetness, beauty and tenderness, all that it teaches us of devotion to others, of sacrifices, of capacity to throw oneself into a cause, all that makes life worth while, in fact, depends on glandular integrity. Perhaps it will make the whole subject clearer if we consider each gland by itself. Jack, now that you have had the stimulation of coffee, do tell us about each gland individually," he said, tossing the conversational ball back to his colleague.

(*Continued on Page 27*)



A SIMPLE BUT SUCCESSFUL CALIFORNIA INTERIOR. MARGARET CRAIG, PHOTOGRAPHER

UNIVERSITY OF CALIFORNIA
COLLEGE OF AGRICULTURE
AGRICULTURAL EXPERIMENT STATION
BERKELEY, CALIFORNIA
LIST OF PUBLICATIONS AVAILABLE
JUNE, 1927

Bulletins

Bul. 253. Irrigation and soil conditions in the Sierra Nevada foothills, California, by Ralph D. Robertson and J. W. Nelson.
Bul. 262. Citrus diseases of Florida and Cuba compared with those of California, by Howard S. Fawcett.
Bul. 263. Size grades for ripe olives, by Frederic T. Bioletti.
Bul. 268. Growing and grafting olive seedlings.
Part I. Growing olive seedlings, by F. T. Bioletti and W. F. Oglesby.
Part II. Grafting olive seedlings, by F. T. Bioletti and F. C. H. Flossfeder.
Bul. 273. Preliminary report on Kearney vineyard experimental drain, Fresno county, California, by Walter W. Weir.
Bul. 276. The pomegranate, by Robert W. Hodgson.
Bul. 277. Sudan grass, by B. A. Madson and P. B. Kennedy.
Bul. 278. Grain sorghums, by B. A. Madson.
Bul. 279. Irrigation of rice in California, by Ralph D. Robertson.
Bul. 283. The olive insects of California, by E. O. Essig.
Bul. 304. A study of the effects of freezes on citrus in California, by H. J. Webber and others.
I. A study of the freeze of 1913 in California by C. S. Milliken, A. R. Tylor, W. W. Bonns, and H. J. Webber.
II. Changes that take place in frozen oranges and lemons, by E. E. Thomas, H. D. Young, and C. O. Smith.
III. A test of the efficiency of orchard heating, by A. D. Shamel, L. B. Scott, and C. S. Pomeroy.
Bul. 308. I. Fumigation with liquid hydrocyanic acid, by H. J. Quayle.
II. Physical and chemical properties of liquid hydrocyanic acid, by Geo. P. Gray and E. R. Hulbirt.
Bul. 310. Plum pollination, by A. H. Hendrickson.
Bul. 312. Mariout barley, with a discussion of barley culture in California, by G. W. Hendry.
Bul. 313. Pruning young deciduous fruit trees, by Warren P. Tufts.
Bul. 319. Caprifigs and caprification, by I. J. Condit.
Bul. 324. Storage of perishable fruits at freezing temperatures, preliminary report, by W. V. Cruess, E. L. Overholser, and S. A. Bjarnason.
Bul. 325. Rice irrigation measurements and experiments in Sacramento Valley, 1914-1919, by Frank Adams.
Bul. 328. Prune growing in California, by A. H. Hendrickson.
Bul. 331. Phylloxera-resistant stocks, by Frederic T. Bioletti, F. C. H. Flossfeder, and A. E. Way.
Bul. 335. Cocoanut meal as a feed for dairy cows and other livestock, by F. W. Woll.
Bul. 339. The relative cost of making logs from small and large timber, by Donald Bruce.
Bul. 340. Control of the pocket gopher in California, by Joseph Dixon.
Bul. 343. Cheese pests and their control, by E. R. deOng and C. L. Roadhouse.
Bul. 344. Cold storage as an aid to the marketing of plums, a progress report, by E. L. Overholser.
Bul. 346. Almond pollination, by Warren P. Tufts and Guy L. Philp.
Bul. 347. The control of red spiders in deciduous orchards, by E. R. deOng.
Bul. 348. Pruning young olive trees, by Frederic T. Bioletti.
Bul. 349. A study of sidedraft and tractor hitches, by Arthur H. Hoffman.
Bul. 350. Agriculture in cut-over redwood lands, by Warren T. Clarke.
Bul. 353. Bovine infectious abortion, and associated diseases of cattle and newborn calves, by George H. Hart, Jacob Traum, and F. M. Hayes.
Bul. 354. Result of rice experiments in 1922, by Carroll F. Dunshee.
Bul. 357. A self-mixing dusting machine for applying dry insecticides and fungicides, by Ralph E. Smith and Joseph P. Martin.
Bul. 358. Black measles, water berries, and related vine troubles, by Frederic T. Bioletti.
Bul. 361. Preliminary yield tables for second-growth redwood, by Donald Bruce.
Bul. 362. Dust and the tractor engine, by A. H. Hoffman.
Bul. 363. The pruning of citrus trees in California, by Robert W. Hodgson.
Bul. 364. Fungicidal dusts for the control of bunt, by William W. Mackie and Fred N. Briggs.
Bul. 365. Avocado culture in California, Part I. History, culture, varieties, and marketing, by Knowles Ryerson.
Part II. Composition and food value, by M. E. Jaffa and H. Goss.
Bul. 366. Turkish tobacco culture, curing, and marketing, by Warren T. Clarke.
Bul. 367. Methods of harvesting and irrigation in relation to moldy walnuts, by L. D. Batchelor.
Bul. 368. Bacterial decomposition of olives during pickling, by W. V. Cruess and E. H. Guthier.
Bul. 369. Comparison of woods for butter boxes, by G. D. Turnbow.
Bul. 370. Factors influencing the development of internal browning of the Yellow Newton apple, by E. L. Overholser, A. J. Winkler, and H. E. Jacobs.
Bul. 371. The relative cost of yarding small and large timber, by Donald Bruce.
Bul. 373. Pear pollination, by Warren P. Tufts and Guy L. Philp.
Bul. 374. A survey of orchard practices in the citrus industry of southern California, by Roland S. Vaile.
Bul. 375. Results of rice experiments at Cortena, 1923, and progress in experiments in water grass control at the Biggs Rice Field Station, 1922-23, by Carroll F. Dunshee and Jenkin W. Jones.
Bul. 377. The cold storage of pears, by E. L. Overholser and L. P. Latimer.
Bul. 379. Walnut culture in California, by L. D. Batchelor.

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HAVING refused to stay on the old-fashioned farm while their city cousins kept up with "progress," young America now decides to make farming a city business. It is part of a great movement, not "back to the farm" but bringing the farm up to date in comforts at home, and big business abroad.

Los Angeles is eminently fitted to lead in this new combination. Its seemingly ludicrous expansion has been necessary in order to include the hundreds of small farms which have developed within its metropolitan area. The flat country all around it is necessarily planted to intensive production, but having once tasted of the conveniences of metropolitan life the farmers and ranchers who settled here and those who came flocking to the sun-kissed city to live in the sunshine have connected their little farms to the power lines and trolleys, the good roads and the radio and are now deep in the problem of making two blades of asparagus grow where poppies grew before. This is the best investment possible, for the population is here and must be fed. On this page we propose to present various farms and their scientific management.

(Continued from Page 26)

Dr. Sherman goodnaturedly caught it and continued: "The problem of all investigators from the time of Brown Sequard until now has been to find and to isolate the active principle, or principles, of these glands. 'Hormone' is the name given to these—from the Greek, 'I excite,' because these substances have a capacity when carried by the blood to some other gland or to some other organ of the body, of influencing or modifying its activity. In this way, through their harmones the glands help each other in maintaining body health. Each gland must manufacture harmone of certain definite quantity or quality. In abnormal conditions a gland may manufacture too much harmone, too little harmone, or the quality of the secretion of the gland may be modified and deviate from the normal. Each of these changes in function results in disease, of course."

Edward Carleton, who had been a quiet, but interested listener to the conversation, now interposed with a question: "Dr. Jack, why is goiter so prevalent in Switzerland? I saw so many goiterous individuals on my recent trip to Europe."

The incidence of goiter is easily explained," Dr. Sherman replied. "In goiter the thyroid gland is involved. This gland has to do with the utilization of iodine by the body. In parts of the world which lack sufficient iodine in the water and food, a disease of the thyroid gland develops which we call goiter. It is therefore logical in considering prevention of goiter to supply iodine in minute quantities in the drinking water, or to administer it once or twice a year for a period of a few weeks, as medicine."

Ellen looked up and said: "I heard of a rather strange thing recently. The young daughter of a friend of mine is said to have a goiter. Isn't that somewhat unusual, Dr. Jack?"

"On the contrary, many youngsters, particularly girls, are brought into our clinics with symptoms of nervousness, irritability, pallor and poor appetite. Investigation usually reveals a very slight enlargement of the neck in front and the condition known as adolescent goiter. Given a tonic cotaining iodine, together with good food, plenty of rest, fresh air, and these young people recover quite readily. Goiter developing later in life is a much more serious condition. Dr. H. Lisser, in an article published in 'Better Health,' speaking of the thyroid gland says, 'this gland is the draught of life's fire. It is essential for proper warmth, proper energy, proper metabolic activity. Life's fires must not only burn steadily, but the flames must neither die down too low nor spread feverishly into a conflagration.' It is an excellent analogy. In goiter the fires burn furiously, fanned by the harmone of the gland. The body is literally burned up. The patient may have an excellent appetite, but loses weight. They become nervous, irritable, the heart beats rapidly, the eyes have a g'assy stare and protrude. Without care and treatment the patient may become a nervous wreck."

"Then, in a case of goiter it would be advisable to take a little iodine," Janet asked.

"The worst thing a patient can possibly do," responded Dr. Sherman promptly. The treatment of goiter requires great experience and judgment. Each case must be treated individually. Some cases are improved by iodine while others are not. In some cases surgery is inadvisable, while in others it is necessary. The X-ray may be helpful. Only long study and experience with these cases make a physician competent to treat them. Self-medication is extremely dangerous. The advice of the next door neighbor, a nurse whom one happens to know, is valueless and may be harmful. In these conditions a physician and a physician only, is capable of giving advice and care.

(To Be Continued)



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Bul. 380. Growth of eucalyptus in California plantations, by Woodbridge Metcalf.
Bul. 382. Pumping for drainage in the San Joaquin Valley, California, by Walter W. Weir.
Bul. 385. Pollination of the sweet cherry, by Warren P. Tufts and Guy L. Philp.
Bul. 386. Pruning bearing deciduous fruit trees, by Warren P. Tufts.
Bul. 387. Fig smut, by Edith H. Phillips, Elizabeth H. Smith, and Ralph E. Smith.
Bul. 388. The principles and practice of sun-drying fruit, by A. W. Christie and L. C. Barnard.
Bul. 389. Berseem or Egyptian clover, by P. B. Kennedy and W. W. Mackie.
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Bul. 391. Machines for coating seed wheat with copper carbonate dust, by A. H. Hoffman and H. L. Benton.
Bul. 392. Fruit juice concentrates, by J. H. Irish.
Bul. 393. Crop sequences at Davis, by John W. Gilmore.
Bul. 394. I. Cereal hay production in California, by George W. Hendry.
II. Feeding trials with cereal hays, by F. W. Woll.
Bul. 395. Bark diseases of citrus trees in California, by Howard S. Fawcett.
Bul. 396. The mat bean, Phaseolus aconitifolius, by P. B. Kennedy and B. A. Madson.
Bul. 397. Manufacture of Roquefort type cheese from goat's milk, by S. A. Hall and C. A. Phillips.
Bul. 398. Orchard heating in California, by Warren R. Schoonover and Robert W. Hodgson in cooperation with Floyd D. Young of the U. S. Weather Bureau.
Bul. 399. The blackberry mite, the cause of redberry disease of the Himalya blackberry, and its control, by E. O. Essig.
Bul. 400. The utilization of surplus plums, by W. V. Cruess.
Bul. 401. Cost of work horses on California farms, by R. L. Adams.
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FRANCIS GRIERSON

It was the pleasure and privilege of the Good Samaritan department to serve no less a person than Francis Grierson, author-composer. Unfortunately our attention was called to his great need only a few days before his sudden and unexpected death. To the present generation the name of Grierson is not as well known as it was to the past, or will be to future generations. Essays are not listed among the best sellers of the present day—and Francis Grierson was an Essayist—acclaimed by Maeterlinck as the "greatest living essayist"; by Samuel Orth as "the only living master of the art of pure writing in the English language." He was introduced to the literary and artistic world of Paris by Alexandre Dumas.

The Valley of Shadows

Francis Grierson was born in England a direct descendant of the founder of the clan McGregor and Sir William Grierson of Lag. He was early brought to the United States and was a loyal American all his life. He was raised in the Lincoln country; he knew Lincoln, and portrayed Lincoln as no other has done. One eminent critic has said, "More lifelike than any statue or painting, this powerful literary portrait in 'The Valley of Shadows' will be referred to in the future as the most vivid, authentic reflection of Abraham Lincoln's personality, in his habit, as he lived.

Compared to Duse

Before he was known as an author he was recognized as a musical prodigy, having made his debut in Paris in 1869 under the patronage of Auber and having played in all the courts of Europe while still a young man. Of his music our own Arthur Farwell said, "Francis Grierson is the most authentic and far seeing musical personality of our time." He improvised and created his themes instantaneously. He has been compared to Duse in that he did with tone, melody and rhythm at the piano what Duse did on the stage with words reticence and facial expression.

In Los Angeles Seven Years

This man, who all his life had been used to the company of great men, who had endeared himself to the thousands who had heard him lecture, to the literary men and women of two generations, as well as to musicians and music lovers both in America and Europe, came unheralded to Los Angeles seven years ago. Francis Grierson, who might have amassed millions, but rather preferred to serve mankind; to share with all his marvelous gifts, chose southern California for his final home. He had been here before—as page to General Fremont in the early 60's and as the guest of the city of San Diego in the 80's. It is to be regretted that his presence here was not generally known, that those who truly seek for knowledge might have received inspiration from this master—also, that he himself might have been made comfortable in his last years and have been assured the leisure, free from financial worries, to complete the work he had planned. It is our belief that the Good Samaritan department could have done just this for Francis Grierson. His untimely passing robbed us of this opportunity for greater service.

In Memoriam

It was only two days before his passing that Mr. Grierson gave his approval of the plan which had been worked out; accepted simply and graciously the emergent aid we proffered.

Through the courtesy and generosity of Pierce Brothers, undertakers, the Forest Lawn Memorial Park Association, The Writers Club, The Screen Writers Guild, Mr. Rupert Hughes and others, we were enabled to make arrangements for a funeral worthy of one so universally beloved.



FRANCIS GRIERSON, AUTHOR, COMPOSER

ON THE NAME ASSISTANCE LEAGUE

It is very easy to comprehend the work of such organizations as hospitals, orphan asylums, aged persons homes, etc. They make an immediate appeal by the very concrete form of their work but not so easy to understand the meaning which lies back of the name assistance—for assistance touches every manner of life—by the very multitude of its duties it becomes almost impossible to describe—However, that the activities shall not be haphazard or inefficient—certain bureaus have been created that every appeal may be answered quickly and efficiently.

DAY NURSERY

First let us mention the day nursery. This is a very concrete form of work. The value of which is easy to understand. A working mother or a father—all, who, because of their work, cannot remain at home, find here a safe, guarded haven for their little ones. A dinner is served to them at noon then back they go to school or to bed as their ages require and are delivered safely to their parents after working hours. The relief this is to worried parents is beyond belief. It keeps the family together. This work is so important it has proved necessary to build a new home. Ground has been broken and in next month's edition of the CALIFORNIA SOUTHLAND you will have a full description of it.

GOOD SAMARITAN DEPARTMENT

This, which is a huge work, is the department hardest to describe. One can say—home visits were made—so many cases of destitution relieved—so many positions secured—but it does not touch at the heart interest of each of these tragedies.

By the very manner of the appeals—and, every appeal is different—they can not be published—for this is assistance. The people who ask for aid are tided over the rough spots helped on their way. They stand in the position of having received a loan. It is amazing how many of them find it possible fully to repay the League and become in turn the means of helping others.

Except in some isolated case such as you have read of today no individual mention of aid can be given. The gentle soul who has passed on would be the first to have given aid in any manner he could.

THE WOMAN'S EXCHANGE

This department is a most valuable form of the assistance work for it helps people to help themselves. The main shop in the Community House in Hollywood has been closed during repairs. The branch shop at 837 South Flower is becoming more and more popular. It should be called the shopper's joy. The old and new curiosity shop—or the mart of the smart. Here is gathered together the treasures of the old—sold by necessity. The gifts of the rich and poor who have helping hearts. The product of clever minds and fingers which can be shown to the public in any other manner—and what fun to browse.

Two marvelous tapestries, a beautiful marble statue are the first things to greet your eye. You follow on to jade, choice Chinese vases marvelous for lamps—hand done sheer luncheon sets in bright summer colors, French chairs, pictures, etchings, lingerie, tufted rugs, patchwork bed spreads and so many small treasures—it is impossible to enumerate the articles—but if you do not wish to be tempted do not enter.

CHIPS

Day Nursery

Jimmie:—"My muvers got a new shift—she use to work from 9:30 to 7:30 night. Now she works in the day—now I can stay here all day and be with muvver all night—Ain't that nice?

New Building

Bessie:—"No I don't want to go to school—can't I stay and play with the chips? Maybe they'll take them all away before I get back."

N. B. The children are enjoying the building process—several carpenters and engineers are being developed. Never was the garden more attractive (to them) than with its chips.

On Location

Topsy and Eva (The Misses Duncan).
Scene—Banning House, Wilmington.
Topsy to Eva: "You come out of there, you think you going to set in that ball room and play and sing all day? You got to come out and be sold. Where you think you is?"

May we not list your garden, front door, home, stables, or what have you? It's all Assistance—and you control the when, where and how—Telephone.

And now but one word more—The Assistance League is a joyous thing—It was founded to give joy—The joy of giving, the joy of receiving, and the joy of doing.

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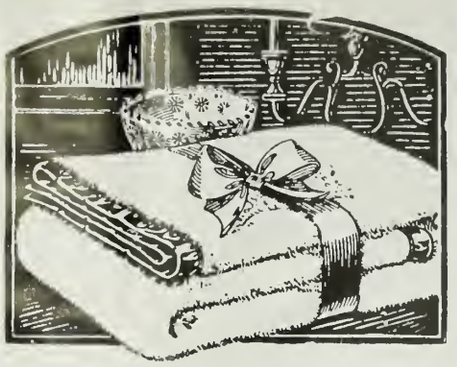
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AT THE SIGN OF THE GARDEN SEAT

By Ervanna Bowen Bissell



A LITTLE GARDEN IN SANTA BARBARA, BY LOCKWOOD DE FOREST, LANDSCAPE ARCHITECT.

Come! Sit here in the shade and let's plan for winter flowers. That sounds cool—and maybe, queer to the gardener in Maine. But we can't greet her when she comes—with a Christmas nosegay unless we plan for it NOW.

My first lesson in California gardening was from an expert in raising seedlings. The point he emphasized was,—"Sow your seed in midsummer for winter bloom while the nights are still warm enough for plants to grow unchecked. September days are often hot but the ground cools rapidly as the sun goes down."

I adapted from his advice this slogan—'In July prepare for January.' And it's July already! We must hurry!"

Of course you want Christmas-flowering sweet peas. Try setting in a circle a few plants in those vacant spots at the back of the border where the gladiolus will grow later. Combine your colors. Use violet-blue with mauve and buff, or varying shades of purple and lavender with lemon-yellow snapdragons in front, and lavender stock with Blue Gem nemesia in the foreground.

Soak your pea seed three hours in *tepid* water, planting one seed of each three colors in a four inch pot of rich loam. Or sow one seed in a paper pot and combine your colors afterward when planting out. Watch seedlings for signs of aphis. These plant lice can be controlled by spraying with nicotine and soapy water solution (follow directions). When seedlings are three inches high, pinch out centers to make plants stocky. Dig planting-out places—either circles or trenches—eighteen inches deep and add well-rotted manure to soil. Set plants a foot apart and provide brush for tendrils to cling to. Shade seedlings until established. Pinch off long runners to make a dome-shaped mass of bloom. DON'T let the flowers go to seed. Pansies should be started in flats. Keep your colors separate. Sow seed thinly, shade while germination takes place and keep soil moist. Pansies dislike heat and drought. As soon as seedlings have three true leaves prick them out and re-plant in another box of potting soil. When planted out, don't put all in beds; set a few of the lavender primula malacoides, together with purple and yellow pansies, near your heathers, the pinkish-lavender Melanthera. Primula malacoides, although small, are delicate in color and give continuous bloom during the winter. The seed is slow in germinating. It pays to raise them for you can't have too many to tuck into odd corners and help make a pleasing combination with more effective plants.

Snapdragons are a standby, both tall and medium varieties. A floral crown awaits the inventor of a remedy for rust. Watering the foliage seems to bring on this disease. At the first sign of these flyspecked spores, pull up the plant and burn it. Don't throw it onto the compost heap to spread its deadly poison. At Stone Acres we have an out-of-door fireplace which is the funeral pyre of certain dangerous plant enemies—branches infested with scale, leaves with black-spot, rust, mildew, all go up in smoke. If one could only set up a guillotine for gophers, I'd be glad to sit and knit and count heads!

Stock, the Beauty of Nice variety is particularly suited to southern California. Named strains furnish colors which can be harmoniously grouped to make charming displays. Sow seed in boxes and take especial care of the weak seedlings. They are apt to be of choicest variety. Lusty plants often bear single flowers. There is no sure way in which to tell, but don't discard weaklings. That does not mean you can let your plants grow splindling. Stock has a long taproot, and needs transplanting young, no crowding; and for best success transferred to single pots from seed-flat. Paper-pots are especially desirable for stock as they can be set into the ground and quickly disappear.

Cinerarias add much to the gaiety of gardens, their rich colors (barring magenta) are needed to brighten shady places. The tall stellata hybrids give height and many blue shades to combine with other planting. It is late to plant for the holiday bloom, but you can have fine spring blossoms. And buy your potted plants in rose and blue for decoration.

Cinerarias seed themselves abundantly. If the ground where they have grown is not cultivated until the seedlings are up, a large supply can always be secured for the coming season. That is one of the nicest things about gardening in California. You get such vigorous volunteers—in plants. N. B.—Humans please take notice! Almost anything will grow in this climate. Nature has planned for that. Let US plan such color combinations, such harmonious designs for charming winter gardens that we shall not mind if spring lags far behind.



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Bear Lake, California — *From a Painting by Eva McBride*

THE OUT-OF-DOORS IS FILLED WITH MUSIC; AT HOLLYWOOD BOWL, WITHIN GARDEN GATES, DOWN ESTADO IN THE SANTA BARBARA FIESTA, ON THE MOUNTAINS AND ALONG THE SUMMER SEA

No. 92 **AUGUST, 1927** **25 Cents**

CALIFORNIA'S HOME AND GARDEN MAGAZINE

THE CITY OF PASADENA
SETS THE PACE IN CIVIC ARCHITECTURE



THE NEW CITY HALL OF PASADENA, SECOND OF THREE BEAUTIFUL BUILDINGS FOR ITS CIVIC CENTER. BAKEWELL AND BROWN, ARCHITECTS. PHOTOGRAPH BY HILLER. COURTESY OF THE ORNDORFF CONSTRUCTION COMPANY.

RATING the cities of California "according to the percentage of good architecture and good environment they offer", Charles H. Cheney, City Planner, in an article published by the National Conference on City Planning rated Los Angeles 12%, Santa Barbara 40% but did not mention Pasadena, doubtless because it stood too high.

We challenge the list and rate Pasadena—In Architecture 90%, In Environment 100%



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SOUTHLAND CALENDAR

Announcements of exhibitions, concerts, club entertainments, college events, lectures, dramatic productions, etc., for the calendar pages are free of charge and should be mailed to Ellen Leech, Associate Editor, 544 South El Molino Avenue, Pasadena, at least ten days previous to date of issue, the fifth. CALIFORNIA SOUTHLAND *is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919, at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB, PASADENA:
The formal season at the club closes with May, after which time no programs are arranged. The enlarged tennis court and the swimming pool offer the outdoor attractions during the summer.
Dinner is served every Sunday from twelve to two. The officers, directors and committees for 1927-1928 are as follows:
Albert B. Ruddock .....President
Hugh McFarland .....Vice-President
J. Gamble Reighard .....Secretary
Robert C. Wente .....Treasurer
Walter A. Hopkins .....Director
House Committee—Mrs. Philip Schuyler Doane, Chairman. Entertainment Committee—Hugh McFarland, Acting Chairman. Sports and Grounds—Desaix B. Myers, Chairman.

ANNANDALE GOLF CLUB, PASADENA:
Unattached players will be glad to know that the club is now open to summer members as in previous years at special summer rates.
The new swimming pool below the terrace and the tennis courts to the west of the club house were formally opened Saturday, May 28, furnishing additional interests to the younger members of the club.

FLINTRIDGE COUNTRY CLUB:
Friday, August 26, Bridge Day, the usual monthly function.
Sunday night buffet suppers are served throughout the month and are universally popular.
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p.m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11.30 to 2 p.m. on Saturdays.
Sunday night concerts during month. Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday. Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A new club house is now under construction and will offer every modern club convenience and comfort.
Luncheon is served every day, and tea may be arranged as desired.

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REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon is served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

PASADENA GOLF CLUB:
Wednesday is Ladies' Day, with cards and mah jongg from two to four-thirty, when tea is served.
Dinner is served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service prevails throughout the week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

ENCINO COUNTRY CLUB, VAN NUYS:
Buffet dinner dances every Wednesday evening.
Ladies Golf Thursday mornings.
Thursday a special luncheon is served, followed by bridge. Afternoon Tea 4:30. Luncheon and dinner served every day. Special luncheons, dinners, teas and bridge parties may be arranged for as desired.

FLINTRIDGE RIDING CLUB:
The club announces the second and fourth Thursday of each month as Club Night with dinner at 6:30, and cards, riding and games after dinner.

THE GABLES, SANTA MONICA:
Every Saturday evening from 8 p. m. to 1 a. m. dinner dance, music by Earl Burtnett's Gables Rose Room orchestra. Every Saturday afternoon from 3 p. m. until 5 p. m.—tea dansant, music by Earl Burtnett's Gables Rose Room orchestra. Every Tuesday afternoon—bridge luncheon—from 12 p. m. until 5 p. m. Every Sunday from 2 p. m. until 4 p. m.—league volley ball game.

CALIFORNIA YACHT CLUB:
Sunday, August 6 to Sunday, August 13, Southern California Yachting Association Regatta at Santa Barbara; Saturday, August 20, Times cup race; Sunday, August 21, Nordlinger trophy race; Saturday, August 27, Sunday, August 28, open.

NEWPORT HARBOR YACHT CLUB:
Aug. 5th, Ladies' Bridge Luncheon. Aug. 6th, Outboard Speed Boat Races—10:30 A. M. Snowbird Race, 1:30 P. M. Aug. 7th, Snowbird Race, 1:30 P. M. Aug. 6th to 13th, Squadron Cruise to Pacific Coast and Southern California Yachting Association's Regatta at Santa Barbara. Ladies invited. Return by way of Santa Cruz Island. Aug. 12th, Ladies' Bridge Luncheon. Aug. 13th, Outboard Speedboat Race. 10:30 A. M. Snowbird Race, 1:30 P. M. Informal Dance. Aug. 19th, Ladies' Bridge Luncheon. Aug. 20th, Outboard Speedboat Race, 10:30 A. M. Snowbird Race, 1:30 P. M. Informal Dance. Aug. 21st Outboard Speedboat Race, 10:30 A. M. Cruiser Performance Handicap Race, 11:00 A. M. Snowbird Race, 1:30 P. M. Sailing Division Performance Handicap Race, 2:15 P. M. August and September Star Series, 2:00 P. M. Aug. 26th, Ladies' Bridge Luncheon. Aug. 27th, Staff Commodores' Sailing Race, Snowbirds or Cats, 11:00 A. M. 151 Class Speed Boat Races, 1:30 P. M. Informal Dance. Aug. 28th, August and September Star Series, 2:00 P. M. Sept. 2nd, Ladies' Bridge Luncheon.

Art

OTIS ART INSTITUTE offers the opportunity to persons interested in painting landscape or figure in the out-of-door environment of Big Pines to join special classes maintained by the school at Big Pines Recreation Camp, which opened July 18. Classes may be entered for one, two or three weeks, with or without criticism of the instructors, E. Roscoe Shrader and Edouard Vysekal. Other opportunities are provided by the school during August and September.

ARTLAND CLUB is showing through the month paintings by artist members.

HAROLD SWARTZ is again in Los Angeles after two years in Europe and has taken charge of the classes in sculpture and modeling at the Los Angeles Art Institute. He plans to give the students a thorough course of training after the systems used in the art centers of Europe, as he spent the most of his time while abroad in the academies of Paris, Munich and Dresden.

THE GROUP OF EIGHT, all well known southern California painters, are exhibiting at the Los Angeles Museum, Exposition Park. The eight are Fabel Alvarez, Henri DeKruif, Clarence Hinkle, John Hubbard Rich, Donna Schuster, E. Roscoe Shrader, Edouard Vysekal and Luvena Vysekal.

FINE ARTS GALLERY OF SAN DIEGO will show to August 31 the second annual exhibition of the artists of southern California, with an invited group from the Club Beaux Arts of San Francisco. Two hundred and sixty-two pictures and thirty-six sculptures comprise the collection of work shown by the strictly southern California artists, and in addition the Club Beaux Arts sent more than twenty-five paintings. About a hundred and eighty artists are in the former group. The gallery is open to the public daily, without charge, except on Monday.

LAGUNA BEACH ART ASSOCIATION held a special exhibition of paintings at Saint Anne's Inn, Santa Ana last month in order to add to the association's new gallery building fund.

CHILDE HASSAM has fifty new etchings on exhibition at the Print Rooms, 1748 Sycamore Avenue, Hollywood, and includes a number of New England plates, Western etchings, and several made in the Old South, around New Orleans.

LOS ANGELES ART INSTITUTE is conducting a summer school in landscape painting, etching and drawing at Jamacha ranch, the school property near San Diego. Instruction is under the direction of Wilson Silsby, well known American painter and etcher.

PRIZES AWARDED in the second annual exhibition by Southern California artists and members of the Beaux Arts Group, at the Gallery of Fine Arts, San Diego, were as follows: Charles Reiffel of San Diego was awarded the Fine Arts Society's purchase prize of $500 for his landscape "In San Felipe Valley." The second prize, $100, given by Wheeler J. Bailey was given to Gottardo Piazzoni of San Francisco for his picture, "The Soil." Franz Geritz of Los Angeles was awarded the third prize of $50 for his wood block print, "Craters, Mono Lake." Fourth prize, $50, donated by G. Aubrey Davidson, went to Alice Klauber of San Diego for "Sketch." Fifth prize of $50 to Irene B. Robinson of Los Angeles for "Toward Capistrano," given by P. F. O'Rourke. Sixth prize of $35 to Alfred Mitchell of San Diego for "Autumn Sunshine." Honorable mentions were given Harold Swartz for sculpture, "She Who Mourns;" Roscoe Shrader for "The Angler;" Smith O'Brien for "Santa Lucia Mountains;" Ruth M. Bennet for "Ivanhoe;" Bert C. Cressey for "Contentment."

AINSLEE GALLERIES, Barker Bros., Los Angeles, is a branch of the established Ainslee Galleries of New York and while showing selected work of European and Eastern artists emphasize particularly the paintings of Californians. Following the policy of holding one-man shows throughout an entire month Duncan Gleason will show his lovely ships during August.

GEORGE STANLEY exhibited last month at the Los Angeles Museum, Exposition Park, examples of his work since graduating from Otis Art Institute last year. This is principally sculpture, with a few block prints and drawings.
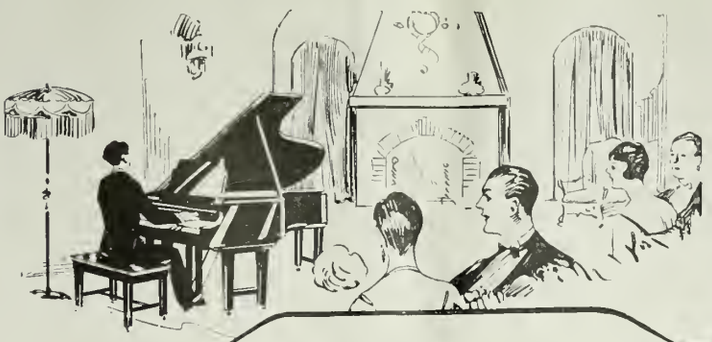
HENRY LOVINS is conducting a summer course in color harmony, designing, interior decorating, applied, normal and poster arts, polychrome and household decorating at his studios, 444 North Alfred Street, Hollywood. Mr. Lovins sent a large collection of his murals, panels, interior designs, drawings and paintings, featuring the Aztec Indian motives to the Denver Museum for exhibition during July.

THE GRAND CENTRAL GALLERIES, New York, is interested in giving a representative memorial exhibition of the paintings and bronzes of the late Charles M. Russell.

PASADENA PUBLIC LIBRARY exhibits Prints from the Printmakers of California, and rare editions of old California books.

THE STONE INTERNATIONAL GALLERIES, Monrovia, offer a general exhibition of paintings but during the summer the galleries are only open on Sunday.

THE NEWHOUSE GALLERIES in Los Angeles are now located at 2717 West Seventh street, across the street and west of the old location, with Dalzell Hatfield as director. A fine selection of important pictures has been sent to the gallery for this opening from the large number owned by this nationally known firm, including an Inness, an early J. Francis Murphy, and two Corot. The Newhouse Galleries secured from Mrs. Chase the entire collection of the work of the late William M. Chase and two fine examples of this artist-teacher's paintings are shown at the local galleries.



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DANA BARTLETT has made recent developments in color, as expressed in his series of "Romantic Pictures," which have caused a sensation. They have been called the finest expression in color by any western artist and are booked for exhibition at the Los Angeles Museum, Biltmore Salon, Cannell and Chaffin Galleries, Ambassador Gallery, in Los Angeles, and in galleries in New York, Boston, and Chicago. This collection has just been returned to Mr. Bartlett after being shown at the Chicago Art Institute-Annual Show, Kansas City Museum, the Deroit Museum, Des Moines Association of Fine Arts, and the Herron Institute of Indianapolis.

GRACE NICHOLSON GALLERIES are showing Paintings of California subjects by Aaron Kilpatrick; collection of old Dance Masks, from Java, Japan and China; collection of framed original Chinese and Tibetan paintings; collection of old American Indian Art.

BILTMORE SALON is showing a general exhibition of the work of Western painters, also etchings and woodblocks. The extended Santa Barbara exhibition proved a financial as well as an artistic success.

ORRIN WHITE is sketching in the High Sierras with Charles P. Killgore, staff artist of the Chicago Tribune, and they are both making Tahoe Tavern, Lake Tahoe, their headquarters. As both artists are preparing for winter exhibitions they are delighting in the long stay of the snow on the mountains around the lake.

PASADENA ART INSTITUTE, Carmelita Gardens, issues the Summer Bulletin which shows the Pasadena Society of Artists in Room 1, Paintings by Wallace L. DeWolf in Room 4, and Rooms 2, 3, 6 and 7 occupied by the loan exhibition from Mrs. H. A. Everett.

THE STENDAHL ART GALLERY, Ambassador Hotel, Los Angeles, opened the summer season, last month, with the joint exhibition of paintings by Theo. J. Morgan and Charles Reiffel.

GEORGE DEMONT OTIS exhibited at the Schroeder Galleries, Pasadena, last month and is preparing a very representative collection for a show at the Grace Nicholson Galleries in the Fall.

THEODORE F. STONE, the founder and owner of the Stone International Galleries, Monrovia, is spending much time in Paris during his visit to the Continent.

THE ARTISTS' MELTING POT, is the latest organization of artists in Los Angeles and has opened a center at 2842 Francis Street. The membership is open to artists from all the seven arts and the rooms will be used for exhibition purposes. The first exhibition was that of the work of Innocenzo Daraio, a young Italian artist. Jacque Le-Quesne is the host of the center.

Music

THE HOLLYWOOD BOWL ORCHESTRA inaugurated the sixth season of Bowl concerts last month with Alfred Hertz, known as the Father of the Bowl, directing the first programs. Bruno Walter, noted German conductor, appeared for the first time in Los Angeles as the conductor of the first popular program of the Bowl summer concerts. Other conductors in July were Pierto Cimini, who gave a special Italian program, and Vladimar Schavitch, whose wife, Tina Lerner, pianist, appeared as a soloist. The conductors yet to appear include Pierre Monteux, Modest Altschuler, Ossip Gabrilowitsch, Adolf Tandler, and Eugene Goossens. Mr. Hertz will again conduct the closing week of the Bowl concerts. Soloists for the Bowl season include Dan Gridley, Ernest Davis, Carmela Ponselle, Vera Barstow, and Elsa Alsen. Ruth St. Denis and Ted Shawn will give an interesting program this month. Advantageous changes in the stage design, and enlarged automobile parking accommodations are appreciated by the public.

THE ORCHESTRA BENEFIT at the Bowl, August 8, for the Philharmonic Orchestra Relief Fund, will be conducted by Emil Oberhoffer, with Ossip Gabrilowitsch, pianist, and Alice Gentle, soprano, as soloists. This concert is one of the musical events of the season.

REDLANDS COMMUNITY MUSIC ASSOCIATION announces interesting programs for each of the concerts of the summer bowl series. Elsa Alsen, soprano, and star of the Wagnerian opera presented last season by the Los Angeles Grand Opera Association, appears August 12th with George Raymond also as a soloist August 5th, Gladys Pugh, Redlands own young singer is the soloist. These concerts are given to the public by the Association with no admission charge. A voluntary offering is taken.

LONG BEACH OPERA COMPANY, Guido Carelotti, director, plans to give the first performance in Long Beach in September, with an act each from well known operas, in the interim the company is broadcasting excerpts from standard operas and later will sing complete operas on Thursday evenings over KFON, Long Beach, nine to ten o'clock.

THE ASSEMBLY CHORUS of the Pacific Palisades under the direction of John Smallman presents Handel's oratorio, The Messiah, Sunday evening, August 14. The soloists are Blythe Taylor, Clemence Gifford Johnson, Dan Gridley and John Smallman. Lorna Gregg is the accompanist.

LUCY E. WOLCOTT, Long Beach, has been appointed Los Angeles district music chairman of the Federation of Women's Clubs.

SAN DIEGO PHILHARMONIC ORCHESTRA, Nino Marcelli, director, delighted a large audience at Balboa Park, Sunday afternoon, July 10.

JOHN SMALLMAN is conducting the splendid chorus of forty mixed voices, singing the chants and chorals accompanying some of the impressive scenes of the Pilgrimage Play.

THE HALF HOUR OF MUSIC programs at the Greek Theater, Berkeley, under the sponsorship of the University, offer soloists of note and are well attended.

CHIEF YOWLACHE, baritone, and PRINCESS TSIANINA, soprano, will sing the leading Indian roles in the pageant play at Laguna Beach, August 12 to 30, in the open air amphitheater.

LAWRENCE TIBBETT, accompanied by Mrs. Tibbett and the twin boys, came from New York to spend the summer in Los Angeles. Mr. Tibbett will appear in the Los Angeles Grand Opera productions in the early Fall. He will be heard in "La Cena Beffe" and "Falstaff," the two operas in which he won such instant success at the Metropolitan.

THE HAYDN-HANDEL SOCIETY of Long Beach, Rolla Alford, director, is preparing "Elijah" for an early performance.

L. E. BEHYMER is in Europe and will attend the Mozart music festival in Munich, and will visit Bayreuth, Paris, Brussels, possibly go down into Italy, and spend a few days in London.

LEOPOLD STOKOWSKI, well known conductor of the Philadelphia Orchestra, with Mrs. Stockowski has taken a house in Santa Barbara for the summer, and with Henry Eichheim, Roderick White and Howard Bliss already there and Arthur Bliss and Eugene Goosens expected as visitors later, Santa Barbara can claim an aggregation of stars of the music world.

SUMMER SERIES OF CONCERTS by the Santa Ana Municipal Band, D. C. Cianfoni, director, was opened July 14, and are very popular. The programs are sponsored by various civic groups and organizations.

NATIONAL ASSOCIATION OF ORGANISTS hold the annual convention in St. Louis, August 23 to 26. Arnold Dann of Pasadena is announced for a recital appearance. Prizes will be awarded as follows: One thousand dollars for the best composition for orchestra and organ; five hundred for the best organ composition; and one hundred for the best paper on the interpretation or organ music on two manual organs.

ELSA ALSEN of the Chicago Opera Company, will appear in the summer concert series at Long Beach, August 16, in the Municipal Auditorium.

WESTERN MUSIC TRADES ASSOCIATION held the fourth annual convention at San Francisco in July. Los Angeles was selected as the next convention city. The following officers were elected: Edward H.Uhl, Los Angeles, president; G. F. Johnson, Portland, and Royal W. Daynes, Salt Lake City, vice presidents; Frank Grannis, Los Angeles, treas.; E. Palmer Tucker, Los Angeles, executive sec'y.; A. G. Farquaharson, Los Angeles, sec'y.

Announcements

PASADENA COMMUNITY PLAYERS continue the season of repertory under which the playhouse will never be dark except on Sunday and Monday evenings. The programs for the month are:

August 9, 10, 11, 12, 13, 1927, "Cake" by Wytter Bynner.

August 16 and 17, 1927, "The Sunken Bell", by Gerhart Hauptmann.

August 18, 19, 20, 1927, "The Dover Road" by A. A. Milne.

August 23 to 27, 1927, "Grumpy" by Horace Hodges and Percival T. Wigney.

August 29 to Sept. 3, 1927, "The Devil's Den" by Sam Janney.

September 6 to September 10, 1927, "The Devil's Den" by Sam Janney.

September 13 to September 17, 1927 "The Illustrious Departed" by J. Magnussen and P. Sarrauw.

September 20 to September 24, 1927 "Grumpy" by Horace Hodges and Percyval T. Wigney.

September 27 to October 1, 1927, "The Sunken Bell" by Gerhart Hauptmann.

IN THE GREEN ROOM of the Pasadena Community Playhouse tea is served the third Friday afternoon of every month to the workers and friends of the Playhouse, from four to six. Mrs. Mary Langley Herrick is the hostess of the August date, the nineteenth.

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THE WORKSHOP, an invaluable adjunct to the Community Playhouse, Pasadena, functions as does the Playhouse but on a small scale. The productions are given in the Recital Hall, with a different director for each one, and new talent in writing, producing and acting is tested out and trained.

SOUTHWEST MUSEUM, Highland Park, Los Angeles, announces the organization of a Hall of Research Display for the specimens of field expeditions, showing the progress of the work. Books on the subject of Southwestern archaeology will be found in this room and students are welcomed. Most of the articles, books and photographs shown deal with the prehisteric Southwest although some modern data is included.

SANTA BARBARA MISSION is now completely restored and the civic celebration of the event, August 10, will be followed by the ecclesiastical celebration in October when services of consecration will be conducted. The Mission, founded in 1784, will then become the only consecrated Mission in California.

"OLD SPANISH DAYS," meaning three days in which Santa Barbara offers every hospitality and entertainment which can be crowded into a Fiesta, marks the month and the days are the 11th, 12th, and 13th. Her friends of the world are invited and are asked to come in costume, as the hosts and hostesses will wear Spanish styles and colors. Early colonial times are recalled, music fills the air for the dance, and gay greetings and songs are everywhere.

CALIFORNIA DAHLIA SHOW at Santa Monica, August 31 and September 1, attracts all lovers of beauty as well as the interested growers of flowers and plants.

THE HENRY E. HUNTINGTON LIBRARY in San Marino is open to the public, and the Huntington Art Gallery will be opened within a short time. The Library is open on Friday afternoons to a limited number of persons, between two and five o'clock. Admission is by card only. Cards may be obtained by written request, addressed to Leslie E. Bliss, librarian, stating number of people desiring admission, giving date and enclosing self addressed envelope. The first exhibition will remain without change for at least six months, giving an opportunity for everyone to see treasures second in international importance only to the British Museum.

THE AHWAHNEE HOTEL in Yosemite National Park was opened last month, giving to Yosemite the finest hotel to be found in any of the national parks. Stephen G. Mather, director of National Parks, attended the opening banquet an interesting feature of which was the moving pictures, copied from old photographs showing early Yosemite hotels and transportation.

CHAPEL INN is just what the name implies, a little stone Chapel in which lunches, teas and dinners are served on the Foothill Boulevard between Monrovia and Duarte. The atmosphere is carefully preserved through the owners' appreciation of the opportunity to create an unusual and yet thoroughly normal place in which to dine.

THE SERENDIPITY ANTIQUE SHOP will function in the rooms at 26 South Los Robles Avenue, Pasadena, until the Fall when the wonderful new studios on East Colorado will be occupied. Mr. Bradford Perin, the owner, returned from Europe recently after the selection of innumerable objects of art and antiques.

CLARENCE A. BAKER included England, France, Germany, Italy and central European countries in a tour of observation of all that might interest homemakers in this community. His tour constituted a search for new merchandise for the house of Barker Bros. but only that which could mould itself to the uses of California and the West Coast. In contrast is the purchase of antique priests' robes, altar cloths and copes for decorative pieces to be used with antique furniture, as against the modern Fortuny fabrics, hand embossed with gold and silver, and the hand blocked cottons that look hundreds of years old. In art objects Mr. Baker purchased many bronze figures and ceramics.

LOS ANGELES COUNTY FAIR AT POMONA, September 20-27, offers in connection with other interests the night horse show, in which entries in the various classes come from leading stables in all parts of the country.

NORTHERN CALIFORNIA HORSE SHOW ASSOCIATION announces the First Annual Palo Alto Horse Show, August 8 to 13, on the campus of the Leland Stanford University for the benefit of the Stanford Home for Convalescent Children.

THE SAN JOAQUIN COUNTY FAIR, August 23 to 28, promises the sixth year of the Stockton Horse Show will rival any preceeding one, one hundred and seventeen classes will be shown for a total of $23,500 in prize money.

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SAN DIEGO COUNTRY FAIR, September 13-17 inclusive, also announces a night horse show as one of the features but the entries will be confined to horses owned in San Diego county.

THE PILGRIMAGE PLAY opened the eighth annual season July 11th at the Pilgrimage Theatre, Hollywood. Ian Maclaren, dramatic and Shakespearean actor, portrays the roll of Christus this year. Aeginald Pole directs and enacts the part of Judas. John Smallman is conducting a choir of forty singers in he Bach chorals.

COMMUNITY DANCES at Tournament Park, Pasadena, are sponsored by the Drama League throughout the summer. Mrs. Henry Godfrey is Chairman of the Committee in charge of the series.

THE MISSION PLAY, in the new playhouse at San Gabriel, has closed to reopen in the winter. The season has been the most successful in the history of the Mission Play.

Pomona College and Claremont Calendar

THE MONTH OF AUGUST is a vacation period in the life of Claremont community and vicinity. The 1927 Summer Session closed on July 29, concluding an unusual series of summer events. Few if any events have been arranged or announced for the interim between August 1 and September 14, the opening date for Pomona College.

The community will be active, however, in planning for a number of fall observances, important in the life and history of the city. Much interest will be attached to the formal opening and first convocation of Scripps College, the only institution for women in the Southwest, which will be held about September 20. The inauguration of Dr. Ernest James Jaqua, the first Scripps president, is also being arranged as well as the fortieth anniversary of the founding of Pomona College.

Construction on the first Scripps College building, the Eleanor Joy Toll dormitory, is being rushed to completion so that it may be occupied by the freshman class of fifty girls entering college this fall.

MILLS COLLEGE SCHOLARSHIP AWARDS ANNOUNCED

SCHOLARSHIP AWARDS for 1927-1928 have been announced at Mills College, California by the chairman of the Scholarship Committee, Dr. Ella Bourne, professor of Classical Literature. The forty odd scholarships have been made possible through the generosity of men and women who believe in helping students to secure a higher education, although they have not sufficient means of their own. These scholarships range in value from fifty to three hundred dollars, the latter covering the tuition fee for the academic year. Among the awards those of especial interest from an international point of view are the grants to foreign students coming from China, Japan, Russia, and Germany, and Latin-America. The college has offered a tentative scholarship to a Latin-American student provided she can pass her entrance examination in English. For many years Mills College has given grants to French government students also, Mills being one of the first colleges in the country to extend this courtesy. Miss Jeanne Cestre, daughter of Professor Charles Cestre of the Sorbonne was one of the first French government students enrolled at Mills College.

Commnuity Arts Association, Santa Barbara, California

August 6, Saturday evening at 8:30—Music Branch presents Community Arts Chorus of 90 voices, directed by Harold Gregson, in a part song concert. First appearance of the newly organized Men's Chorus of 40 voices. Alfred Kastner, harpist of the Los Angeles Philharmonic Orchestra, soloist.

August 9, 10, 11, and 12, Tuesday, Wednesday, Thursday and Friday from 9 a. m. to 5 p. m. Exhibition of Summer School students' work at the School of the Arts, 914 Santa Barbara Street.

August 9, 10, 11, 12 and 13, Tuesday, Wednesday, Thursday, Friday and Saturday evenings at 8:30, and Saturday afternoon at 2:30, at Lobero Theatre. Drama Branch presents David Balasco and Richard Tully's romantic play about Californin, "Rose of the Rancho."

August 11, 12, and 13, Thursday, Friday and Saturday from 10 a. m. to 6 p. m. The Planting Committee will hold n Mexican Market in the Street of Spain and Inner Court of the De la Guerra studios. Flowers, fruits, vegetables and Mexican novelties will be offered for sale.

August 22, Monday evening at 8:30—Music Branch presents George Perkins Raymond, tenor, in recital at Lobero Theatre.

August 29, Monday evening at 8:30—Music Branch presents the Persinger String Quartet of Santa Barbara in the second of a Summer Series of two concerts at Lobero Theatre.

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CONTENTS

	PAGE
A LAKE ON "THE RIM OF THE WORLD," BIG BEAR.....*Cover Design* *(From a painting by Eva McBride, Pasadena)*	
SOUTHLAND CALENDAR	4, 5, 6, 7
RANCH LIFE IN CALIFORNIA.....*Mrs. Conway Evans*	9. 10
RECENT BOOKS—REVIEWS.....*Louise Morgrage*	11
WITHIN GARDEN GATES.....*Ervanna Bowen Bissell*	12. 13
SOUTHLAND POETRY...*Dean Waugh, President, Artland Club*	14
VOICES OF THE WORLD AT HOLLYWOOD BOWL.....*Jessica Kate Seneca*	15
SOUTHLAND OPINION	16, 17
SUMMER SOUTHLAND SPORTS.....*Ellen Leech*	18, 19
THE SOUTHERN CALIFORNIA CHAPTER, A.I.A.....*H. O. Sexsmith, Editor*	20
SANTA BARBARA ARTISTS AT THE BILTMORE SALON	21
TAKING THE *Kur* AT SAMARKAND HOTEL	21
A MODEL HOUSE AT PALOS VERDES	22, 23
THE BULLETIN OF THE LOS ANGELES ARCHITECTURAL CLUB	24
RANCHES, FARMS, AND CITY HOMES	25
THE BULLETIN OF THE ASSISTANCE LEAGUE OF SO. CALIFORNIA	28
AT THE SIGN OF THE GARDEN GATE.....*E.B.B.*	30

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INTO WILDFLOWERLAND WITH AN ENGLISH MAGICIAN

MANY people will remember Mrs. Conway Evans, the attractive English lady who some years back sojourned a while in this part of California. She endeared herself to everybody by reason of her radiant personality, and her keen enjoyment in her surroundings, a spirit which she shared with her companions to a remarkable degree. Since returning to England she has been saying the nicest things about this community in print, expressed so gracefully, that we wished to give more people here an opportunity to know about them. When appealed to, Mrs. Evans herself and the editors of the English publications wherein the articles originally appeared were kind enough to give permission to reprint excerpts, in this number of "California Southland." "The Contemporary Review," one of England's most representative and conservative magazines, published in December, 1926 Mrs. Evans' article entitled "From a Californian Orange Ranch," and through the courtesy of friends we have been able to obtain some beautiful photographs of a very enchanting spot.

"Much time did I spend at the ranch during the hot summer months and I revelled in the luxuriant gardens, in the flicker of sunlight on the great glades of hydrangeas or on the rosy blossoms of the crepe myrtles planted between the majestic palms; but in spite of copious watering the paths were dry and dusty and the sun was too strong to permit of much activity. So it was October before my town hostess and I went to stay for any length of time, trusting that some heavy showers would soon lay the dust and cool the air, and in this we were not disappointed. How gladly we welcomed an overcast sky and the promise of rain! How joyous we were when at length a kindly storm burst upon us and the rain lashed while the trees turned up their dirty faces to be kissed and washed clean. And after that once again a sky of flawless blue, and the mountains, which for weeks had been veiled by dust and the smoke of a devastating forest fire, stood out once again in clear-cut relief, while from the ground and from the trees came intoxicating odours, pungent, sweet, delicious, from health-giving eucalyptus, fragrant loquot, and the "false" blossoms of the orange orchards bordering on the gardens. And with these scents came a feeling of exaltation, longing to scale the hills and peep over on the other side, an early premonition of spring madness to which I have ever been a victim. And it was this which impelled me to follow the zig-zag trail leading from the back of the house into the surrounding country. At first it wound its way through characteristic vegetation, silvery aromatic sage, and the gay flowers of the scarlet bugler, though this was not the season in which to look for wildflowers. The withered spikes of the yuccas (Spanish Bayonettes or Candlesticks of the Madonna) were hung with pendant green seed-pods instead of the creamy cups of May and June and had I broken open one probably several caterpillars would have made their appearance. For here we have a desert idyll. To the fragrant cups in the summertime come fluttering the white moths which are indispensable to the fertilization of the plant, and it is to the unromantic-looking offspring of the moths that the pods in return offer hospitality for past favours. . . .

"One of the most characteristic trees of California however is the Live Oak, a species of ilex, and in the spreading branches of one of the finest on the estate has been fashioned a Tree House, such as would rejoice the heart of any child brought up in the traditions of



"VERY SORRY WAS I TO SAY GOOD BYE TO THE CHEERY LITTLE HOUSE AND TO MY WHITE PORCH WHICH FRAMED THE PICTURE OF MOUNTAIN RANGE AND TREES. MOST SORRY TO LEAVE THE GARDEN WHERE THE ROSES WERE STILL IN BLOOM"

the Swiss Family Robinson. Despite the many waves that have washed upon the shores of that singularly self-contained island since my youth, the charm still holds good, and I was never tired of sitting aloft, listening to the busy life of the tiny wild things. In the distance a quail would be reiterating his polite "I thank you, I thank you," a smart top-knotted compact little gentleman who would probably appear later with his "two little, four little, six little, eight little, ten little, twelve little wives," though perhaps I asperse him by the quotation. Then the sound of sharp grinding teeth would break the silence, and looking up into the branches I would see the black eyes of a grey squirrel surveying me critically, his bushy tail curled over his back while he demolished an ilex acorn, and below on the ground his relations would be hunting for their buried treasures, bounding along like animated croquet hoops. A squirrel finds his way to my heart at once. I love the courtly approach, the tiny hand upon the heart; but like many a courtly gentleman what highly coloured language he can use! Squirrelese and the vocabulary of the blue jay may be analogous, but whereas the squirrel never ceases to be a gentleman, the blue jay is merely a gorgeously apparelled profiteer who trusts to his superb raiment to conceal his vulgarity.

Most Californian birds are brilliantly colored, but are more remarkable for their beauty than for their song. The more sober black and white mocking-birds are the leading vocalists, singing by night as well as by day, but not so much at the time of which I am now writing. One of the sweetest songsters (if limited) is the meadowlark to whom I have already alluded. Over and over again he repeats his joyous melody, like the bubbling of a happy little fountain. In the garden there would often be the golden glint of an oriole and a flash of the russet wing of the flicker, a handsome kind of woodpecker, but not so beautiful as his black and white cousins with the scarlet heads who spent so much of their time in tap-tapping outside my sleeping porch. A large bird with a cinnamon breast and spangled black and white wings was usually to be found in the bushes skirting the path from the Tree House to the Ranch House. I did so wish he would sit still and allow me to look at him, but he always flew rather heavily into sheltering obscurity, whereupon I took paper and pen and wrote to my friend, Mr. Leon Dawson, the celebrated oologist who has brought out a lordly series of volumes on the Birds of California. He wrote me a charming letter in reply and said he thought I had been lucky enough to see a Black Headed Grosbeak, rather an unusual bird. Lawn sprayers, in this land of little rain, play a large part in gardens, practical little fountains whose waters swirl round and round and catch the dancing sunlight which breaks into tiny rainbows. These are beloved of the darting black and white fly-catchers which are to be found on most lawns, and I could always count on finding a couple in front of the house where the sprayers worked, just as I knew that in the drive there would be burnished green humming birds hovering over the banks of long sprayed purple salvia, or thrusting their curved beaks into the crimson trumpets of the bignonia cascading over the trees.

Flowers, birds, sunshine. Yet winter was at hand, a winter, however, hardly noticeable between autumn and spring. Already, thanks to the rains, a soft haze of green was visible on the hills and under the silvery olives. The sky was still of the deepest blue, yet there were signs of a change, a crimson flush on many trees and a gold chaplet hanging from the big elm on the lawn."



MRS. L. CONWAY EVANS
From an original lithograph, by Miss Edith Hughes

Another article by Mrs. Evans appeared in "Chambers's Journal," April, 1927. It was called "On Californian Spring Magic," and the opening paragraphs are reprinted here.

"A Californian Spring must be lived through in order to be really understood, for the land of the Golden West has a dual personality. The tourist who visits it in mid-summer has no conception of the breathless beauty of those brief weeks when Nature wears a green silk robe shot with myriad colors, instead of the tawny golden mantle which is her usual garb in a country where rain so seldom falls.

In the long periods of sunshine, which average some nine months out of the year, the wild country-side over which man has no jurisdiction becomes brown and parched. The high hills, like crouching monsters, stand out clear against the cloudless sky. At the end of the long summer the dryness becomes oppressive; all life is tense, expectant, awaiting the moisture which alone will bring relief. The trees raise their dusty branches to the sky as in supplication, the broad-leaved bananas in the gardens seem 'on tiptoe for a flight.' Nature holds her breath while blackness gathers above, and the clouds of heaven open and the rain falls, not in drops, but in basins, as the Italians say. The tiny rivulets of yesterday become raging, roaring torrents, sweeping and rushing down from the mountains and defying all banks in their headlong course. Then out comes the sun again, to show that he is still keeping watch and ward over this, his chosen land. In a few days, however, another deluge, and so on throughout the so-called winter; and then one is suddenly conscious that the rain is over, that the grateful earth has drunk her fill and has been swept clean, that Spring is at hand with all her train, all her magic and intoxication.

Fortunate are those who can leave the cities at this divine moment and hie to the hills and the valleys. My own excursions into Wildflowerland had to be snatched from Time himself, and were, perhaps, all the sweeter for that; and my first tangible realisation of a Californian spring came to me on a 'blue' day when a flight of white swans were winging their way across the sky, and I came upon a bank of tiny pansies, known as Johnny Jump Ups, in bronze and violet liveries. Near by stood hosts of shooting-stars, elfin trumpeters with puffed-out cheeks, proclaiming: Spring—Spring—Spring! If you want to know more about shooting-stars you may search for information under the heading of *Dodecatheon Meadea*. But why 'Twelve Gods'? I do not know, but have no difficulty in believing that the deities in question were very near then.

Before I went to California I had not realized the debt our English gardens owe to her. I knew, as does everyone else, that the so-called Californian Poppies came from there, and derived their name of Eschscholtzia (which I can spell only after mature consideration!) from their discoverer, Eschscholtz, but I did not know that these glories grow by the acre till disturbed by the ruthless hand of man; nor did I know how thickly spread are the carpets of *Nemophila Insignis*, called colloquially Baby Blue Eyes, growing with their innocent faces turned up towards the firmament, of which they seem to be the inverted microcosms. The Matilija Canon of the Ojai has given to our gardens the Matiliji Poppy, better known over here as *Romneya Coulteri*, so called after Dr. Romney Robinson the astronomer. Happy are those who have persuaded those long taproots to take hold of a corner of English soil, and have been rewarded with the white silk crepe petals and the golden hearts of those lovely blossoms.

How I wish it were possible to convey to others the joyousness of those days at the Casa di Paz or the beauty of the evenings . . . watching the splendour of the setting sun and the amethyst mountains framed in a garland of Cecile Brunner roses, . . . But if the days baffle description, what of the magical nights upon a roof-top in the silver moonlight, encircling hills outlined against the star-pricked sky? I would lie spellbound in my bed *a la belle etoile*, listening to the orchestra of tiny insects in the grass, to the call of a bird. And as an accompaniment to all these things was a rhythmic throb, which prose told me was merely the irrigation pump amongst the orange-groves, but which poetry transmuted into the living pulsing heart of the valley."



THE PLUMY EUCALYPTUS OF THE UPPER DRIVE, USUALLY SO SEDATE, IN A STORM THREW OFF ALL DISGUISE AND BECAME WILD BACCHANTES

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

JUNGLE PATHS AND INCA RUINS

By WILLIAM MONTGOMERY MCGOVERN
The Century Company

When Dr. McGovern started out from Manaos in 1925 to explore some of that unmapped section of South America coursed by the Amazonian headwaters, he was running trenemdous risks, and he knew it so well that he was literally shaking in his shoes. The only means of transportation thither were the flimsy craft which the Indians alone could propel with any safety up the swirling treacherous rivers. Moreover these same Indians were actually savages with no use at all for any white man snooping about their territory and just recently had shown a fiendish temper by summarily dispatching such an adventurer and feasting on his remains.

Hitherto the object of such invasions had been an interest in souls or rubber, while Dr. McGovern was merely concerned with Anthropology, Zoology or any human 'ology he might find at hand. This he thought might meet more favor so he took a chance and went with only two white companions. The lover of adventurous exploration may be glad he was that bold, as his record of the expedition is a vastly entertaining book, scholarly but not pedantic, and filled with thrilling incidents. By means of very cautious and diplomatic treatment he managed to coax these unfriendly natives into aiding him at every turn, and a glance at his photograph included in the book reveals the reason for his success, for it was an uncommonly good-looking young man, who was conducting all this scientific research along the Amazon, and later around the Inca ruins of Bolivia and Peru.

THE LANDS OF THE SUN

By MARY AUSTIN. *Houghton Mifflin Company*

In "Lands of the Sun," Mrs. Austin has contrived by very subtle processes to extract something of the fragile essence which floats up from the length and breadth of California, and the height and depth of it. But with it all, she has given substantial form to a California somewhat older than this immediate present, as her preface explains that the contents of this volume originally appeared as illustrative matter for water color paintings. in a series of travel books published by Messrs. Black of London, previous to the war. Still "Lands of the Sun" can not be considered in any sense a guide-book, it is too nearly akin to literature for that. Flitting through its pages are various impressions made on a mind keenly aware of aesthetic values, but which could love the sheen while understanding very well the chemical constituents that caused the shimmering. Moreover Mrs. Austin's acquaintance with other "Lands of the sun," makes these impressions worth respecting, for persons less culturally equipped can scarcely be expected to tell the truth about this region. It all furnishes pleasant reading for leisure moments to be dipped into at random by those who delight in the natural beauties, traditions, background and romantic atmosphere of California.

SUMMER FICTION

"Half Gods," a grotesque novel published by Dutton is a literary brickbat formed out of mental flint, if there could be such a thing, and hurled with all the force of his pen by Murray Sheehan at a portion of the American public which grieves him to distraction. It is a popular diversion with authors nowadays to rail at benighted beings who have no vision, but Mr. Sheehan seems to have an unusual faculty for dumping the scorn that sears his mind. Not content with some very trenchant realism in his novel he resorts to using a symbol to add an extra wallop to his claim that beauty in any form has no chance for existence in the average small town community of this country. It is not the kind of symbolism with which poets are wont to express themselves, at all, but rather machine made albeit cunningly contrived mechanism at that. To be explicit he brings to life in a small Missouri town a Greek Centaur and the subsequent treatment of this most original device is at once repellant and wistfully disturbing by reason of its implications. It is altogether too vitriolic to be great literature although the truth stares the reader in the face from every page. In time Mr. Murray Sheehan might calm down a bit and write something quite important.

A rather inconsequential but pleasant little tale is "The Laughingest Lady," by Elinore Cowan Stone published by D. Appleton and Company. It relates the experiences of an idolized eastern school marm the teacher of the third grade in a small border town in New Mexico. The said third grade is actually the hero and heroine of the story rolled into one protagonist that throws itself on teacher's bosom to pour out its joys and sorrows with all the eloquence at the command of the choicest Mexicanese. Teacher being pretty of course must have a beau as a result of which there is a slender love theme running not altogether smoothly through the story. However all is well and very sweet at the finish and the children are most amusing throughout the book.

Houghton Mifflin offer another romance by that indefatigable writer Rafael Sabatini, which is called "The Tavern Knight." It is one of those resurrected from an earlier period of his career and contains one of his apologetic prefaces, for he feels he has learned something about creating historical romances since he made those first attempts. This turns out to be unquestionably grandiloquent and melodramatic but with a rather promising framework, only partially concealed. The tale deals with those times in England, when Charles II was struggling to regain his ancestral throne from Cromwellian hands, but as is often the case in Sabatini's romances prominent historical personages are not used as leading characters.

"Joykin," by Michael Arabian (Boni & Liveright), is a tale of modern London down to the minute about people who live at night clubs and dabble a little at something or other a few hours in the dayime. The story unfolds through the thought life of two men alternately. Both love the same girl, only one has a sort of claim on her, husband so to speak. Neither understands her, nor does the reader until the closing pages, when she explains herself and the situation to the right man, and even then it is a strain. This is Michael Arlen stuff, but not the Michael Arlen manner. Still it is a readable story sprinkled with bits of wisdom with its most salient feature a total oblivion of the seventh commandment. It exists neither for the weak nor for the strong, the latter are somewhat more fastidious, that is all.

TRAGIC MANSIONS

By MRS. PHILIP LYDIG. *Boni & Liveright*

In writing "Tragic Mansions," Mrs. Lydig has brought deep sympathy and considerable philosophy to bear upon the troubles of the unhappy rich. It appears that Americans belonging to elegant and fashionable sets in Paris and New York, with everything that money or position can obtain for them, have trials and tribulations similar to those of less enviable people. Mrs. Lydig in the suavest manner cites many cases to prove this fact, but she has extracted all the sting by carefully removing any marks which can be used to identify the people. The particular brand of misery upon which she dwells results from the relationships of men and women who have the inveterate habit common to all classes of getting married.

Now ordinary Americans marry usually because they are in love, but these unfortunate members of society have a tendency to adopt foreign ways by making what the French call *(mariage de convenance)*. However well this may work in Europe it does not go in the United States owing to different standards regarding morality and ethics. Mrs. Lydig considers it a fatal custom, that destroys all hopes for happiness. She is very serious about this matter sometimes even to the point of presenting with solemn gravity incidents most upsetting to the average sense of humor. Of course it is a question as to what constitutes a tragic situation, but Mrs. Lydig firmly believes it is an unhappy marriage.

THE WILD GARDENS OF OLD CALIFORNIA

By CHARLES FRANCIS SAUNDERS
Published by Wallace Hebbard of Santa Barbara

This is altogether a most original offering particularly well adapted as a souvenir of California to delight the hearts of all who love its wild flowers. The covers have dainty flower-like designs and enclose three articles by the well known naturalist Charles Francis Saunders on the flowers which the Spaniards found growing in this land when they discovered it. Preceeding each paper is an etching by Edward Borein. The latter half of this attractive little volume is a box like arrangement wherein reposes under a paper cover, packets of choice wild flower seeds, with directions for sowing them in any part of the world.



THE HIGH SIERRAS FROM THE OWENS RIVER VALLEY

"North the line of peaks stretches, broken by the passes that give access to the West. Between them, above the source of streams in the ice-gouged hollows lie unfathomable waters that take all their life from the sky."

"Lands of the Sun."

WITHIN GARDEN GATES

ERVANNA BOWEN BISSELL, EDITOR, GARDEN PAGES

AUGUST is vacation month. It hangs like a hammock between June's closing school-days, and September's opening ones. It is a time to idle in, to play in, to relax and swing at ease between Duty's posts which hold firmly fixed at either end.

Even the garden grows lazy in August. Roses clamor for rest—and the budded ones must have it or grow old before their time. The summer's early-flowering plants are gone; zinnias and dahlias are to the fore, requiring irrigation and a mulch; chrysanthemums cry out for liquid nourishment, and young seedlings need watching.

But the gardener, herself, wants rest, rest away from the garden's insistent demands. She longs to sit under spreading branches, or within a cool patio, vine hung and tree shaded, lulled by a fountain's soft sounds, and to give herself up to the pleasure of potted plants. All labor for them is over, only water is needed to keep fresh their leaves and flowers.

At this season one instinctively wants plants of decorative quality; big pots of salmon-rose geraniums—or apple blossom pink if it fits better into the color scheme—tubs of blue African lilies (Agapanthus umbellatus) or the Regal and Auratum from China and Japan; exotic foliage plants almost too numerous to mention and dependent, quite, upon one's taste —aspidistra, New Zealand flax (Phormium tenax) Strelitzia regina, most effective later with its "Bird of Paradise "flowers; yuccas; young dracaenas; palms if you care for them, and many desert plants although these are more striking than appealing. The spine-bearing ones, like Agaves and Aloes, should add their decorative value outside the patio, in the middle distance as used along the walk in El Hogar, the Heberton garden.



FIESTA IN THE GARDEN—SANTA BARBARA

Then acquatic plants add charm around the pool, and if it lies in sunlight, the many colored water-lilies and lotus blossoms give constant delight.

Perhaps the handsomest flower of all for pot culture, both in color and texture, is the gloxinia. It is a tender perennial grown from "bulbs" or raised from the seed itself, and comes in almost every color from white to deepest crimson, colors like an artist's palette for richness, but with the added quality of velvet's texture in leaf and flower.

Going for information to Bailey's Cyclopedia of Horticulture (how could one garden without it?) one finds that the gloxinia came from Brazil and was named after the Strassburg botanist, P. B. Gloxin (1785). It was grown in many collections, attracted much attention, was written about and hybridized.

And now the trouble begins, at least for the amateur. It is easier to raise these plants than to differentiate botanical specimens. According to these learned men, the plant which we have been taught to call "gloxinia" is not one at all, but a Sinningia, named after a Bonn gardener, Wilhelm Sinning; and the only way the novice can tell the two apart is to drag them up by the roots to see which plant has a tuberous rhizome (a potato iris-like root). That's a Sinningia! If that isn't sinning against the poor, ignorant gardener, then I don't know what to call it! But it seems that the trade name has become fixed as Gloxinia, and so it will be called regardless of experts.

No one seeing the plant in blossom can forget it. It has large, entire leaves, heavily ribbed and downy. Its blossoms on upright stems, are bell-like, throat 3 inches long and a spreading 3 inch calyx (five winged or scalloped) of velvety texture and varying color and either plain or spotted surface.

Sutton offers gold medal hybrids: Her Majesty, "white as newly fallen snow"; Purple, is a rich blue-purple, and Reading Scarlet and



THE COURT AT MIRAFLORES, THE HOME OF MR. AND MRS. JOHN PERCIVAL JEFFERSON, MONTECITO, CALIFORNIA, WHERE THERE IS ALWAYS A CHARMING DISPLAY OF POTTED PLANTS. THEIR COLLECTION OF GLOXINIAS IS A RARELY BEAUTIFUL SIGHT



EL HOGAR, THE SPANISH HOUSE AND GARDEN OF MR. AND MRS. CRAIG HEBERTON, MONTECITO. GEORGE WASHINGTON SMITH, ARCHITECT

Firefly both brilliant but the latter with a creamy-white throat for contrast; the Duke of York is scarlet edged with white, and the Duchess of York dark blue with a broad band of white: Empress has creamy-white petals spotted with violet and a primrose-yellow throat; Pink Beauty, rose pink and white throat; Azure Blue is exquisitely tinted sky-blue on a white ground. The list reads like a color chart, but reading about them does not satisfy one, they must be seen! I shall never forget my first view of them in the south arcade along the court at Miraflores. The collection, raised from seed, was so large and thrifty, so varied in color and marking, so rich in texture and oh, so skillfully arranged, that it seemed more like some gorgeous tapestry than living flowers. One particular combination is forever fixed in memory. On a table covered with a silky, old Iran rug stood a Florentine jar holding a large pot of rosy, primrose-yellow throated gloxinias. In the near background was a tall vase of shaded blue delphiniums outlined against the soft cream walls. The gloxinias were the dominant note yet they picked out the colors in the old Iran, the duller tones of the jar and the lighter blue of flowers to blend them all into a breath-taking picture!

To the on-looker it seems as if the Jeffersons in choosing their garden's name, choose, also, distinctive flowers to emphasize it; flowers that like the gloxinias, say, "Behold us! Admire us!" and we do!

THE COLOR PLATES

EVA McBRIDE (Mrs. James A. McBride), has been active in the art interests of Pasadena for the period of that city's art progress. Painting always in her own home, she has given to art a refuge and a place in the social life of the city while at the same time maintaining her own high standards by study abroad and the sturdy cultivation of her own talents.

We present her painting of Big Bear Lake in the San Bernardino Mountains as an example of what beauty the true artist can find on every hand in California, in the solitudes where man with his steam-shovel has not penetrated. Mrs. McBride expresses with her brush that which stirs the soul of many nature lovers.

Santa Barbara Invites



Her Friends to the Fiesta



August 9-13



SOUTHLAND POETRY SECTION

Conducted by KARL TINSLEY WAUGH

Contributions in poetry, which should be original and must possess real merit, will be considered for publication in this section of the magazine. Address manuscript with stamped addressed envelope to the conductor of this section, 3511 University Ave., Los Angeles

RAIN IN THE HILLS

I have seen quick rain daneing on city roofs—
A doubtful henediction—
And grieved to see it after one joyous moment
Glide earthward upon gleaming walls,
Leaving a dark, hesitant trail;
But,
Rain in the hil's is a lullaby
That when sung
Is the color of wild flowers.

—BLANCHE HAZEL GILLASPIE.

BLUEBIRD

Flash of blue fire
Up from the old brown leaves
In the cup of our deep arroyo . . . . .

Is it the swift reply
To my heart's unspoken question . . . .

Who,
This year,
Will be Spring's first timid messenger?

—WINIFRED GRAY STEWART.

SONNET

Two sonnets of touching tenderness from the pen of a writer in Hollywood who is doing much to make this locality famous for art other than that of the screen.

Dear wife and sweetheart of my eager youth
Comrade in many a long-remembered quest,
Who pointed me to beauty and to truth
And proved them one, why have you never guessed
That beauty from her own will never part
As long as we be strong in loyalty
And in life's silence heart speak low to heart
Of present joy, of nobler joys to be.

There is no day but mutely testifies
To faith enduring, to a promise kept,
No dawn but found you radiant and wise
In wonder, as the joy of living crept
Upon you, found you proudly unafraid;
Fleeting is youth, but love can never fade!

—SYDNEY KING RUSSELL.

PLEDGE

Mother, I shall come back to you at last
When all the world has gone the lonely way,
When stars are dim and heavens overcast
I shall come wisely back and choose to stay
Where we may voice the things we meant to say
So long ago, and somehow put aside;
Like gold well stored against a rainy day
We'll mint our dreams and happily confide
The ecstasy and hurt that we have won
Upon our ways, and you will take my hand
More as a friend than mother to her son
And smiling te'l me that you understand
And fear no more lest eager feet should stray,
Mother, when I come home at last to stay.

—SYDNEY KING RUSSELL.

POSSESSIONS

Then was I held a prisoner by those
I had released, created, made mine own;
Enmeshed by giant vines from seed I'd sown
And maddened by a bondman's petty woes.
To be impawned to house and bed and clothes,
And harried hard to scanty skin and bone,
Regrets me sore I had not lived a drone
And played the pauper to a happy close.

Now, happily, comes a late but full reprieve.
Possessed I will not be but will possess
The essence, soul and core of worldly things.
My priceless freedom thus I will retrieve;
Though than a lowly peasant I have less,
I will transcend the wealth of many kings.

—VINCENT JONES.

THE FORLORN DOVE

Here is the gifted lyrist, Clinton Scollard, whose poetic gems are familiar to Southland's readers, appearing in a role that reveals his versatility, that of writer of the humorous ballad

She lived at Watersmeet in days whereof
Only a cloudy memory now remains;
Her neighbors christened her "The Forlorn Dove,"
Having a wealth of pity for the pains
Her loneliness brought to her. Solitary
Within an ancient, low-roofed cot she dwelt;
She felt that life held little that was merry
And her grave features mirrored what she felt.
Ample her form was; ample were the feet
With which she trod the ways of Watersmeet.

She owned a garden and a cow she owned;
With a like piety she tended each,
And when her poor, cramped spirit seethed and groaned
For something human that had mortal speech,
The only balm with which she might assuage
This natural craving, at rare intervals,
Were scenes where Death gave summons to gray Age,
And solemn words at country funerals.
Here her familiar figure came to be
Something as sure and fixed as certainty.

Time has strange ways of healing. High above
The valley wherein dwelt "The Forlorn Dove"
Abode one, Spooner. In those uplands Fame
Declared he bore no inappropriate name.
Despite the crowsfeet in his face, the crow
Of his long locks betrayed no sign of snow;
And he was like a sinewy sapling, spare,
Yet had withal a certain gallant air.

On the near common, when the days were bright,
The Spooner horse was no uncommon sight,—
The Spooner horse, a thin and rangy roan,
Stabled before a stable post of stone.

And so at last, upon an autumn morn
The Dove no longer was "The Dove Forlorn,"
But Mrs. Caleb Spooner. Four hands now
There were to tend the garden and the cow;
Four hands to ease the old toward their last sleep;
At funerals too there were four eyes to weep,
For Caleb and the Dove—the Dove now his—
Doted alike on mournful obsequies.

There is no moral to this pastoral tale:
There is no moral, yet it might be stated,
Whate'er their lot in life, if love prevail,
All Doves will cease to be Forlorn—if mated!

—CLINTON SCOLLARD.

TITO SCHIPA

It cannot be 'twas just a voice
That he'd us spellbound listening there,
But every sweetest sight and sound
Since Time began, the world around,
And all that lovely is, and fair.
Bright stars hung low in midnight sky,
Rose clouds of sunset floating by,
Gay poppies blowing in the wind,
Voices of children sweet and kind,
Trills of gurgling, happy laughter,
With soft sobbing coming after.
Rippling grass and budding tree,
Whispers of Spring's me'ody.
Meadowlarks a-wing at morn,
Rustlings soft 'mongst leaves of corn,
Roses red, just out of reach.
Wavelets lapping on the beach,
Moonlit paths across the sea,
Memories dear to you and me.
Lovely notes so soft and mellow,
Violin or harp or 'cello.
Silken garments rustling by,
Echoes of a lover's sigh.
Peace that follows after pain,
Tender leaves adrip with rain,
O, a Mother's night-hushed song,
All the airs we've loved so long,
Sweeter than the Pipes of Pan.
Fused with strength and power of man.
Music all her beauty brings
When our Tito Schipa sings.

—ELAINE ANDERSON.

THE HOLLYWOOD BOWL

By JESSICA KATE SENECA



OSSIP GABRILOWITSCH, FAMOUS RUSSIAN PIANIST, AN AMERICAN BY ADOPTION AND SINCE 1918 CONDUCTOR OF THE DETROIT SYMPHONY ORCHESTRA. HIS WIFE, CLARE CLEMENS, IS MARK TWAIN'S DAUGHTER. HIS CONCERTS AT THE BOWL ON AUGUST 4TH AND 5TH ARE THE GIFT OF MR. AND MRS. EDWARD L. DOHENY.



BRUNO WALTER, DISTINGUISHED GERMAN CONDUCTOR; AT THE BOWL THE WEEK OF JULY 9TH. CONDUCTOR OF THE STATSOPER AND THE PHILHARMONIC ORCHESTRA IN BERLIN.



PIERRE MONTEUX, CONSIDERED THE GREATEST OF FRENCH CONDUCTORS. IN THIS COUNTRY CONDUCTED THE BOSTON SYMPHONY ORCHESTRA FOR FIVE YEARS. CONDUCTED AT THE BOWL THE WEEK OF JULY 26TH.

WE may think of it as one of the lovely and gracious things that sprang out of the dark and terrible soil of the war. Its beginnings—the war-roused passion for giving in the heart of a woman, a musician, till then rapt only in her music, with one rare endowment, love of her fellows, and the power to sway them. Gatherings for singing and music led by her to hearten the community in time of war, grown too large and too much loved to end when it ended, were held at last in this great hollow in the hills, by another generous-souled woman sold with sacrifice of all profit, and paid for by the people themselves—inspired always by the ardent faith and aspiration of their leader. Finally, the symphony—the finest in music—for the people—to whom the Bowl belonged.

So that its audiences are primarily not the educated music lovers, but simple people submitting themselves to extolled, not familiar influences; perchance surprised and pleased to find the high things, too, have happiness in them. It is the democracy being educated. One may feel here the American heart — the wide reaches of its love, its munificence, and its docility.

One wishes the music might begin earlier so as to hold the brief passion of that hour when day fades swiftly into night; to make lovelier and more significant the oncoming of the dark. Then, the hills about the Bowl, intense and darkly clear, seem high ramparts to shut out the world—to make there for beauty only a sanctuary.

Child-moon and evening star slip down together behind the darkening hill . . . Little voices of regret arise . . . Bright watcher, why depart so soon? . . . White Gentleness, dimmed snowy curve, so frail and slight, drifting upon the wide and paling curve of heaven, Ah, linger!

Movements . . . The swiftly entering streams, in eager jerking movement, climbing, slowing as they rise . . . The smooth considerate motion of cars beyond in slow close procession, with their goggling goldfish eyes . . . Large gold moths, in ardent whirls and dashes against the lights. The intricate movement of many tiny hands and arms in the tuning-up orchestra . . . all these patterned against stillness and darkness. . . .

Almost always there is tense, invisible conflict going on there. Bright angel and dark angel; spirit of art, and crowd spirit, world spirit, with victory oftenest to the crowd.

There are nights when it has no soul; when Nature seems to shrink away; when it is a spectacle merely. There are nights when it holds moments near heaven. . . . The greatest music—bringing some dim unspeakably comforting response from those dark shapes, that seem to half waken out of their dumbness, to become aware . . . when the earth mystery touches the mystery of spirit, and music and Nature together make an almost intolerable loveliness; and all crowding discords, of the place and scene, all dissonance drowned and lost in that mighty union.

Some grave silent judge is there—that upon the spirit of the music pronounces judgment—instant, irrevocable, unassailable. Before the tribunal of Nature in her loftier moods must pass all influences let loose there to sway the heart of man.

From the point of view of the Bowl as a place where the people are subjected not only to the influence of music, but to that of Nature also, one can see the new orchestra shell with its extensions—apart from acoustic perfection — only as obstacles to the real purposes of the place. It is made so by its very effectiveness, excellently suited for some lighter form of entertainment.

With orange light upon it, and flags hanging without dignity—or even special appropriateness — the spirit of the Bowl seems too wide for these emblems of nationalism — the effect —alas! was pitifully tawdry.

The Bowl belongs first of all to Nature, not the architect. The mountain shapes are spirits as eloquent as the music. Those dark sculptured lines in themselves are music—subtle influences upon the soul. To keep those nobler influences from the people by the interposition of clever architecture is to take away their bread and give them a stone.



HOLLYWOOD BOWL, SHOWING THE DISCARDED ORCHESTRA SHELL OF LAST YEAR, WHICH THOUGH GARISH IN DECORATION, HAD ACCEPTABLE SIMPLICITY OF LINE.

SOUTHLAND

China and Civilization

JOHN McCOOK ROOTS, son of the Bishop of Hankow, was born and brought up in China. Hs survey of the Chinese revolutions, given in an informal talk at a meeting of the Dean's Council of St. Paul's Cathedral, Boston, is therefore of interest to laymen who desire to know all sides of the present situation in China.

Presented in **The Cathedral Quarterly** this sketch of the effort to plant Christianity in China is both enlightening and inspiring. For it explains in a conclusive way the difficulties met by China in adjusting itself to the new environment created by the Western nations when they deliberately broke open the seal of China's three milleniums of private civilization.

The hopeful thing we see in Mr. Roots' diagnosis is that China has undertaken to handle the situation herself. No other nation is so supremely national, so racially pure, so superb in definite characteristics as is China. If, therefore she undertakes "at one time an intellectual revolution, a religious revolution, a political revolution and an industrial revolution" combined with socialism—upheavals which were met by Western civilization successively from the Renaissance up to the present time—, China is equal to the occasion. Western civilization can do nothing but stand by ready to offer whatever knowledge we have gained.

The strength of character which this oldest of the civilizations has gained by eons of living under the same conditions has now come to the test of association with a world which does not fully know its own mind. What China will choose to take out of our mode of life and philosophy is hers to decide.

Does it not also behoove the West to analyze its own conduct and ideals and determine in what ways if any, our civilization is worthy of adoption by the Orient?

Mr. Roots concludes his survey of the political revolution with a statement that "since his death, Sun Yat Sen has been a more powerful figure in China than ever before. Millions of Chinese revere him as we revere Washington or Lincoln." He created a national consciousness in China.

The intellectual revolution was brought about by the use of the vernacular in writing and printing. Dr. Hu Shih, a graduate of Cornell and Ph.D. at Columbia, revolutionized the method of literary expression in China by this means.

The social revolution is a change from the old family system to individual responsibility,—the great tenet of Christianity.

The industrial revolution in farm methods and factory establishment may, if pushed to extremes deprive the world of the beautiful art and craftsmanship of China.

In the religious revolution, Mr. Roots dwells on the subject of Christian Missions. He feels that the Chinese are not naturally spiritual as are the people of India. "They are materialistic in their outlook, as are most Western peoples." Christianity is therefore attacked from many of the same angles as are found everywhere in the world. "The criticism of the man in the street that Christians do not practice what they preach, and the attack of the atheist and materialist, who claims that Christianity is mere emotion, is contrary to reason, and is of no practical use to the human race."

From Russia into China has come the attack of the communist who claims that Christianity is the agent of the capitalist. And the last and only important attack is, in Mr. Roots' opinion that of the nationalist who claims that Christianity is a foreign religion." To meet this vital objection to the spread of modern religion in China this expert on China suggests that a large measure of control and generous funds for mission support will have to be given over to the newly self conscious Chinese Church to run for and by themselves. Quoting his father Mr. Roots indicated the way.—"Until the Christian Church can become as much Chinese in China as it is American in America, or English in England, it can never overcome the handicap of being regarded a foreign institution."

California

By MRS. ALGERNON BROOKE ROBERTS
San Ysidro Ranch, Santa Barbara

CALIFORNIA! God's smile indeed rests upon this radiant land, the most beautiful state in the Union, save one, and loyalty to my native Keystone state will not permit me to exclude a tribute to her charms, which though they are as many and varied, are so different as to make a comparison really impossible; for "there is a glory of the sun and another of the moon, and one star differeth from another in glory"—says Saint Paul.

But there is a subtlety about California's beauty that is lacking in the rugged strength and quieter charm of Pennsylvania's wooded hills and peaceful farm lands:—like the subtle fascination of a beautiful woman, a woman of the world, accustomed to homage, full of insouissante graciousness, constantly alluring, not only for the perfection of her features, and symmetry of her form; but for something deeper, less tangible; an underlying charm of personality, a willingness, an eagerness even, to share the joy of her beauty, in flattering acknowledgment of the world's admiration. Her moods are varied as her charms, radiant, triumphant, gentle, caressing, and irresistible, she lures men with her smiles, seductive, bewitching smiles; blue-eyed and golden-haired, she is, and her hands are full of gifts!

A CLIMATE unequalled the world over for the evenness and certainty of its humor, and to which every fruit that grows on the earth is adaptable; every exotic bloom that ever decorated the table of an emperor, splashed its colour over any hillside, or bloomed half hidden, in any tropic glen, will thrive here. And the wild flowers! Where is the springtime more brilliant than when she dances in among our glorious violet mountains, flinging down lavish handfuls of jewel-like blossoms, a vast Persian shawl of exquisitely woven colours, spread over the hills and valleys; where are the eyes that do not brighten, the lips that do not smile again, or the heart, never so weary though it may have grown cold and hard with the disappointments and sorrows of life, that does not quicken and revive at the sunny greeting of this lovely woman, whose welcome is so cordial?

THE riotous luxuriance of fruits and vegetables produced on the great ranches all over the state is amazing. Motoring up the great central valley last summer, every mile of the splendid highway had its little roadside pergola, where the overflow from the ranches was heaped up in piles of ripe lusciousness. Huge dark green watermelons, so full of juice that they made an excellent substitute for drinking water to the thirsty tourist; great round cantaloupe as big as a sofa-cushion, and sweet as honey, as well as the smaller varieties, persimmons, with their Chinese red skins, mountains of luscious tomatoes, pomegranates, which grow so prettily, hanging from the tips of the branches of the graceful little trees. Stopping to inquire of a sleepy youth in charge of the pergola on a pomegranate ranch about the merits of the advertised pomegranate juice as a thirst quencher, he replied that he did not know, to which—"what is a pomegranate like inside"—from an ignorant Easterner, brought—"Oh, it's full of little black seeds"—"the seeds do not interest me, what else is there"—"Well, there ain't nothin' else",—and the conversation ended. Then the grapes, acres and acres of them hanging in great purple and water-green clusters, sweeping the ground, so heavily they weigh the branches down. One wonders what becomes of the tremendous surplus there must be, since prohibition has stopped their conversion into the sparkling wine, famous the world over, for which so many tons were grown. Alas! The endless list of fruits, and of vegetables, of olives, of nuts, goes on ad infinitum.

AS to the scenery, one is positively surfeited with beauty, but never over-fed; from quiet rolling farm lands, to purple hills, and from snowy peaks, to the vast lonely desert, where the strange Joshua trees fling their grotesque arms about protestingly; where the dazzling sunlight paints

OPINION

the mountains piled up against the horizon, rose, violet, and amber; where, when the day gives way to the velvet deepness of night beneath its overhanging canopy of dark star-studded blue, great blocks of black shadow fill the mountains, and only the mysterious whistle of the breeze and the mournful wail of the coyote break the stillness.

Mighty turbulent rivers rush down into the valleys from rocky heights, lakes like green bubbles lie hidden in nooks in the mountains, great primeval forests, where the trees stand in still terror at the yet unaccustomed sound of the woodman's axe, cover the everlasting hills,—trees, which recall God's answer to Abraham, "before Earth was I am" —so old they are.

Once when visiting that beautiful grove of Sequoias at Santa Cruz, so like a wonderful cathedral, in the stillness of the late afternoon, the sun drifting through the branches of the trees like golden rain, we were shown a block of the trunk that had recently been cut from a fallen tree, in which, buried five or six feet from the surface, was a carefully hollowed nest containing a handful of hickory nuts, deposited some thousand or so years ago by a provident squirrel, and which, time had overgrown so carefully as to have completely enclosed. So the secrets of the ages are yielded up at last!

THE tides of the mighty Pacific curl upon the long stretches of silver sand, where the beautiful lady sits with her feet in the sparkling water, flinging the salt spray high in the air with her long white fingers; she watches the broad golden pathway grow across its heaving bosom to the horizon at the edge of the world, where the sun sinks in a blaze of fiery glory, then while all nature is still in the hush of the days passing, like a spirit, out from the mass of dark mountains to the east, sails, in cold majestic splendor, the great white moon, queen of the night. Slowly, mysteriously, she drifts across the heavens, and like a dream, fades out of sight—and in breathless expectancy, she waits once more for the dawn.

NO STATE in the union can more pardonably boast of such a superb system of highways, admirably organized and efficient automobile clubs, excellently equipped inns; every means of making accessible to the lover of Natur the most remote and hidden beauties at her heart—beauty that staggers and terrifies in its grandeur.

Every safeguard is provided for the inexperienced and careless driver and to protect the thoughtful. But why provide so splendidly for all this, spend so judiciously and foresightedly the people's money, giving thus back to them many times the value of their taxes in such magnificent return, only to allow it to be ruined, and robbed of its value as one of the state's greatest assets, by those who turn the roadsides into advertising galleries for their personal profit, and disfigure the landscape with irreverent glaring sign boards. One turns, disgusted from these outrageous intrusions on the fair face of the land. Of what use to urge the advantage of constructing more and more miles of highway, safe trails over mighty chasms, and dangerous mountain passes, at enormous expense, only to permit the very beauty they were built to reveal to be hidden by these unspeakable bill boards that literally line the roadsides from end to end. Just as one catches a tantalizing glimpse of some beautiful picture of mountain or sea, to be fully revealed around the corner, one is brought suddenly face to face with a glaring red board instead of the view, screaming out with deafening insistence the superiority of some presumptuous individual's stock in trade by which he makes his living; or the crude drawing of a man holding a frying pan over a fire making pancakes. And the EATS! EATS! EATS! One is not enough, like a sheet of postage stamps, the bills are torn apart and stuck on posts every few feet, one after another. The endless repetitions of "EATS", (an inexcusable vernacularism, by the way), hot dogs, fried chicken and waffles, steak dinner, etc., are so revolting—such constant reminders of dirty kitchens and greasy plates—that the very thought of eating becomes unpleasant, and there comes the determination never to patronize any commodity or enterprise advertised in such an unnecessary manner.

ADVERTISING, doubtless, has its justifiable excuse to a certain point, but that it has been carried far beyond the limits of its legitimate need and field in these United States, no reasonable mind will be unwilling to admit; and signs are not wanting that it will ultimately defeat its own purpose if it persists in so obnoxiously intruding itself. It is time before further ravages are committed that thoughtful citizens should, in indignant protest, band together refusing to patronize such advertisers. This was successfully achieved in Honolulu and every bill-board on the island was forced to retire.

THE Ridge route that winds in truly spectacular fashion over the mountains that form the South Western wall of the Central valley of the State of California has been so ruined by gas stations, hot dog stands, cheap road houses and glaring signs, that one turns with a sigh to see how many more miles he must travel before he can leave the hateful things behind.—To be continued.

A Remarkable Manuscript

THERE has lately been brought to our attention an unpublished manuscript which, ahead of its time some twenty-five years ago, seems to answer many of the seething questions which lie deepest in the hearts of men and women today.

It was written in 1902 and is the outcome of fifty years of study by a Methodist minister who came to California from New York in 1852. Young and ambitious, he sought his fortune in the gold rush; but what he considered a higher call from within his conscience led him back to San Francisco and the ministry.

As his education had stopped when he was fifteen, he taught himself Latin, Greek and Hebrew in his little "study" while ministering to the spiritual needs of his people, raising the church debts of many a parish in his itinerary and, like the disciples of old, earning his meagre salary by the work of his hands as well as his head.

The results of this fifty years' intensive study and application of Christian doctrine seem concentrated in two books, of which this manuscript is the second. It takes the state of sectarian controversy on the second coming of Christ, probes it to the bottom, searches every writing extant for critical analysis, asks the blessing of God on the process and announces as the result the startling statement that the second coming of Christ has happened, the "Thousand Years" or "Millennium" is a past event proven conclusively; and that we are now, today, living under the reign of Christ in the Kingdom of Heaven on Earth.

The simple truth of this statement comes home to every Christian soul as a matter of course, yet so thick is the cloud of controversy still enveloping us—so timid are the spiritually minded—that the world in general has no knowledge of the privileges of fellowship in that kingdom or the duties of its citizenry!

What an obligation rests upon the Church of God throughout its various sects and sections to drop all differences of doctrine and forms of service from its thought, and concentrate on this one thing—the universal organization of this spiritual Kingdom on Earth.

Out of his devout study of Revelation the author concludes his argument in unanswerable logic:

"This universal sway of Christ over all the world was looked upon by the Revelator as something already accomplished when he heard great voices in heaven saying: 'The sovereignty of the world is become our Lord's and His Christ's and He shall reign unto the ages of ages.' (Rev. xi, 15) (Rev. xxii, 5)."

His Kingdom has come! And yet we pray mechanically every Sunday for its arrival because Christ when on earth taught his disciples to pray for the coming of that Kingdom of which we are now in full possession!

A REAL REGATTA AND A TRUE FIESTA



Schooners, yawls and ketches with fleets of R-boats and Star boats are all finding their way out to sea ear'y this month, and are proving that all sea-ways lead to Santa Barbara, where the joint regatta of the Southern California and Pacific Coast Associations is held, August 6 to 14. Commodore Ed Gourley of the Santa Barbara Yacht Club has prepared a racing schedule which offers the skippers rare opportunities for a display of brain, brawn, and seamanship, and the competition in all classes is keen and potent.

The fleet was impartially scattered in Southern ports for Independence Day but was soon thereafter under way for the annual summer cruise. Coronado is particularly gay when the fleet is at home there, and the officers are made the center of entertainment in the town and at the hotel. The members of the Coronado Naval Colony aboard ship are, at left, Mrs. Davis, wife of Commander Guy Davis, at right Miss Serena Smith, Miss Dorothy Davis, and Miss Kathryn Johnson. Two U. S. ships, the Nevada and the Oklahoma, carrying fifteen hundred midshipmen of the United States Naval Academy on their annual training cruise, visited Los Angeles in July for four full days.





Plotting a sailing course from Pt. Vicente to Huenime Light for the Santa Barbara Regatta, August 6 to 14 was claiming the attention of Leon Heseman, Claude G. Putnam and Eddie Lawrence but no veering of the wind or change of time or tide could put these hardy seamen off the course. No voyage to be sailed can prove too long for them, and at least one, Claude Putnam, may be counted as an entrant in the San Pedro to Honolulu race, now planned for 1928.



The Historic California stage-coach ready to leave Tahoe Tavern, Lake Tahoe, with guests who are making a tour of the High Sierras after a fashion belonging to days made memorable by Bret Harte and Mark Twain in their early poems and tales. In the foreground is one of the Tavern cowboys employed as guides for horseback parties.

Two young California tennis stars have won honors in the East recently. Helen Jacobs is travelling fast in her quest of America's highest court honors, the national championship. And Johnny Doeg of Santa Monica is the youngest American tennis player to be selected as a member of the Davis Cup team. The challenging field for this international competition has increased to twenty-five nations. Young Doeg is a son of one of the famous Sutton sisters, Violet Sutton, and May Sutton Bundy is his aunt.



Pacific Southwest Tennis Championship Tournament will be held at the Los Angeles Tennis Club this Fall, and a number of the world's leading players will be here, including several of the various Davis Cup teams. The completion of the seven new courts of the Los Angeles Tennis Club in September, will, with the old ten, provide ample facilities for the growing membership, now about four hundred.



A Fiesta at Santa Barbara is not an idle gesture, not a masque or a carnival in the commercial sense but means all that the name given to the three days of pleasant living implies.
Old Spanish Days are re-created in that lovely community between mountain and sea each year in August. Now the eleventh, twelfth and thirteenth.
One may sail, ride, play and dine when and where one pleases, the only requirement being that it be done gayly and in costume, or at least with the brilliant colors of Spain as an accompaniment.



SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

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ALFRED W. REA

JULY MEETING OF THE CHAPTER

The July meeting was given over to a friendly battle between Charles Cheney and Sumner Hunt. The rest of us enjoyed it extremely and hope that the Executive Committee will see to it that we are treated to more of the same in the near future. Roughly put, the question for debate was whether Los Angeles has more than one-quarter of one per cent of good architecture and if so, is that more or less than possessed by San Francisco or San Diego. Here follows the meat of Mr. Cheney's talk. Let it be said, however, that the entire discussion was just as interesting as the few words we have room to quote. The "Greatest economic loss of our time," according to Mr. Cheney," is the 90% of bad building that we allow to go up in our cities. There is little or no excuse for it. Building inspectors in practically all the large cities will give you estimates, varying at most a few per cent, that only about 10% of the plans for buildings built today are prepared by trained architects or others with any competency in design.

They say that builders and contractors bring them as little as possible in drawings in order to get by the building code provisions for safety and strength of materials. Unless some check up, some architectural board of review, is set up as carefully to insist upon reasonable decency in design and color, as is now done by the building inspector in most cities as to safety of materials and framing, exits, light and air, etc., we cannot expect much improvement. The loss and waste will go on, the junk and depreciating ugliness of cities will multiply.

The economic value of consistently good architecture and good environment is very large. Real estate developers in practically every city can point to tracts that were architecturally well protected, where the land values are generally two or three times, sometimes ten times, what they are in unprotected districts equally well situated. Suppose we rated our cities as to the percentage of good architecture and good environment they offer. A frank and yet reasonably liberal and unbiased board of inquiry would have to report somewhat as follows:

Washington, D. C.	25%
New York City	12%
Philadelphia	15%
Chicago	8%
San Francisco	11%
Los Angeles	12%
London, England	9%
Paris	90%

Contrast this with some of the cities and suburban communities that have established definite architectural control:

Roland Park, Baltimore	95%
Forest Hills, Long Island	95%
St. Francis Woods, San Francisco	85%
Palos Verdes Estate, Los Angeles	95%
Santa Barbara, Calif.	40%
Nantucket (100 years old)	95%
Yorkship Village, Camden, N. J.	95%

Architectural control and the architectural program of the city are as definite and inseparable a part of a comprehensive city plan as zoning, the major traffic street plan, the unification of rail lines and terminals, rapid transit, the park, playground and school system, or the grouping of civic centers and public buildings—the recognized parts of a complete city plan. It is astonishing that, with the marked progress in municipal planning and government in this country, some of the chief authorities overlook this important matter—the architecture, the biggest, the closest mass on the horizon of every city and of every life in it. Cities consist of buildings and their sites, commonly called architecture, although really only a small part of the buildings can be dignified by that term.

The extreme importance of environment in moulding our lives, our thoughts and our actions, is every day given more importance by modern psychologists. If 90% of environment is needlessly ugly and depressing the lives of all of us suffer for it.

CHARLES H. CHENEY.

THE ATELIER NEEDS HELP

Chapter members are cordially invited to membership in the Architectural Club. The Club has for many years helped toward the support of the Atelier by contributing funds for the payment of rent for their quarters. The Club now finds it necessary to discontinue this support unless some means is found to increase its income.

Present income is being entirely absorbed in paying accrued debts most of which is unpaid rent for the Atelier. There is no mistaking the propriety of continuing the support of the Atelier. We owe it to the younger men, to ourselves, and to our architectural future. It is the hope of the Architectural Club Officers, most of whom are also Chapter Members, that every Chapter member will join the Club. There are now just twenty Chapter members in the Club. The dues are only five dollars a year, which also includes a subscription to the Southland Magazine.

Sincerely,

H. ROY KELLEY,

SANTA BARBARA AND BETTER HOMES

For the third year Santa Barbara has carried off the National Prize in the Better Homes in America Campaign. . This Spring found great interest aroused in the movement and 360 entries were registered in the various classifications. The judging was most carefully done by a committee consisting of architects, landscape architects, instructors in Home Economics, and interested amateurs. There was a special division in the competition for residences used in part for business. This was in recognition of the fact that within the last two years many professional men and women had established their offices in the residence districts, but had so carefully considered the character of their surroundings that the buildings which were remodeled or erected for their use enhanced rather than harmed the neighborhood. . It seemed fitting that special attention should be called to the work of those who in this way had helped to increase the charm of Santa Barbara. The accompanying photograph is typical of the work which was done along this line. There were many others, both simple and inexpensive, built to suit varying needs.

Herbert Hoover Congratulates Santa Barbara

The following letter was received by the Community Arts Association in Santa Barbara upon the occasion of the winning, for the third time, of the National prize for the Better Homes in America demonstration. Mr. Hoover's letter follows:

"I can hardly express my admiration for the community enterprise of Santa Barbara which for the third time has won the highest place among the Better Homes in America demonstrations. I congratulate you and your fellow workers for your able and inspiring leadership.

"In Santa Barbara I feel that the following guiding principles of the Better Homes movement have been advanced with the finest all-around results:

"1. To focus clearly the mind and attention of both parents and children on the underlying place of home in their lives.

"2. To help solve the problems of those who wish to improve their homes, and realize the fullest satisfactions from their homes and family life.

"3. To present practical demonstrations to aid people in making the best use of their own resources.

"4. To bring before the leaders of the community, business men, public officials, and civic-minded men and women generally, the importance of home ownership, good housing, and good home surroundings as one of the main objectives of trade, industry, government and co-operative civic enterprise.

"Your carefully prepared demonstrations, your pamphlets and lectures, the press articles, the schools' contributions, and your approach to problems of all types in co-operation with the city government, business groups, the Community Arts Association, and many other bodies, have won outstanding success.

"Progress toward improved housing for the country as a whole may seem slow to some of us, but our national productivity is increasing at an amazing rate and is rapidly placing more personal and household equipment within reach of the average family. At the same time the Better Homes committees are furnishing splendid leadership which is encouraging more and more families to buy or build good looking, well built homes, and to make their homes more attractive and convenient by thoughtful study in furnishing and equipping them. Such leadership helps to raise the general standards and level of housing conditions and home life, and helps to prevent us as a people from dissipating our added resources in obtaining mere ease or passing pleasures.

"The devoted work of groups like yours in Sant Barbara is a great constructive force and I hope it may continue. I know it will serve as an inspiration to others."





THE PRIZE WINNERS IN SANTA BARBARA'S BETTER HOMES CAMPAIGN IN COMPETITION FOR BUSINESS BUILDINGS IN RESIDENCE DISTRICTS

SANTA BARBARA ARTISTS AT THE BILTMORE, LOS ANGELES



A PORTRAIT BY FRANK MORLEY FLETCHER, DIRECTOR OF THE SCHOOL OF THE ARTS OF THE COMMUNITY ARTS ASSOCIATION, SANTA BARBARA

Paintings by:
Thomas Moran, N.A., 1837-1926
Belmore Browne
Dudley S. Carpenter
George H. Clements
Oscar R. Coast
Colin Campbell, Cooper, N.A.
R. Cleveland Coxe
Frank Morley Fletcher
John M. Gamble
Adele Herter (Mrs. Albert Herter)
Albert Herter A.N.A.
Edward T. Jewett
Fernand Lungren
Clarence R. Mattei
William L. Otte
De Wit Parshall, N.A.
Douglas Ewell Parshall, A.N.A.
Malcolm Thurburn
Lilia Tuckerman
Etchings by:
Thomas Moran N.A.
Edward Borein
Wood Cuts by:
Frank Morley Fletcher

A very carefully selected group of pictures by artists of Santa Barbara has given great pleasure to Los Angeles and its suburbs for six or seven weeks. From Thomas Moran 1837-1926 to the Herters and the Parshalls the work of Santa Barbara in painting was well represented. Fernand Lungren's vigorous work is a delight, and Albert Herter's portrait of The Bouvier Twins is the first consolation we have had after the loss of Sargent. Los Angeles will not be slow to claim this eminent American artist as her own now that he is to paint murals for her library.



PORTRAIT OF NATHAN BENTZ BY ALBERT HERTER, A. N. A.

TAKING THE KUR AT SAMARKAND, SANTA BARBARA

THE enclosed garden of Samarkand, the Persian Hotel in Santa Barbara, begins on the south with open pergolas.

Here birds and bees and butterflies dart and flutter among the heliotrope and jasmine vines and, in the terraced pools myriad gold fish answer their motions below the lily pads.

But not alone for these casual visitors are the comfortable suites and the delightful dinners of this famous hostelry. Young matrons grown too plump and perhaps, fatigued with too much social duty remember a happy, honeymoon at Samarkand and return to rest in Santa Barbara's invigorating air and attend the lectures on diet at the famous clinic just below the hotel. For here the noted dietitian, Dr. Sansum, gives of his knowledge, and the walk through Oak Park gives exercise as he prescribes.



THE TERRACE, SAMARKAND. EXHIBITED IN THE BILTMORE SALON. COLIN CAMPBELL COOPER, PAINTER—NEW YORK AND CALIFORNIA. PAINTERS MAY WELL FIND INSPIRATION AND COLOR IN THIS BEAUTIFUL PLACE



THE WORK of Winchton L. Risley Architect

The Model House at Palos Verdes California

THE MODEL HOUSE, PASEO DEL MAR, RECENTLY COMPLETED, AT MALAGA COVE, PALOS VERDES, IS SET IN A PARKING NOW PLANTED. IT FACES A PARK ALONG THE EDGE OF THE CLIFF AND IS, OF COURSE, IN KEEPING WITH ALL OF PALOS VERDES HIGH ARCHITECTURAL RESTRICTIONS. WINCHTON LEAMON RISLEY, ARCHITECT OLMSTEAD BROS., LANDSCAPE ARCHITECTS FOR ALL PALOS VERDES, HAVE HERE HAD FULL SWAY IN THE PLANTING OF THE MODEL HOUSE GARDEN. A LARGE OLIVE TREE HAS BEEN TRANSPLANTED TO THE PATIO.



A CALIFORNIA architect who has added distinction to California's domestic architecture is Winchton L. Risley.

Wilmer Hershey, that talented young artist-architect so early lost to California architecture, once said in speaking of the town of San Clemente which he designed, "Red roofs and white walls are beautiful in themselves and easily add to the landscape; but to the designer they are a boon and a joy to work with."

Much of this joy of creation must come to Mr. Risley as he works with these elements of architecture. For the pleasure is embodied in the house itself and gives forth joy to all who know how to discriminate.

In particular, Mr. Risley has allowed himself to play with the windows and their decoration. In the interior he has invited the B. B. Bell Company to design appropriate lighting fixtures and these are also a joy forever.

Very decidedly this is a model California house,



where sunlight plays its part in added beauty, where the cool patio is a part of the living quarters of a most livable home, and where every prospect pleases and the work of man enhances, as in Palos Verdes, even the California landscape.

At the top is a view of the north facade which faces the ocean. The landscaping is at the present time completed and the house is occupied by its owners.

Center: A corridor in the model house and its most delightful room, open to the sky but not to passersby.

Right: The charming patio entirely enclosed.

This model follows most accurately the old Spanish patio of Colonial times in that it may be used as a general living room in California.



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A WHITE WALL IS PRIMARILY FOR SHELTER FROM SUN AND RAIN, BUT ITS CHIEF BEAUTY LIES IN THE SHADOWS CAST ON ITS SUNNY SURFACE BY IRREGULAR LINES OF TILED EAVES, BY IRON GRILLS AND SILHOUETTED TREES OR GRACEFUL FLOWERS AND SHRUBS. THE MODEL HOUSE. OLMSTEAD BROTHERS, LANDSCAPE ARCHITECTS, WINCHTON L. RISLEY, ARCHITECT



EXTERIOR OF THE HOME OF WINCHTON L. RISLEY, LOS ANGELES. W. L. RISELY, ARCHITECT. PHOTOGRAPH BY BERNE.

The interior of a house is as much the work of the architect as is the exterior design



Interior of the home of Winehton L. Risley, Architect.

Photograph by M. Craig Los Angeles, California.

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

KEMPER NOMLAND, *Editor*

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WHY THE ARCHITECT?

THE subject may seem rather general and broad but one phase of it can be brought forward with the citing of a few small instances which, when assembled, tell the story in a most startling way.

The writer, at a recent meeting of The Architectural Club, listened to several men talk on subjects of interest to the Architectural profession as well as to laymen. One of the men who spoke bewailed the fact that architects do not advertise, pointing out the fact that the publicity an architect receives is practically nil. He also brought out the almost unbelievable fact that in Los Angeles 93 out of every 100 building permits that are granted are not through certified architects. True enough, many of these permits are for small alterations or for small houses but regardless of this fact, the figures are appalling. It happened at the same meeting that another speaker brought out the fact that Los Angeles as a city of beauty, from the point of view of architectural design ranks very low and has only 12 per cent of buildings of meritorious design. This percentage was arrived at by some of the foremost architects of Southern California through a careful study and check of all building. Assuming this percentage to be correct we have strong proof that the percentage of buildings of meritorious design in a community is in direct proportion to the number of permits sponsored by certified architects.

The public must face the present condition and help in rectifying it. The man who is untrained in correct proportion and design must be kept from practising as an architect. The architects must have the help of an interested public, a public interested in the beauty of the community in which they live. The writer ventures to predict that the time will come when every application for a building permit will be scrutinized by a non-political and competent body of architects who will pass on every building built in every city and town in the United States. There are too many unscrupulous builders who for monetary gain and without knowledge, of architecture erect buildings of poor construction and hideous design, but the public must take pride in the communities and join with the architects to minimize this condition. It will be a hard, uphill fight but the reward will be well worth the effort. Each member of the Los Angeles Architectural Club should put forth an extra effort to help teach the public the aims and reasons for the Architectural profession. The concerted efforts of the members through the California Southland, as well as through other mediums, can do much to educate the public in this community until the artistic rating of Los Angeles equals in value that of any city in the United States.

SPECIAL MEETING OF JUNE 30TH

THE endeavor of The Architectural Club officers is to sponsor meetings that will be of interest to its members and also benefit them in some way.

The show and dinner given by the A. J. Bayer and Company on the evening of June 30th carried out the above aim of the club very admirably. The club members were treated to a practical show of bronze and iron casting that many had never seen before. They were also advised about the intricacies of the making of ornamental iron and bronze which will be of value when using such materials.

The Architectural Club through its officers extends to A. J. Bayer and Company a vote of thanks for the instructive and enjoyable party.



TRIUMPHAL ARCH, BY JACK GILCHRIST, SANTA BARBARA

JULY MEETING

FORTY members of the Club left their places of business early on the afternoon of July 10th to take a dip in the surf on the beach of the Santa Monica Swimming Club. This privilege was granted through Donald B. Parkinson, a member of both Clubs. A very good dinner was served in the evening which was followed by informal discussions.

All those who were fortunate enough to be present remarked about the unique and enjoyable meeting.

PUBLICATIONS

MEMBERS of the Club are invited to submit photographs of buildings either executed or under construction with descriptions of same as well as names of those for whom the buildings are designed. Publication of at least one of these will be made each month.

All communications pertaining to these publications should be addressed to Kemper Nomland, 2132 Kirkwood, Pasadena, California.

AUGUST OUTING

THE entertainment committee is planning to have an outdoor party in August, the details of which will come out later. This will be a family affair, the first of its kind to be held by the club. Watch for the notice!

NEW MEMBERS

HERMAN SACHS, Gene Verge, Nathan Baum, H. C. Whittlesey, Wallace Deffett, E. B. Archer, Roy E. Sutherland, Theodore A. Kotezli, John C. Austin, Clinton B. Kolyer, C. J. Erickson, C. R. Johnson, O. B. Sollee, J. R. Daniels, Welby H. Hudson, H. S. Gerity, G. Lawrence Ott.

A SANTA BARBARA STUDENT OF ARCHITECTURE

THE class in Architecture at the School of the Arts is affiliated with the Beaux Arts Institute of Design in New York. Each month a Design problem is sent out from the Institute to its affiliated ateliers in the various States. The finished designs are sent to the Institute for judgment. There are three degrees of award: First mention placed. First mention. Second mention.

In the recent competition the work of Jack Gilchrist, a Santa Barbara boy was awarded First mention. The subject was the design of a Triumphal Arch.

Gilchrist attended the Santa Barbara Grammar School and High School, graduating from High School in 1926. On the suggestion of his Art teacher, Miss Hastings, he entered the office of Soule Murphy and Hastings where he holds the post of Junior Draftsman and is still carrying on his studies with the intention of entering an architectural school.

The course of the Santa Barbara branch of the Beaux Arts Institute of design which is under the care of John Frederick Murphy of Messrs. Soule, Murphy and Hastings, offers special opportunities to High School students, enabling them to complete their preliminary work in architectural drawing as well as work and reading in history of architecture which has both general educational as well as technical value to a student. FRANK MORLEY FLETCHER, Dir., Santa Barbara Schools of The Arts.

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In Coachella Valley we hear that King C. Gillette has a Date Palm Garden and is collecting facts of value to young farmers. In Santa Inez Valley Dwight Murphy, now President of the Santa Barbara Chamber of Commerce, has a fine stable and is breeding stock horses of true California type. Down the coast near Oceanside are marvelous avocado and walnut orchards—and in every little coastwise valley happy farmers' wives raise bulbs and seeds and California's cut flowers.



A HOUSE IN PASADENA. REGINALD JOHNSON, ARCHITECT

PASADENA PROPERTY

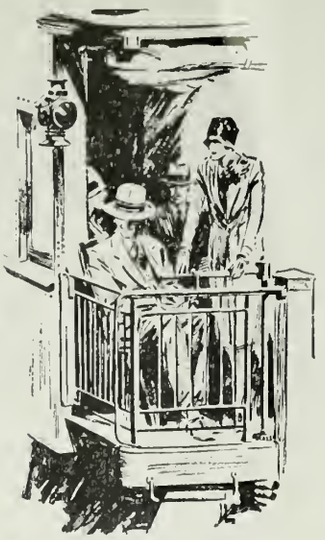
THE following true story is told by a very prominent man as an example of the manner in which he recently investigated Pasadena and its possibilities as a place in which to found a new home:

"We stopped at the Vista del Arroyo Hotel for a short stay, and the beauty of the place together with the perfection of the climate so appealed to Mrs. ———— and to me, that we decided then and there to buy a home in Pasadena. I asked some one at the hotel to refer me to a Real Estate broker and he recommended a gentleman whom we will call Mr. Realtor, who came up immediately. Mr. Realtor was directed to our apartment and I ushered in a tall, ruddy cheeked, well dressed gentleman to whom I explained that we were newcomers on a very short visit and wanted to know about Pasadena in order to consider buying a home. Mr. Realtor quickly and intelligently picked up the conversation and in a very few minutes I knew just where Pasadena was located in regard to the big City of Los Angeles, the beaches and the mountains, the clubs, the schools and churches, the roads in and out to various points, the transportation, the taxes, the citizenship and other very interesting points any newcomer wants to know. Then Mr. Realtor suggested that one who was thinking of buying a home might well consider the different locations as units, and investigate each one of these units, and select finally that particular unit or section of the city which was best adapted to his needs and taste. Mr. Realtor somehow sketched his picture so vividly that I asked him if he could spare the time to just take us around, and we were quickly seated in his car and on our way; full details being given as we progressed.

"The first section visited was a very beautiful suburban country about four miles out—known as Flintridge: one of those smart colonies with a country club, riding club, and outdoor sports, rolling hills, oak-studded, with lovely homes and gardens. We next visited another section known as Altadena, which is a high and sightly district lying directly north of, and overlooking the city of Pasadena. Every now and then Mr. Realtor pointed out a particular property, its size and price. We then skirted around the east end of the city and came to the newer so called Southeast district which is being rapidly built up with many new and beautiful homes of Spanish and other Mediterranean types. From this on to 'Oak Knoll' a close-in suburb with many stately homes, large grounds and beautiful winding streets. 'Oak Knoll' impressed one with a state of well being and old enough to be established, with its mature growth.

"From 'Oak Knoll' we motored over to the old aristocratic West Side, down South Orange Grove and Grand Avenues and side streets, lovely with home places both old and new, and back to the hotel, after having covered a distance of about twenty miles; and we were then entirely and completely sold on Pasadena. We discussed the different districts visited and made our particular choice and are coming back again early in the fall to let Mr. Realtor sell us a place.

"I like to think that Pasadena produces Real Estate brokers who know enough to first sell their city to newcomers, and this is just what this broker did—and to others who are thinking of making Pasadena their home. I would recommend that 'Seeing Pasadena' as I was shown it, is the best way to go about it."



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PACIFIC GEOGRAPHIC SOCIETY is founded in Los Angeles by a group of scientific men interested in the geography and photography of the Pacific Ocean from its northern boundaries of Alaska to the Straits of Magellan; and from Australia to Siberia. These men propose to study this western hemisphere, its mainland, its islands and its peoples. A brochure has been issued. The Founder is Humphrey Read. The first President, Charles B. Hervey, by whose courtesy this announcement is made.

M. F. Palmer, James Woods, G. C. Gearhart and Arthur Alber are the Managing Directors.

THE Art League of Santa Barbara has grown out of the desire of the artists living in that city to gain the strength that union gives to all efforts. Mr. Arthur Coast was very active in its beginnings and Mr. Jolin Gamble has helped in the reorganization. But the main value in this as in other societies of artists is the standard set before the public and the opportunity given amateurs and connoisseurs to further the interests of art by joining an art society and giving publicity to exhibitions and notable works.

The officers of the Art League of Santa Barbara have presented the exhibition, of unusually high order, which has been so popular in the Los Angeles Biltmore for the last two months. They are: Charles O. Middleton, President, John M. Gamble, Secretary. Directors: Mrs. Frederick Forrest Peabody, Mrs. Michel Levy, Frank M. Fletcher, Colin Campbell Cooper, Max Fleishmann, Charles A. Edwards, Charles Bedell Hervey.

The exhibition closes Saturday, July 30 and the pictures will be seen only in Santa Barbara after that date.

SANTA BARBARA

Building at Santa Barbara

MISSION SANTA BARBARA is nearly restored to its former loveliness. The towers have been finished with a coat of creamy whitewash and the sca folding will soon come down. It was interesting to see workmen quarrying stone in the hill pasture across from the mission. Doubtless the original stone came from nearby. But the present towers have been reinforced with concrete girders and the walls tied in by the most up-to-date, modern methods. No architect who has not lived in an earthquake country should be allowed to build in California. Would that none ever had been!

ABOVE the Mission on top of the ridge the State is building large additional buildings for the State Teachers' College there situated. Summer school is in session and many teachers are taking the work in art which is now required in the teaching of children. At the School of the Arts in the town below Miss Wesselhoeft is laying the foundations for a sane and substantial School of Applied Design. Her work is in the Planting Division of the Community Arts Association where, surrounded by flowers she instructs the students sent to her by the Director, Frank Morley Fletcher, in color theory and the application of flower forms to design. With other students of Denman Ross, Miss Wesselhoeft and the teachers of applied design in weaving and other crafts in the State College on the hill will be interested in the Industrial Art Exhibit which is now brewing in the mind of Henry Lovins, who has just finished designing and constructing his new studio, 444 North Alfred street, West Hollywood.

HENRY LOVINS, whom we found teaching Art to the public school children of San Diego, by taking them to the Mayan Rooms of the World's Fair, and having them draw designs there shown, has spent the last ten years among the art records of the Aztecs and Mayas and the Indians of America. He has devoted his life to these records and his experience in public work made him pre-eminently fitted to handle the situation and put over in a big way that union of Industry and Art so needed in Los Angeles at the beginning of what promises to be a great industrial career as a city in which Orient and Occident have met. Designs original to California will surely be born of this union.

ALONG the summer sea near Santa Barbara beautiful buildings are arising. To the north the handsome homes of Hope Ranch gleam white among the great oaks of that parkland. Motoring through the town of Santa Barbara itself we see the iron frames of civic and county buildings dominating the center of the town and on Mission Ridge the beautiful tower of the Mission School catches the eyes and adds to the pleasure of a visit to what will soon be known as the most Californian of California cities.

Through Montecito we turn again along the shore, past the handsome Cabrillo Pavillion given to the city of Santa Barbara by Mr. David Gray at a cost of $200,000, and now crowded with bathers who show their appreciation by enjoying the new beach this bath house has created to the limit of their capabilities.

REGINALD JOHNSON, Architect for the Santa Barbara Biltmore on the Montecito shore, has found much delight in the tile roof which looks even now as though it were as old as the Missions. Tiles graded in tone and delightful in color are being put on by those two experts in roofing, French and Meloeny. The tile are from Gladding, McBean. Mr. Johnson has found a new shake for roofing where tile is not used. It is treated in a way to make it fireproof.

CHAMBERS OF COMMERCE must either lead in handsome architecture or subordinate themselves to other interests in their town. Santa Barbara's active chamber has moved into what is, perhaps, the best looking building for the purpose in California. The Associated Architects of Santa Barbara built it and successfully solved a hard problem in its design, for it stands between the dominating cornice of the Masonic building and a picturesque Spanish building of the newer type. Mr. Frederick Murphy, most active in the Association, has given Santa Barbara another charming building in the one story group designed for the Welfare Bureau. At the end of a prominent street it shows a delightful gable end whose proportions might well be taken as a model by builders and carpenters who think they can design their own buildings but fail utterly to produce anything worthy of this city whose fame as a leader in California architecture should be maintained.

AT THE Cottage Hospital, that famous center of medical research, Dr. Sansum is helping to build healthy bodies for all who will listen to his wise advice. Every afternoon at one-thirty he lectures this week, then rests a week or devotes the time to his patients, who are coming to Santa Barbara to be cured.

Today he lectured on "General Diet," tomorrow it will be "Over weight" and the next may be "Acidosis." Soon the whole population will be educated, and instead of "How do you do," we shall hear "Are you acid or alkaline today?"

OLD SPANISH DAYS with the many luncheons, teas, dinners and suppers will probably upset all calculations as to acids or alkalines but in the attendant joys of the Fiesta one may be forgiven for forgetting calories and additional weight, and find exercise in the dancing. No repetition of the old days could be attempted without providing for the dancing. And this will be found in the hotels, the clubs, the hospitable homes, and particularly and especially in the streets, where roped spaces with good orchestras invite.

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MONTHLY BULLETIN

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THE REALIZATION OF A DREAM

When the new building of the Assistance League Day Nursery is finished, Los Angeles will have another addition to its notable architecture. Planned and built for the sole use of the care of children, it embodies that purpose in its most complete form.

The members of the Board of Directors and the architect have used every effort to make this home perfect in every detail. It is the realization of a dream. The road has not been an easy one; the gathering together of the moneys has been a long task—Big gifts and little gifts, endeavors here and endeavors there. It has piled up into this beautiful piece of service. It has sanitation, comfort, space and beauty. It is an actual home.

With what pleasure and with what keen anticipation has its growth been watched. Even the children are consumed by curiosity and interest. If it were not for the watchfulness of the guardians the artisans would be sadly hampered by their demands of—"What's this? What's that? What are you doing now?" Let us first in this month's bulletin tour the nursery with our children, paving the way to spend more time in different sections of the nursery in later articles.

A DAY IN THE NURSERY

First they enter the long entrance patio and if it is an initial visit turn left into a corridor which leads to the superintendent's office. There the need and reason for entrance will be told. Then, when this first step is concluded, through a hallway or out again into the patio to enter through the big front door which leads directly into the children's corridor, turning to the right, to the inspection rooms where a health chart is filled out; it being necessary for each child to show a clean bill of health before being given permission to enter the Day Nursery.

The walls of the main corridor are lined with individual, ventilated lockers where the children hang up their out-of-door garments. How quickly the coats come off when the prospects of the playroom with its toys, its books, looms just ahead! Under the guidance of the trained play director the day resolves itself into one happy episode after another. The playroom itself is large enough to permit the separation of groups interested for the time being in different games and kindergarten work. From the playroom it is but a step to the garden and outdoor playground with its possibilities for more strenuous games.

THE STORY HOUR

Students from our Universities are volunteering time to direct some of the games and read to groups of children. Play has always been recognized as a most constructive factor in the child's life, but our modern play is scientific and even more interesting than the hit-or-miss play of years ago. Our nursery will stress preventative work; for more and more it is being realized that the most important time of a child's life is the pre-school age. Training and correction during the first few most impressionable years means prevention of mistakes, tragedies, and crimes.

Along the east side of the house is a cheery dining room with outside light from three directions, facing the inner patio which is one of the most charming details of this floor. The carefully prepared meal in this delightful room is a fitting close to a strenuous morning of play. Dinner is preceded by children's songs, the march into the dining room and the little prayer of thanks. Each tiny table has its little host or hostess chosen from among the older children. They are learning to be self-reliant by waiting on each other; and learning not only to serve but the value of service.

The children who attend school return in a group under the care of a monitor for their mid-day meal in time to join the others in their songs and march.

THE CARE OF THE SMALLER CHILDREN

The second floor is dedicated to the care of the very small children and babies who require the supervision of a nurse.

The inside playroom upstairs as well as the roof garden adjoining will be stacked with toys to interest the younger children. Special foods may be prepared in the upstairs diet kitchen connected with the main kitchen by a dumb waiter. The afternoon nap is taken in the nursery with its rows of tiny beds.

Provision has been made for the anaemic or under-nourished child to benefit by daily sun baths on a sun porch on this floor. It has been a great surprise to the Day Nursery Committee and the Board of Directors to learn of the number of under-nourished children that there are in our community. Nothing will be left undone in the way of providing proper food, proper medical care, sun baths, etc., for such children. In fact there are few homes of the wealthy that will be better equipped to provide the care for children which is being given in our Day Nursery. Could there be a more ideal place to leave a child—and what peace of mind to the fathers and mothers as they go to their day's toil realizing as they do this fact. The idea of day nurseries is now most highly recommended by social service workers as a tremendous help in the upbringing of children. Who can estimate the ultimate good of this work? The moulding of the child's mind and body is the insurance of the next generation.

FURNISHINGS

The work is to furnish and equip this beautiful building. It has really been built on faith—faith that those who are interested in children will come forward to help us to furnish this building that the maximum efficiency and comfort may be obtained. A telephone call to the Community House will give you a list of these needs and your interest in calling will be greatly appreciated by the League. Wouldn't you like to equip a room or name a bed or furnish a table, chair or some playthings in memory of some dear one! Don't put it off, act immediately. We need you, the children need you,—wont you become a member and join us in our work? "We pass through this world but once."

CHIPS

It has been the custom to ask of the children Monday the thing they had learned in Sunday School the day before. These two chips were unique, and explain to a degree the inability of an adult mind to fathom the thoughts and understandings of a child mind.

"Johnnie, what did you learn yesterday? What did your teacher talk about?"

"Oh, Miss B. she told us all about the dandruff in the lions' den."

The other chip came out inadvertently at the dinner table.

Miss B.: "Bessie, you must eat your fish."

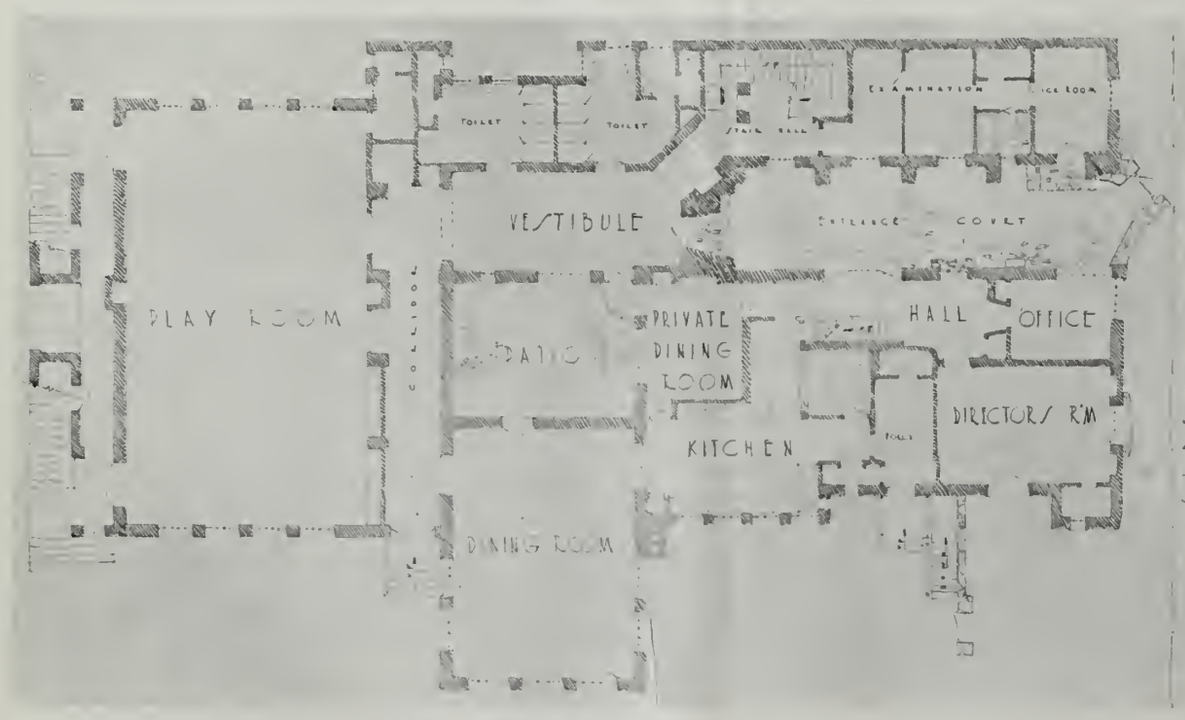
Bessie: "But Miss B. I don't like fish."

Miss B.: "Why, Bessie, everyone likes fish—everyone."

Bessie: "Miss B., does God like fish?"

Miss B.: "Why, yes, I suppose so."

Bessie: Thinking deeply—"Yes, I guess so, you always say 'halibut be thy name'."



PLAN FOR THE NEW BUILDING OF THE ASSISTANCE LEAGUE DAY NURSERY

Among those using our "Locations" this last month were Greta Garbo and John Gilbert, in a steeple chase scene from Anna Karenina.

John Bowers and Marguerite de la Motte and Robert Ellis in a comedy.

Phyllis Haver and Tom Moore in another keen, clever comedy.

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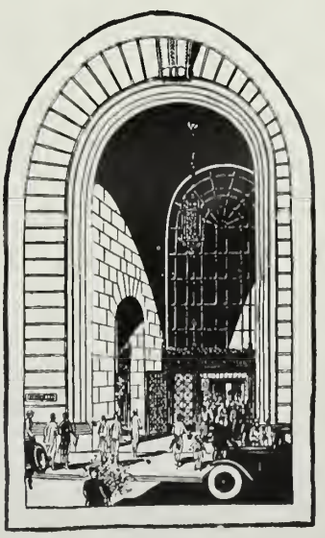


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SEED GROWERS—NURSERYMEN PASADENA, CALIFORNIA

AT THE SIGN OF THE GARDEN SEAT

By Ervanna Bowen Bissell



FLOWER FLIVER IN THE GARDEN OF MRS. ELDRIDGE GREEN, PIEDMONT.

Chairs for two!—and a chance to gossip about gardens all by ourselves! Such charming chairs of painted iron (wind and weather proof) reminding one of foreign places — little tables and chairs en tete-a-tete in the Bois; or in some shadowed corner of the Graben when Vienna was gay —before the war!

But let's talk, first, about motor shows: Here's the latest thing in Flower Flivers, all equipped for service, air-cooled and crankless, ready to go. Wouldn't you know that a woman invented it? Who, but she, would turn a kindergarten carriage into a garden truck? So easy, too — if you'd only thought of it! Look at it! With the wicker body off, the chassis carries a wooden platform to hold boxes of seedlings, trowel and handrake while other tools dangle from the steering gear. Rubber tired and with ball-bearings, this vehicle leaves no iron-barrow marks in the sod. A child's cart was once in high favor with me for garden transportation. Now I have discarded it for Green's flowerflivver. Temperamentally (as well as physically) I hate to pull. I'd rather push. It's hard work to have things dragging behind!

Now for our gossip! I was told (in strictest confidence) that the Flivver's owner thought her city lot too small for a garden so she turned it into an Outdoor Room. That is just what it looks like; an oblong room with a green grass rug, high shrubbery walls patterned in flowered chintz — larkspur, hollyhocks, foxglove, penstenons — and a blue ceiling softly lighted at night. What could be more sensible in this climate than to plan to live under the sky instead of a roof? To plan a place for meals where decorations are close at hand.

And now for a real piece of scandal! A woman has slandered a rose! The reigning Belle of Portugal at that! She called her a climber! She accused her of not trying to make herself agreeable for more than two or three weeks in the year. But oh! how beautiful she is then! And here comes a charming letter from a gardening acquaintance in Sherman, California, refuting the statements. She knows the Belle well, and finds her a most obliging guest for months even, wearing her largest sized flowers. Doesn't this prove it is never safe to criticize—in California? This state has more than 57 varieties of conditions as well as climates. If you live near the sea where fogs sweep in and cold winds blow, certain roses shrink away, and shrivel their leaves with mildew. A "precipitating fog" will freshen foliage and blacken flowers. Evidently Stone Acres does not suit the charming Belle of Portugal while Reve d'Or and pink chocet roses blossom continuously if properly treated. Of course they're old fashioned but their virtues endear them to me.

I offer most humble apologies to that lovely Belle of Sherman, for comparing her with my garden belle who evidently can't endure cool winds and mildewing fogs.

This bit of garden gossip has had its use. Why can't we have a check-list on favorite flowers? Flowers which do well under certain conditions and fail in others will be a constant subject for discussion. Botanists would call it adaptation to environment. A simple gardener would say it was a way to exchange information that would save time, money and heartache! Oh yes, and ache of knee and back also!

The Hugh Evans garden, in Santa Monica, is treasure trove of rare plants. One longs to play pirate and dig them up! I drove my pencil hard and fast over my notebook, and surely it is not robbery to share some of the gathered information with you. Transvaal daisies were planted along the driveway — Gerbera Jamesoni hybrids. They were a luxuriant mass of varied colors and — mark this — the soil was hard and dry as if never watered. One secret of success with these African composites is drought and no soil heaped over the crowns. Choose the driest, best drained spot in your garden; select your colors from young plants in bloom; be careful not to disturb the roots in transplaning and — if luck is with you — you will have a supply of flowers much of the year. Let me qualify that by adding "depending on your brand of climate." I never mean to boast about Santa Barbara climate—in fact there is no need for me to add my poor words—but it is horticulturally true that Nature has so planned conditions that plant life is most unusually favored in this locality. Perhaps to be exact in the future, I ought to add "D. O. C." after some statements that are questionable; and do be sure to send me a line telling how these plants react to your local conditions.

I've had no chance to ask if you are feeding your chrysanthemums, soaking the dahlias, and watching your seedlings. I must stop gossiping and take out the Flower fliver for a trip to the new rose cuttings. They need attention. Of course you won't repeat any gossip. It was told in strictest confidence!

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INCOME is provided by a 110 acre walnut grove which has, for the last five years, graded consistently 20 to 25% higher than the other groves of the state in both quality and quantity of crop; seventeen acres of orange trees, twelve acres being in heavy bearing; five acres of hay alternating with corn; a few lemon and fig trees. The upper plateau is frostless and will grow all orchard fruits, avocados, persimmons, berries, and winter vegetables. The walnut grove alone is worth the total price asked for the property.

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LOS ANGELES, CALIFORNIA

A NEW DEPARTMENT — THE THEATERS — PAGE 21

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From a Painting by Colin Campbell Cooper in Mr. David Gray's California Collection for the Cabrillo Pavilion, Santa Barbara
MISSION SAN JUAN CAPISTRANO, 1776

THIS ISSUE CONTAINS, BESIDES THE USUAL BOOK REVIEWS BY LOUISE MORGRAGE, ONE ON "CALIFORNIA'S FIRST BOOK" BY W. P. B. ∴ PICTURES OF THE BOWL ∴ DRAMATIC NOTES ∴ ARTLAND IDEALS

No. 93 **SEPTEMBER, 1927** **25 Cents**

CALIFORNIA'S HOME AND GARDEN MAGAZINE

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SOUTHLAND CALENDAR

Announcements of exhibitions, concerts, club entertainments, college events, lectures, dramatic productions, etc., for the calendar pages are free of charge and should be mailed to Ellen Leech, Associate Editor, California Southland, Pasadena, at least ten days previous to date of issue, the fifth. California Southland is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.

Entered as second class matter, July 28, 1919, at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB, PASADENA:
The formal season at the club closes with May, after which time no programs are arranged. The enlarged tennis court and the swimming pool offer the outdoor attractions during the summer.
Dinner is served every Sunday from twelve to two. The officers, directors and committees for 1927-1928 are as follows:
Albert B. Ruddock .....President
Hugh McFarland .....Vice-President
J. Gamble Reighard .....Secretary
Robert C. Wente .....Treasurer
Walter A. Hopkins .....Director
House Committee—Mrs. Philip Schuyler Doane, Chairman. Entertainment Committee—Hugh McFarland, Acting Chairman. Sports and Grounds—Desaix B. Myers, Chairman.

ANNANDALE GOLF CLUB, PASADENA:
Unattached players will be glad to know that the club is now open to summer members as in previous years at special summer rates.
The new swimming pool below the terrace and the tennis courts to the west of the club house were formally opened Saturday, May 28, furnishing additional interests to the younger members of the club.

FLINTRIDGE COUNTRY CLUB:
Friday, Sept. 30, Bridge Day, the usual monthly function.
Sunday night buffet suppers are served throughout the month and are universally popular.
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p.m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11.30 to 2 p.m. on Saturdays.
Sunday night concerts during month. Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday. Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A new club house is now under construction and will offer every modern club convenience and comfort.
Luncheon is served every day, and tea may be arranged as desired.



REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon is served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

PASADENA GOLF CLUB:
Wednesday is Ladies' Day, with cards and mah jongg from two to four-thirty, when tea is served.
Dinner is served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service prevails throughout the week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

ENCINO COUNTRY CLUB, VAN NUYS:
Buffet dinner dances every Wednesday evening.
Ladies Golf Thursday mornings.
Thursday a special luncheon is served, followed by bridge. Afternoon Tea 4:30. Luncheon and dinner served every day. Special luncheons, dinners, teas and bridge parties may be arranged for as desired.

FLINTRIDGE RIDING CLUB:
The club announces the second and fourth Thursday of each month as Club Night with dinner at 6:30, and cards, riding and games after dinner.

THE GABLES, SANTA MONICA:
Every Saturday evening from 8 p. m. to 1 a. m. dinner dance, music by Earl Burtnett's Gables Rose Room orchestra. Every Tuesday afternoon—bridge luncheon—from 12 p. m. until 5 p. m. Every Sunday from 2 p. m. until 4 p. m. league volley ball game.

CALIFORNIA YACHT CLUB:
Saturday, September 3, Sunday, September4, Monday, September 5, stag cruise to Johnson's Landing; Saturday, September 10, Sunday, September 11, open; Friday, September 16, Saturday, September 17, Sunday, September 18, club cruise to Johnson's Landing, Santa Barbara Island and return; Saturday, September 24, Sunday, September 25, open.

NEWPORT HARBOR YACHT CLUB:
September 3—Outboard Speed Boat Races, 10:30 a.m. Snowbird Races, 1:30 p.m. Labor Day Star Series, 2:00 p.m. Labor Day Ball.
September 4—Outboard Speed Boat Races, 10:30 a.m. Snowbird Race, 1:30 p.m. Labor Day Star Series, 2:00 a.m.
September 5—Outboard Speed Boat Races, 10:30 a.m. Snowbird Race, 1:30 p.m. Labor Day Star Series, 2:00 p.m.
September 3 to 5—Stag Cruise to Johnson's Landing in conjunction with all Southern California Yacht Clubs. All meals ashore.
September 11—Cruiser Performance Handicap Race, 11:00 a.m. August and September Star Series, 2:00 p.m. Final Race. Sailing Division Performance Handicap Race, 2:15 p.m.
September 18—151 Class Speed Boat Race, 1:30 p.m.
October 1—Winners' Ball, Presentation of Season's Trophies. Informal Dance.



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Art

THE LOS ANGELES MUSEUM, Exposition Park, has added new pictures to the William Preston Harrison Collection of Contemporary American Art including several new works by Childe Hassam, a landscape by Ernest Lawson, a sketch of wrestlers by the late Thomas Eakins, and two new Friesekes.

THE WILLIAM M. CHASE MEMORIAL EXHIBITION at the Newhouse Galleries, 2717 West Seventh Street, Los Angeles, was successful in every sense, attracting artists, students and the public in general.

ARIZONA STATE FAIR calls attention to the announcement that all exhibits by artists and craftsmen must be in by November 1. Mrs. William K. James, East McDowell Road, Phoenix, Arizona, will furnish entry blanks on request.

CANNELL AND CHAFFIN, Los Angeles, are discontinuing the regular, timed exhibition of paintings, as the large gallery is now used for the display of furniture and antiques but the Print Room is retained for the exhibition of etchings and bronzes, and especially fine paintings will be shown throughout the establishment.

THE STONE INTERNATIONAL GALLERIES, Monrovia, have arranged an interesting exhibition of the work of contemporary artists.

AINSLEE GALLERIES, Barker Bros., Los Angeles, is a branch of the old established galleries of the same name in New York, and while showing selected work of the Eastern and European artists, emphasize particularly the paintings of Californians. During September the galleries will even more make a feature of the work of Western men in selected groups.

LAGUNA BEACH ART ASSOCIATION transferred the special exhibition of paintings to Long Beach, after the showing at Santa Ana, which was successful in adding to the fund for the new gallery.

FRANZ GERITZ is showing etchings and woodblock prints at the Hollywood Book Shop.

SIXTH ANNUAL ART EXHIBITION of the Los Angeles County Fair, Pomona, California, will be held in the Art Building September 20 to 24, with Theodore B. Modra, director, Millard Sheets, assistant. The exhibition will include paintings in oil, water colors, pastels and sculpture. A department for Arts and Crafts under the curatorship of Leta Horlocker is added this year. Five hundred dollars in prizes and honorable mention will be awarded. The Jury of awards is Benjamin C. Brown, John W. Cotton, and Theodore B. Modra, painters, and F. Tolles Chamberlain and Frank C. Wamsley, sculptors.

LETA HORLOCKER is the curator of the department for Arts and Crafts in this year's annual art exhibition of the Los Angeles County Fair at Pomona, September 20 to 24. Entry blanks specify twelve divisions in this department, viz. metal work; jewelry, glazed pottery, leather work, wood carving, wrought iron, stained glass and mosaics, carved blocks for applied printing of textiles, clay tiles, batiks, prints, (etchings, etc.,) and pictorial photography. The jury of selection and awards will be Kem Weber, Mrs. A. B. Smith, Louis Fleckenstein, Theodore B. Modra, (director of art exhibits,) Leta Horlocker and Ernest Williams. Work in these divisions must be at the studio of Leta Horlocker by 5 p.m. Saturday, September 10. Entry blanks must be returned to the same place by the same date. Prizes to the extent of $200.00, will be awarded in all sections.

THE HENRY E. HUNTINGTON ART GALLERY at San Marino will probably open its doors to the general public, October 1. James F. McCabe, of the Chicago Art Institute planned the alterations which convert the Huntington residence into an art gallery. The visiting days will be Tuesday and Fridays, Admission will be by card only, from two to five p. m.

PORTER BLANCHARD AND DOUGLAS DONALDSON have sent a group of specially designed sterling flatware, plates, bowls and boxes, many of the pieces combining the use of silver with jewels and enamel, as a traveling exhibition to the art centers of the East.

THE FLANDERS FIELD STATUE for New York City was one of the unfinished commissions left by the late Burt W. Johnson. It was his hope to make it a masterpiece but he was too ill to complete it before his death at his home in Claremont. The work is now being completed by Robert T. Paine, a brother sculptor and the inventor of the pointing machine.

THE CALIFORNIA ART CLUB announces the appointment of Mrs. Milford McClouth, formerly assistant curator of the Los Angeles Museum of Art, as secretary with supervision of the operation of the new clubhouse in Barnsdall Park, Olive Hill.

THE PRINT ROOM of the LOS ANGELES MUSEUM during August showed forty etchings by Seymour Haden, the gift of Wallace DeWolfe of Chicago and Pasadena, an unusual and most interesting collection.

THOMAS L. HUNT of Laguna exhibited at the Los Angeles Museum last month a group of small color sketches in oil. These include marines, the mounatins and the desert.

EDGAR ALWIN PAYNE recently completed eight large decorative paintings for the new St. Paul Hotel, at Sixth and St. Paul streets, Los Angeles. These paintings are in a sense murals, though framed rather than incorporated in the walls.

SILAS DUSTIN held an exhibition of paintings at the Stendahl Art Galleries, Ambassador Hotel, Los Angeles, the last half of August.

HERBERT VAN BLARCOM ACKER is still on the continent, having completed a tour of southern Italy, and does not write of returning to Pasadena.

ARTHUR HAZZARD and Mrs. Hazzard were at Lake Tahoe and in that neighborhood last month.

JACK WILKINSON SMITH visited Santa Barbara during the "Old Spanish Days" fiesta and should have sketches for a painting or two.



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DAISY F. HUGHES of Los Angeles was an American exhibitor at the Salon des Artistes Francaise this year. Last year Miss Hughes was elected a member of the National Society of Women Painters and Sculptors.

CLYDE FORSYTH with Mrs. Forsyth is visiting in New York.

THE BILTMORE SALON has an interesting and divisified exhibition of the work of Western artists.

Music

THE HOLLYWOOD BOWL ASSOCIATION at the close of the season of summer symphony concerts asks that all friends of the Bowl become permanent patrons and sign the Great Register. This concrete pledge of support will assure the success of the Bowl concerts for many years to come. Full details will be furnished by Raymond Brite, Manager.

THE REDLANDS BOWL will close a most attractive season with the Lubovisiki Trio and Maud Allan, dancer, on September 2. Redlands Community Music Association, Mrs. G. E. Mullen, president, sponsors these summer concerts with no charge to the public. Among the artists appearing during the season were Tina Lerner, pianist, and Vera Barstow, violinist; a string ensemble directed by Carl Kuehne, with Gladys Pugh as soloist; and Elsa Alsen, soprano, assisted by George Perkins Raymond, tenor.

THE PACIFIC COAST OPERA COMPANY will give Bellini's "Norma" in the Greek Theater, Berkeley, September 2.

THE LOS ANGELES GRAND OPERA ASSOCIATION, now entering upon its fourth season as one of the major cultural enterprises of the Southland, will produce twelve performances of Grand Opera, October 3rd to 17th inclusive, in the Shrine Civic Auditorium. A great chorus trained by Giacomo Spandoni, the Philharmonic Orchestra, and newly designed scenery on a metropolitan scale embodying the mosts modern ideas are some of the outstanding features of the forthcoming season. The repertoire is of especial importance, including as it does such great works as Puccini's Turandot, which will be given the first performance in the west, La Cena Della Baffe, Flagstaff, Manon Lescault, Tristan and Isolde, La Boheme, in addition to standard works. Artists include Martinelli, Bori, Bourskaya, Laubenthal, Chamlee, Scotti, Tibbett, Amato, Meisle, Peralta, Tokatyan, Alsen, etc. Conductors, Merola and Cimini. Gaetano Merola is general director, and the season as in the past will be managed by George Leslie Smith and Merle Armitage in the Auditorium Building.

THE SAN DIEGO OPERA ASSOCIATION announces two seasons of opera for 1927-1928, one in October with "Faust" and "Trovatore" and the other an operatic festival in January, to comprise probably four well-known operas. Buren Schryock is the general director.

INDIAN CEREMONIALS, of an intertribal nature, giving an exposition of their dramas, dances, music, arts and crafts will be held in the Hollywood Bowl, September 12-14-16-17. These ceremonials are one of a chain to be presented in the leading cities of the West and Middle West for the perpetuation of Indian history and for the purpose of forming a market for the arts and crafts of the Indian, and is sponsored by the clubs and civic organizations of the Southwest.

CHAMBER MUSIC SOCIETY of San Francisco, founded by the late Elias Hecht, has announced the opening in the Fall with the Persinger String Quartet.

FLORENCE PURDY, mezzo-soprano, was a delight to the audiences at the Mission Play in San Gabriel with her rendition of "La Golondrina."

AN opportunity for aspiring singers. The Watkin-Mills Vocal Studio announces a scholarship competition for non-professionals to be held in October, in which the most promising male and female competitor will be awarded a Free Scholarship valued at $200.00 each. The entrance fee is $20.00. Each entrant will receive four lessons previous to the competition, for which there will be no further fee.

Each competitor must possess a naturally good voice and an accurate ear. General musical knowledge and a special aptitude for the vocal art. The competition is open to Sopranos (including Mezzos), Contraltos, Tenors, Baritones, and Basses, who will be required to sing two numbers, one chosen by the donor and one of their own selection. Points that will receive special consideration at the adjudication, irrespective of experience, will be: General musical ability, standard of taste and general education, inclusive with that of a naturally good voice. Entrants who have not received previous training and, therefore, find the set solos too difficult, may select two numbers of their own choice, but of varied style. Untrained singers will be given the same consideration as those who have previously taken lessons. An official accompanist will be provided, but entrants may bring their own should they so desire. Mr. Watkin-Mills will be assisted in the adjudications by two well known and able musicians, whose awards will be final. Each competitor must attend the audition

on the afternoon or evening of the day appointed, due notice of which, and of the meeting place, will be given. For further information apply to the Secretary, Burke T. Callaghan, 4803 Beverly Blvd., Los Angeles. Phone GLadstone 1763.

MARION TALLEY is announced by L. E. Behymer as the first of next season's visiting artists to appear in Los Angeles. She will appear at the Philharmonic Auditorium, September 14, as an independent attraction.

SAN FRANCISCO OPERA ASSOCIATION opens the fifth season Sept. 15.

THE WOODLAND THEATRE, Hillsborough, closed the Sunday afternoon symphony concerts last month, and the Cadman opera, "The Sunset Trail," was given the 19th and 20th.

GEORGE SCHNEEVOIGHT, the Finnish conductor who has been chosen as conductor of the Philharmonic orchestra, will reach Los Angeles early in October and begin rehearsals. The symphony season opens October 27-28.

CHARLES WAKEFIELD CADMAN spent his vacation days in Colorado but returned to Los Angeles in time to attend the performance of two numbers from his Hollywood Suite under the baton of Eugene Goossens at the Bowl.

HOLLYWOOD BOWL, with its natural settings, presents a wonderful background for the colorful Indian ceremonials September 12, 14, 16 and 17. The famous Pepper Tree Lane is a galaxy of tents and tepees where an exhibition of artistic Indian wares are held.. Indian handiwork is always in demand, and the Indian collections in our museums invariably attract crowds of visitors.

The Indian is an artist to the manner born—so full of art that it flows from his finger tips. Unconsciously he believes in and acts on the principle that, to paraphrase what the poet wrote, since eyes were made for seeing, they should find beauty wherever they may chance to look. And thus with the old-time Indian no article, or tool, however utilitarian its purpose, was considered complete until it had been decorated in a becoming manner and made beautiful.

The music of the American Indian offers a field for constructing symphonies and all other musical forms unsurpassed by any other in the world. Melodies of beauty, majesty and dignity are lying in waiting, at every hand, for the musician who is seeking new material which offers such unlimited, worthwhile and wonderful inducements.

There is a great difference between Indian dances and Indian ceremonials, although often the two are combined and dances form portions of ceremonies. Most dances and ceremonials have to do with peaceful matters, such as crops, planting, rains, fishing , hunting, harvesting, etc. Of a very different type, however, are the dances and ceremonials which are held for the purpose of exorcising evil spirits.

Music and drama are so closely linked in the life of the Indian, that it is difficult at times to find them as separate parts of esthetic expression. There are so many different kinds of songs in use by the Indians that it would be difficult to enumerate them all. It is interesting that even the simplest ceremony must have its accompanying songs.

THE ART LEAGUE OF SANTA BARBARA is continuing the exhibition of paintings and etchings by artist members through September 10, in the galleries, 15 East De la Guerra Street, Santa Barbara. The artists exhibiting are R. Cleveland Coxe, William L. Otte, Fernand Lungren, Clarence R. Mattei, J. Wallace Brown, Lilia Tuckerman, Giovanni Battista Troccoli, Dudley S. Carpenter, Belmore Brown, Colin Campbell Cooper, Ella Snowden Valk, John M. Gamble, Albert Herter, Lyla Marshall Harcoff, Douglas Ewell Parshall, Edward Taylor Jewett, Malcolm Thurburn, Oscar R. Coast, Edward Borein and Frank Morley Fletcher.

Announcements

PASADENA COMMUNITY PLAYERS continue the season of repertory under which the Playhouse will never be dark except on Sunday and Monday evenings. The programs for the month are:

To September 3, "The Devil's Den," by Sam Janney.

September 6 to 10, "The Devil's Den," by Sam Janney.

September 13 to 17, "The Illustrious Departed," by J. Magnussen and P. Sarrauw.

September 20 to 24, "Grumpy," by Horace Hedges and Percyval T. Wigney.

September 27 to October 1, "The Sunken Bell," by Gerhart Hauptmann.

IN THE GREEN ROOM of the Pasadena Community Playhouse the workers and friends of the Playhouse meet for tea the third Friday of every month, from four to six. The current date is the 16th.

THE WORKSHOP is a most interesting adjunct to the Pasadena Community Playhouse, and is constantly enlarging the scope of its work. The productions are given in the Recital Hall on alternate Saturday evenings. September 3 the play will be "Tia Juana," by Sam Janney.

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MARIAN CRAIG WENTWORTH will present during September at the Lobero theater, Santa Barbara, the three Indian Masks by Hartley Alexander, which she has been producing at Lake Tahoe, at Stanford,and at the home of Mrs. Charles Blancy at Saratoga, during the summer.

THE SHAKESPEARE CLUB, Pasadena, is planning a Fete Champetre at the Hotel Huntington grounds on October 15 for the benefit of the building fiund. Materials and workers are needed and the Club requests the co-operation of all friends, and information as to donations, work to be done, and suggestions for novel features.

THE CALIFORNIA ART CLUB issued invitations to the receptions, musicals and teas attending the formal opening of the new club house, Barnsdall Park, Olive Hill, Los Angeles, August 31, September first, second and fourth.

GARDEN TOURS of Montecito and Santa Barbara will be arranged for Friday, September 16 and October 21, and then be discontinued until March, 1928. A guide accompanies all parties, leaving at 10:00 a.m. and 2:00 p.m., Recreation Center.

THE THIRD ANNUAL CALIFORNIA DAHLIA SHOW is given at the Santa Monica Municipal Auditorium, Ocean Park, California, August 31 and September 1.

SOUTHWEST MUSEUM has inaugurated regular "docent" or student guide service, through which every Saturday afternoon at two o'clock a student guide will conduct visitors through the Museum without charge. Appointments for special classes or large groups of students may be made for other afternoons at the convenience of the Curator, Mr. Charles Amsden.

WARNER LINCOLN MARSH, landscape architect, is meeting a few students who desire individual instruction in landscape design and garden planning, at his studio in Pueblo del Encino, 6162 Pasadena Avenue, Los Angeles.

CLYDE BROWNE has installed a new Angelus Pipe Organ, theater console type, in the hall of Abbey San Encino, 6162 Pasadena Avenue, Los Angeles, which instrument will be available for student practice.

SOUTHWEST MUSEUM announces the opening of the series of Sunday afternoon lectures for 1927-28, beginning October 2. The first lecture will be given by Dr. A. V. Kidder, Research Associate of the Carnegie Institution of Washington. Dr. Kidder's subject will be "Early Man in America".

MARSTON, VAN PELT AND MAYBURY, architects, announce the dissolution of their firm. Mr. Garrett Van Pelt, Jr., will open offices at 16 South Oakland Avenue, Pasadena. Mr. Sylvanus B. Marston and Mr. Edgar W.Mayhury will practice under the firm name of Marston and Maybury, retaining the present offices at 25 South Euclid Avenue, Pasadena, and 402 Union Oil Building, Los Angeles.

DWIGHT GIBBS, Architect, announces the removal of his office to the Fine Arts Building, 811 West 7th street, Los Angeles.

VENTURA COUNTY FAIR RACES open September 14 and continue through the 18th.

SOUTHERN CALIFORNIA FAIR will hold the annual race meeting at Riverside, September 27 to October 1.

LOS ANGELES COUNTY FAIR ASSOCIATION, September 20 to 24 inclusive, announces an unusually interesting racing program for the meeting on the Pomona race track. And offers in connection with other interests the night horse show, in which entries in the various classes come from leading stables in all parts of the country.

SAN DIEGO COUNTY FAIR, September 13-17 inclusive, also announces a night horse show as one of the features but the entries will be confined to horses owned in San Diego county.

Clubs

LOS ANGELES DISTRICT, CALIFORNIA FEDERATION OF WOMEN'S CLUBS, Mrs. William Waller Slayden, president, is proceeding with plans for the Federation Headquarters, in the meantime the hospitality of the headquarters at 2103 South Hobart Avenue is extended to all club women. The new board of directors of the Los Angeles district headquarters is made up of the president, Mrs. William Waller Slayden, and Mmes. James Birney Lorbeer, Oliver C. Bryant, Lillian Burkhart Goldsmith, John Stearns Thayer, C. F. Van De Water, Daniel Campbell, Howard U. Sherwood, Leiland A. Irish and Daniel Baptiste.

FRIDAY MORNING CLUB, Los Angeles, will again be served by Mrs. Charles F. Turner as president. Changes in the personnel of the board are only those made necessary through by-laws governing

length of time of service, with the exception of Mrs. Caroline E. Eager of the directorate who is going abroad and will be unable to serve a second year.

EBELL CLUB, Los Angeles, has elected Mrs. William Read president for the fourth year, the first time so long a term has been given in consecutive years to any one woman. Mrs. Read has proved her indispensability during the year of building the new club house on Wilshire and Lucerne, and members of her board are being retained as the building operations require the assistance of those familiar with the work as begun. Members of the board are: Mrs. Ilot Johnson, Helen Louise Stubbs, Mrs. James Andrews Rogers, Mrs. Charles D. Burt, Mrs. Patrick Campbell, Mrs. Lyman Brumbaugh Stockey, Mrs. James Catlett Ernst, Mrs. Harry A. Ford, Mrs. Samuel Emerson Faroat and Mrs. Julian Ellsworth Garnsey.

THE LOS ANGELES DISTRICT FEDERATION OF WOMEN'S CLUBS includes seventy-four which own their own club houses. The club houses of the Lankershim Woman's Club and La Canada Woman's Club have been built recently.

THE WOMAN'S CLUB OF HOLLYWOOD will be served by the following officers in 1927-28: President, Mrs. Orville Routt; first vice-president, Mrs. Alfred L. Bartlett; second vice-president, Mrs. Mayne Webster; third vice-president, Mrs. C. S. Izant; curator, Mrs. William Barnhart; recording secretary, Mrs. Herbert D. Field; corresponding secretary, Mrs. Bertha S. Green; treasurer, Mrs. C. H. Heard; directors, Mrs. Julius C. Edwards, Mrs. George Grant Hunt, Mrs. Willsie Martin, Mrs. Edward C. Chamberlin and Miss Jessica Lawrence.

WILSHIRE WOMAN'S CLUB have installed the following officers for the year: President, Mrs. P. D. Moulton; first vice-president, Mrs. Albert Sydney Johnson; second vice-president, Mrs. Hughes Garr; third vice-president, Mrs. A. G. Osmer; fourth vice-president, Mrs. Hector Zahn; recording secretary, Mrs. Benjamin Wesley; corresponding secretary, Mrs. Jay C. Nash; treasurer, Mrs. Bettie Smith Hughes; directors, Mrs. E. Stookey, Mrs. J. O. Colwell, Mrs. C. J. Hubbard, Mrs. John Simpson, Mrs. Orley Wilson.

THE WA WAN CLUB honored the retiring president, Mrs. W. E. Mabee, by making her president emeritus, after her successful occupancy of the presidential chair for nine successive years. The following members were elected as Wa Wan officers for 1927-28: President, Frances Arnold Greenwood; first vice-president, Bessie Fuhrer Erh; second vice-president, Margaret Barbrick Gillette; third vice-president, Inga Nelson Brown; fourth vice-president, Corinne B. Dodge; financial secretary, Letitia Williams; recording secretary, Florence T. Black; corresponding secretary, Mrs. W. S. Hurly; treasurer, Pearl Berry Boyd; auditor, Helen Chute Dill; parliamentarian, Nelle Turpin Lohmeyer.

CULVER CITY WOMAN'S CLUB has elected the following officers: Mrs. Robert Wankowski, president; Mrs. Harry H. Culver, first vice-president; Mrs. A. A. Randall, second vice-president; Mrs. V. R. Day, recording secretary; Mrs. Clara Barnett, treasurer; and Mrs. John Paul Hays and Mrs. Earle S. Eastham, directors.

BEVERLY HILLS WOMAN'S CLUB has seated the following officers: Mrs. J. J. Jerome Canavan, president; Mrs. Edmund Locke, first vcie-president; Mrs. C. M. Davenport, second vice-president; Mrs. J. B. Millard, third vice-president; Mrs. A. C. Heegard, fourth vice-president; Mrs. G. F. Elmendorf, recording secretary; Mrs. J. Lynn Ironmonger, corresponding secretary; Mrs. H. L. Gee, general curator; Mrs. Norman Pabst, Mrs. Leslie Williams, Mrs. Josiah Kirby and Mrs. H. B. Fargo, directors.

THE WOMEN'S UNIVERSITY CLUB, Los Angeles, will be governed by the following officers in 1927-28: Mrs. Norman Pabst of Vassar College, president; Mrs. Walter Brem of Smith College, first vice-president; Miss Mary K. Miller of Nebraska University, second vice-president; third vice-president, Miss Agnes L. Cavanaugh, Stanford; recording secretary, Mrs. H. Rodman Champlin, Wisconsin; corresponding secretary, Mrs. Lawrence L. Larrabee, Wellesley, and treasurer, Mrs. Phoebe McCollough, Wooster College. Directors are Mrs. Michael Creamer, Wilson College, and Mrs. Benjamin, Woodard, Charleton College.

LOS ANGELES AUDUBON SOCIETY has elected the following officers: Mrs. Leonard S. Hall, president; Mrs. Grace N. Mix, first vice-president; Miss Blanch Vignos, second vice-president; Mrs. Oliver C. Edwards, Jr., recording secretary; Mrs. Estella D. Dyke, corresponding secretary; Mrs. Leon S. Griswold, treasurer; Miss Ruth Spencer, librarian.

THE LOS ANGELES SCRIBBLERS' LEAGUE announce the election of the following officers: Adeline Marshall Durlin has been re-elected as president; A. T. Hunt, vice-president; Miss Florence Hunt, recording secretary; Mrs. C. Converse, corresponding secretary, and Guy Pratt, treasurer. Board of directors are Herman Sisk, Miss Agatha Kirby, Mrs. Laura Hendrick, Mrs. Janette Took and Mrs. Benford.

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College Notes

WHITTIER COLLEGE announces the gift of $50,000 by Mr. and Mrs. D. H. Platner for the erection of a girls' dormitory on the college campus to be known as Platner Hall.

COUNCIL OF THE ALUMNAE ASSOCIATION OF MILLS COLLEGE will meet in Los Angeles, September 30 and October 1. The meetings will be open not only to voting members of the council but to all Mills women. The Association was organized forty-eight years ago but this is the first time a meeting has been held in the south, the college campus in the foothills of Oakland or one of the Bay cities in the vicinity being favored heretofore. In thus changing its place of meeting the association recognized the growing strength and importance of the Los Angeles branch of the association, which numbers several hundred, and has recently established branches in Pasadena and Long Beach. Officers of the association, the board of governors, Dr. Aurelia H. Reinhardt, president of Mills College, and a number of interested alumnae from Northern California will attend the meetings

The Council will open with a meeting at 3 p.m. Friday, September 30, to which President Reinhardt, Mrs. Thomas Mitchell Potter of Piedmont, alumnae trustee, and the president of the associated students will bring news of the college, and at which motion pictures of college and commencement activities will be shown.

At dinner that evening Dr. Ernest J. Jaqua, president of Scripps College, and Dr. Reinhardt, president of Mills, will be honor guests. Dr. Jaqua will speak on "The Curriculum Plan of Scripps College" and Dr. Reinhardt on "The Curricilum Plan of Mills College."

Saturday, October 1, will start with a 9 a.m. meeting of class representatives and committees and a general business meeting at 10 a.m. at which the voting members of the council will decide upon the objectives for alumnae endeavor for the year. A luncheon and an automobile drive will follow the business meeting.

The Los Angeles branch of the association is in charge of all local arrangements for the council, with Mrs. Thomas R. Merrell of Long Beach, vice-president of the association, as chairman.

Pomona College and Claremont Calendar

OCTOBER 14th and 15th have been set apart for the ceremonies incidental to Founders' Day at Pomona College, the formal opening of Scripps College which is the second unit under the group plan of Claremont Colleges, the dedication of the first building to be erected by Scripps College and the inauguration of Ernest J. Jaqua as president of Scripps College. Because of the peculiar significance of the event it is anticipated that alumni and friends of the various colleges will attend from all parts of the country. The occasion will mark the fortieth anniversary of Pomona College, of the city of Claremone and also that of the entry of the Santa Fe into the town. A beautiful new station following the general type of architecture of the college buildings has been erected by the Santa Fe railroad and its dedication will take place at approximately the same time.

The first of the five Freshmen Competitive open Scholarships in the sum of $500 each established by Scripps College for Women at Claremont, California, has been awarded to Mary Elizabeth Agnew of San Diego, California. This is by way of becoming an historical event for the reason that this is not only the first scholarship granted by Scripps College, but it will function with the opening of the college which is the second unit coming under the group plan of Claremont Colleges, of which Pomona College is the first.

These scholarships are national in scope. Candidates are asked to meet the general conditions for entrance, including a satisfactory preparatory school record, an intelligence test rating, recommendation of school principal, an oral examination. In addition, written examinations in English and three other subjects from among the following list are required: mathematics, science, history, foreign language, music or art. The purpose of these scholarships is to draw into competition a wide range of applicants of marked intellectual ability.

SCHOOL OF THE ARTS of the Community Arts Association, Santa Barbara, opens the Fall term October 3. The faculty and artists associated with the school are: Frank Morley Fletcher, director, drawing and painting from lift, wood block printing; Colin Campbell Cooper, N.A., landscape, painting and sketching; Amory C. Simons, modeling, bronze casting; Edward Borein, etching; Mary F. Wesselhoeft, Color Theory, study of color and form of flowers; Marjorie Murphy, Elementary Drawing; Hartwell Ayles, General Drawing, painting and color study; John Frederic Murphy, Patron, Atelier of the Beaux-Arts Institute of Design; Lockwood DeForest, Junior, Garden Design.

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CONTENTS

PAGE

SAN JUAN CAPISTRANO MISSION.....*Cover Design*
One of a series of California paintings by Colin Campbell Cooper placed in the Cabrillo Pavillon by David Gray.

SOUTHLAND CALENDAR.....*Ellen Leech* 4, 7
CALIFORNIA'S FIRST BOOK.....*E. R. B.* 9
THE EAST BEACH AND BATH PAVILLION, SANTA BARBARA.... 10
THE HOLLYWOOD BOWL.....*Jessica K. Seneca* 11
WITHIN GARDEN GATES.....*Ervanna Bowen Bissell* 12
SOUTHLAND—ARTLAND POETRY.....*Karl Tinsley Waugh* 14
RECENT BOOKS—REVIEWS.....*Louise Morgrage* 15
SOUTHLAND OPINION..... 16, 17
THE HIGHWAYS (Concluded).....*Mrs. A. B. Roberts*
ARTLAND, A CENTER FOR ART INTERESTS.
NEW SONGS OF THE SPIRIT.....*By Clarence Urmy*
THE SPORTS AND PLEASURES PREPARED FOR GUESTS..... 18, 19
SANTA BARBARA ARTS AND INTERESTS..... 20
DRAMA IN LOS ANGELES.....*Frederick F. Isaac* 21
THE CHAPTER VISITS SANTA BARBARA.....*H. O. Sexsmith* 22
BULLETIN OF THE ARCHITECTURAL CLUB....*Kemper Nomland* 24
PROPERTY FOR HOMES IN CALIFORNIA.....*Hamilton McCoy* 25
THE INCURABLE OPTIMIST.....*Vera Sadieoff-Goldman, M.D.* 26
BULLETIN OF THE ASSISTANCE LEAGUE OF CALIFORNIA..... 28
AT THE SIGN OF THE GARDEN SEAT.....*E. B. B.*..... 30

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CALIFORNIA SOUTHLAND
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CALIFORNIA'S FIRST BOOK — AN APPRECIATION

WHILE waiting in 1773 at the newly established mission of San Carlos Borromeo on the Carmelo River for word from his father president, Fray Junipero Serra, then on a mission to Mexico, the good old Franciscan padre, Fray Francisco Palou started to compile his memoirs of the Franciscan missions of the Californias. These memoirs, preserved through the years as the *Noticias de Nueva California* in the archives of Mexico, and forming as they have the principal source of our knowledge of this marvellous epoch in California history, have but recently been translated for the first time into English under the supervision of Professor Herbert E. Bolton, professor of American history and director of the Bancroft library at the University of California, who has most ably edited these volumes published by the University of California Press.*



These four volumes are a rich collection of dramatically interesting historical narratives by an eye-witness and principal actor in this most picturesque period of California history. With the scientific accuracy of an historical scholar Father Palou incorporated diaries and numerous letters to authenticate and supplement his narrative, so that almost one-half of his memoirs consists of original documents, yet withal there is not a dull page in the whole four volumes. His style is simple, straightforward, graphic, and through it all shines the true piety of a great missionary.

Born in Mallorca, Palou was educated in the same monastery as his beloved teacher of philosophy and life-long companion and friend, Fray Junipero Serra. As Professor Bolton tells in his fascinating preface, Fray Palou came with Fray Junipero Serra to Mexico in 1749 where they labored in the missions of the Sierra Gorda until 1767, when they went to Baja California, where on Serra's subsequent departure in 1769 to Monterey Palou succeeded him as father president, only to follow him four years later to Monterey, where he again became Serra's most intimate colleague and was assigned to the important northernmost mission, Dolores of San Francisco. The friendship between these two heroic men shines luminously throughout the memoirs and in the group of almost thirty letters appended to these volumes.



LIKE A LITTLE EUROPEAN VILLAGE, CARMEL MISSION, ON EL CAMINO REAL, NESTLES IN THE HILLS NEAR MONTEREY BAY.

In a charmingly simple direct style Father Palou narrates the history of the taking over of the missions of Lower California from the Jesuits, a fascinatingly interesting story of those troublous days when crossing the Gulf of California was fraught with much danger from rough seas, perilous equinoxial storms and uncharted coasts, and when the problem of scarcity of water in the peninsula was most serious to the old missions scattered along the entire length of Baja California. Visitations of repeated plagues of locusts that totally destroyed their meager crops, droughts and devastating epidemics (apparently of influenza) which all but annihilated them, are graphically described. Then follow accounts of the preparations for the trips of exploration by sea and land to New California in search of the far-famed port of Monterey, the terrible suffering and death from scurvy of the crews of the San Carlos and the San Antonio on their arrival in San Diego, the thrillingly interesting diary of Father Crespi, who accompanied the first land expedition from the lower peninsula to San Diego in 1769 through entirely unexplored territory, the founding of the first mission at San Diego by the father president, Fray Junipero Serra, and again the diary of Father Crespi on his expedition with Don Gaspar de Portola in their unsuccessful first search for the harbor of Monterey and their discovery of the bay of San Francisco. Father Palou describes his own experiences as father president of the missions of Lower California after Serra's departure, of his trials with the deceitful governor and the delicate problems arising with the advent of the Dominican fathers to take over the missions of the peninsula.

The various expeditions of discovery and exploration of the wonderful harbor "of our seraphic Father St. Francis" are dramatically described in the original diaries of Father Crespi and Father Palou himself, each of whom accompanied certain of these expeditions. Father Palou was later chosen by the father president to found the mission of San Francisco and the remainder of the memoirs were probably largely written while at this mission.

Following the expedition to San Francisco we read of the voyages up the coast past the shores of what is now British Columbia (again told in the diaries of the accompanying friars), with most interesting accounts of the Indians found in those northern latitudes—much more advanced barbarians than the appallingly primitive Indians of the Californias. We read of the founding of the chain of missions along El Camino Real—first San Gabriel and San Antonio de Padua, then San Luis Obispo. The account of the beginning of the San Juan Capistrano suddenly interrupted by the hurry call for aid to San Diego where an uprising among the Indians occurred, with the burning of the mission and the brutal murder of Fray Jaymes, is described in most vivid style.

The narrative closes in 1783, the hand that wielded the pen weary after thirty-six years of arduous labor among the Indians of Mexico and the Californias, but the editor has carried the story further with a series of about thirty letters of or to Father Palou, appended to these memoirs, probably the most notable being the two letters in which Father Palou describes most vividly the beautiful death and burial of his beloved father president, Fray Junipero Serra, at Carmel in August, 1784.

As Professor Bolton says in his preface, "Palou's *Noticias* deserves to be read for itself as a work of rare human interest, as well as one of profound informational value," and it might be added that not a little of the joy in reading these delightful volumes is due to the charm of the translation which truly reflects Palou's simple but beautiful prose, and to the illuminating introduction and footnotes of the editor, and the excellent bookmanship.

W. P. B.

*Historical Memoirs of New California by Fray Francisco Palou (1773-1793), edited with introducton and notes by Herbert Eugene Bolton. Published in four volumes by the University of California Press, Berkeley, California.



THE CABRILLO PAVILION SAVES THE BEACH

THE Romans had their beautiful baths, but we have our beaches for everybody. Flags flying gaily between the gray-blue mountains and the green-blue sea; a stretch of fine yellow sand from which a handsome pavilion rises and behind it the town of Santa Barbara where white stucco houses, tier on tier, look out to the channel islands from beneath their red tiled roofs.

Thus California's fairest city, lives up to her reputation down to the very water's edge.

Among the many achievements which Santa Barbara has to show the world of progress none is more important to California in general than this saving of her eastern stretch of shore land for posterity.

Something in the very atmosphere of the place seems to inspire old and young, rich and poor, "home folks" or worldly wise from travel to give to this city of their choice the very best they have.



PICTURES BY COLIN CAMPBELL COOPER, ONE OF WHICH IS REPRODUCED ON OUR COVER.



FACING NORTH ON THE BOULEVARD IS THE HANDSOME ENTRANCE. ROLAND F. SAUTER, ARCHITECT.

The Cabrillo Pavilion with the wide, clean beach it serves for all the people of the city is the gift of Mr. David Gray of Detroit, and Santa Barbara. This is much more than a mere bath house. In every detail it leads the world of bath houses, and sets a pace for California few cities can achieve.



THE COLONADE AND TERRACE. BEACH FRONT.





THE HOLLYWOOD BOWL

(Continued from last issue)

By JESSICA KATE SENECA

UNWELCOME innovation, the newsboy whose outcry ends the Bowl evening. With raucous voice and loathed communications, he breaks in upon tranquillities and dreams after music in the halls of the city. From the lips of its children, the city learns of the vice and violence and horror of the world, and of its own shames.

One wonders whether the unique and precious element about the Hollywood Bowl is not the one that receives least consideration. Its uniqueness is not the high standard of music and famous conductors, and the large numbers of the audience and the out of doors. All these can be found elsewhere. It is the wild and beautiful Nature amidst which it lies; the union of great art and great nature. Subordination to and harmony with this great natural architecture should be the requisite of every structure permanently erected there. An effective and arresting design is not primarily needed for the shell of the orchestra which is only acoustically necessary; but one of such harmonious simplicity that it will not distract the eye. The design should not be left entirely to the architect, who is not deeply concerned with Nature; but should be judged also by an artist, or artists, not merely successful landscape painters, but those whose work shows a profound love and true interpretation of the mountain world. They would know intuitively the harmony or disharmony of lines competing with the forms of Nature. Artist advisers are no doubt there. But the lack of any truly artistic guiding spirit is apparent. Last year's shell, apart from its colorings, was at least simple and not too intrusive, though its smooth curve was not in accord with the much rippled and convoluted mountain lines.

It would be pleasant to think that in some future time the space behind the orchestra would be filled—not with cars—but trees and ordered wildness. That upon all the sad unhealed places there will be greenness; green bushes over the hard lines of the passage ways; and guarding trees upon the exposed eastern slope, where alien things enter, and enemies to joy. From there, beautiful too, but an intrusion, come in strained passion and poignancy, voices from the Christ play over the hill. Seen from there the enemy lights, seeking to steal away the eye and thought. And yellow and scarlet lights that dance their malignant dance high upon the mountains, secure of ultimate triumph over beauty.

Green light pervading one fancies milder, more sylvan. The white glare deadens emotion, and to it we are subjected with painful frequency. A green glare would be at least nearer to the light in deep woods, and under spreading trees. And to some it would render gratefully more spectral, more wan and more unreal the at times too robustly human faces of the crowd. Light in the orchestra itself it would be desirable to have reduced to the necessary minimum; but the excess of light serves one purpose. It has a slightly hypnotic effect upon the audience. Keeping its gaze fixed on that enclosed brightness, with the many rhythmically moving little figures, it is quieted and concentrated. Perhaps to some, so intensely they gaze, the exciting figure of the conductor, and the varied activities of the other figures, with their richly shaped and colored instruments, are the most real things of the evening, not the music. Tiny jerking black and white puppets in a box they look, surveyed distantly. What they produce in sound seems extraordinarily out of proportion to the size of them. And sometimes, from afar, one images that space of minute movements, enclosed and drenched in golden light, as some strange pale-glimmering flower, that blooms upon the dark, shaken by low desiring winds, the music its rich perfume rising . . .

(To be continued next month)



WITHIN GARDEN GATES

ERVANNA BOWEN BISSELL, EDITOR, GARDEN PAGES

IF "Orphant Annie" had gardened in California, don't you believe she would have said:

"Ef you plants a Spanish iris,
Er a tulip, here about,
Them ol' Gopher-uns 'll git it
Ef you
Don't
Watch
Out!"

But tell me, how you can watch a gopher working out of sight? He is only a rat but a wise one—a rodent-engineer digging tunnels under ground, eating roots of trees and plants, and gorging himself on bulbs.

The mole leaves a plain trail because he burrows close to the earth's surface. He is an insectivorous animal doing damage only by disturbing roots, not eating them. But the gopher is a true vegetarian, anxious to have his food on the alkaline side, and careful to keep up his calories on a diet of bulbs —your choicest!

City gardens are seldom bothered by the gopher, but he infests the country and honeycombs the soil. He is a low-down tax assessor! The more plants and bulbs you add to your garden, the more you water and cultivate it, the easier it is for him to levy on your improvements. There is only one safe way to protect prize planting—put it behind bars, bars of woven wire half-inch mesh, made into round, square or oblong baskets, large or small, deep or shallow to suit your needs. To plant a dozen Darwin tulips in a round basket take three feet of 15-inch wide woven-wire (half-inch mesh) and twist the end strands together; turn over six inches of the lower edge to form the bottom (bending or cutting it to fold) and fasten securely, for a gopher will poke his nose through a small opening. Dig a hole and set basket, adding soil to within five inches of top; plant bulbs spacing them evenly, fill basket with dirt and water slowly around the outside of basket (pouring water on fresh dirt puddles it). Lots of work? Of course, but who says it isn't "lots of work" to garden in California? Never mind the work, think of the results! Where can one get such returns, such "good measure, pressed down and running over" as in gardening here? Oh, if we could only learn not to take boastful credit to ourselves! That ancient saying, modernly phrased, should make us humble: A saint may plant and a heathen water, but the increase comes from that wonderful combination of soil and climate given when the world was in the making!



HYBRID WATSONIA "J. J. DEAN" ROSE-PINK.

Daffodils can be naturalized without fear of the gopher; he does not like their acrid taste; but iris bulbs, especially the Spanish and Dutch varieties should be set in wire baskets. Many a nurseryman is blamed for bulb failure when the gopher is the one at fault. It is always safer to use wire in planting along a boundary wall, for the rats tunnel under it and are hard to trap there. A wooden frame covered with wire and coated with rust-proof paint gives room for more bulbs than the baskets and allows the bulbs to increase undisturbed.

Watsonias, one of the most decorative of



NAMED VARIETIES OF HYBRID WATSONIAS GROWING IN THE JOHN TURNBULL NURSERY GARDEN, SANTA BARBARA—FAULDING PHOTOGRAPHY.



DARWIN TULIPS IN THE GARDEN OF MR. AND MRS. W. K. JEWETT, PASADENA, CALIFORNIA. PARKER, PHOTOGRAPHER.

winter bulbs, are closely allied to gladioli. They have the same kind of corm, similar sword-shaped leaves and tall spikes of flowers which, in the watsonia, have their petals all of equal size and with longer tubes. Coming from South Africa, they are well adapted to our climate. The original red, white and magenta-pink forms have been hybridized greatly, improving the size, form, and color range of the flowers, as well as lengthening their period of bloom. Watsonias like rich soil and a sunny exposure (they will not blossom in the shade). Unless grown in a picking garden—like the display in the Turnbull nursery garden—it is best to plant them in clumps instead of rows. They are so effective when in bloom that they need space to show off their flowers. If planted on the south side of a shrubbery border, in circles between other plants and with young shrubs or perennials in front of them to hide the fading foliage, they become valuable additions to the planting scheme. The range of color from white through pink, rose, apricot and almost a salmon yellow to bright red gives the gardener a great opportunity for an artistic display. The "J. J. Dean" (rose-pink with deep shadings) is grown at Stone Acres in front of blue plumbago (pruned early to give winter bloom) and a trellis of Reve d'Or roses with alternating clumps of rose penstemons, Iris pallida dalmatica which comes on at the end of the watsonia's bloom, statice latifolia's purplish blue and rose potentilla, Miss Willmot, with ageratum to carry the colors down to the ground. The corms were newly planted last year and did not flower so early as they will this season. Watsonia corms should be planted now, watered to start growth, and left undisturbed for three years if they have been set eight inches apart and four deep. If the fading flowers are removed, the foliage cut back when ripe and, after a resting period, watered again through the summer, bloom can be had at the holidays.

It is useless in this warm section to try to plant early tulips, they blossom almost in the ground; but Darwins can be grown when fresh bulbs are bought (with the flower already stored up), and planted late in the season. Darwin tulips make a ravishing display as the Jewett garden picture proves. The gophers will eat them and the bulbs will grow smaller in size even if kept from destruction.



LILIUM LONGIFLORUM, VAR. GIGANTEUM, IN A CORNER OF THE JOHN TURNBULL NURSERY GARDEN. FAULDING PHOTOGRAPHY.

It seems wiser for the small gardener to plant freesias in the rainbow colors, ixias, sparaxis, giant oxalis, all bulbs which are at home with us and multiply lavishly.

The lily list is too long to attempt now, but the L.. longiforum var. giganteum makes a display with six foot delphiniums planted beside them that is hard to equal.

To rid the garden of these animal enemies, there is a much advertised Mole Poison which reads like directions for going fishing—How to Bait a Hook with Worms. Many small boys would not mind preparing this mole-meal, but most women would! There are traps and poisons for gophers, and cats willing to watch a hole for hours.

Another death despatcher highly recommended is the gopher-snake. I notice that it is the phlegmatic, indolent individual who advises keeping a reptile policeman for his gopher traffic. The trouble is that I always GO and never STOP when I spy this fat officer! I've had some trying experiences.

One day a black-eyed immigrant from over the border appeared at my garden gate. He lives at the foot of the lane in happy idleness, surrounded by dogs and cats and chickens. With winning politeness, Carlo said:

"Señora, you not like snake—no? You say, maybe, kill him, yes? Pleese señora, you no kill my gopher-snake; him one fine, beeg snake, mos' four feet; live under my house verra nice, fat snake!"

"Carlo," I replied sternly, "When your yellow dog buries a bone among my roses, I drive him out, when your cats roll in the nepeta border, I scare them away; when your chickens scratch up my seedlings, I shoo them off; but I give you warning, I'll have no four-foot-long gopher-snake strolling in my garden, not if I know it! If you want to keep your pet, tie him up at home!"

"Poets Are All Who Love and Feel Great Truths"—Bailey

SOUTHLAND-ARTLAND POETRY

Conducted by

KARL TINSLEY WAUGH

THE FAILURE

When I behold the days that fleeting pass,
And nothing done—the wasted hours flee,
Like pallid, shrunken forms they seem to me.
They leave me panting 'neath a burden crass
Of phantasies commingled in a mass
Of vain regrets of what I once could be,
And of my ship that floundered out at sea,
And Fortune's favors, brittle as the glass.

Then would I end for all this fitful dream
That men call Life, and seek the shore beyond
The treach'rous reefs o'er which some smoothly sail
And others, like me, shipwreck in the gale,
Did not your love make all in me respond
To one more effort, one more trial supreme.

—David Weissman.

LIFE'S LITTLE DAY

Morning. . .
And toil to test our
Strength.

Noonday. . .
A shadow's lessening
Length.

Twilight. . .
Remembrance and
Rest.

Midnight. . .
A distant starry
Quest!

—John Richard Moreland.

LIFE

A candle burning
Amber clear,
A vagrant wind
That stirs the air.

A window open
To the night;
A draft, a spluttering
Of the light.

The flame is gone
That burned so fair:
I wonder where . . . .
I wonder where?

—John Richard Moreland.

IN TUNE WITH THE INFINITE

Night! Blue-black, mysterious; the heavens set with stars.

A canyon built by the Master Architect, deep and round like a bowl from which flows wonderful music.

Heart-weary, in the warm stillness of the night I sat. A million stars shone down and lifting my eyes unto the hills from whence cometh help, I listened for the call.

Up through the darkness throbbed the melody; lingered, vibrated, then wandered on, till the stars sang together, interpreting His Thoughts.

And while I worshiped under the glorious canopy of night, my soul answered the call and a realization of eternity and immortality was mine.

L. Theresa Vail.

MONTE VISTA

Two brown burros plodding down the rugged trail,
Flanked with loads of cedarwood and white split pine;
Old lame Pedro, gnarled and rough as cedar bark,
Limping down the dim grey ridge from a darker timber line.

Dusty granite torrents tumbling down hard canyon sides
Broken bits of winding trail like little lizards sunning;
Last sharp trail turning; journey's end there in the twilight;
Chimney smoke, red 'dobe roofs and brown muchachos running.

—Winifred Gray Stewart.

ESCAPE

If you are ripened for escape,
Like seed of flower or juice of grape,
Or the swift sap that mounts the bole,
Then are you free of soul.

You may detect, if you desire,
The secret of the solar fire,
And you may solve the haunting glow
From the pale lunar bow.

Plain will be made to you what is
Behind the great infinities;
You will be sandaled, will be shod
By wings that lead to God.

—Clinton Scollard.

NOSTALGIA

I am longing for the eventide, and the star-dust in the lane,
The shadows of the dusky night, and the grey warm rain.
I am homesick for the wander-wind, and for a gypsy fire,
And the luring, winding, changing road that leads to heart's desire.

—Pamela Hughes.

Contributions in poetry, which should be original and must possess real merit, will be considered for publication in this section of the magazine. Address manuscript with stamped addressed envelope to the conductor of this section, 3511 University Ave., Los Angeles.

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

A HISTORY OF ITALIAN PAINTING

By OLIVER S. TONKS, *D. Appleton & Company*

Teachers of the history of art are bound to find not altogether to their liking text books furnished for their use in class work. Consequently it occurs to many of them to try their hand at making something better, which is the reason why guide books on art are offered in such numbers to students of this subject. A recent one entitled "A History of Italian Painting" is written by the professor of art in Vassar College, who presents the subject in a brief but admirable manner. The development of painting is indicated according to groups while the numerous illustrations assist in bringing out clearly the upward trend of this art from early Christian times to modern days. Dr. Tonks is very successful in stressing some dominant quality in each painter's work so forcefully that the student will forever after associate it with the artist's name.



GERTRUDE ATHERTON, AUTHOR OF "THE IMMORTAL MARRIAGE." A PAINSTAKING RECORD OF DAYS IN ANCIENT ATHENS. COURTESY OF BONI & LIVERIGHT.

THE IMMORTAL MARRIAGE

By GERTRUDE ATHERTON. *Boni & Liveright*

Pericles and Aspasia! Athens supreme in the golden days of ancient Helas! The most gloriously aesthetic period the world has ever known or from all indications is likely to know this side of Paradise, and this is the epoch, the ambitious Mrs. Atherton has selected for an historical romance. To uncover a romantic theme in an age lacking the element entirely, abounding instead in a something far more inspiriting to the human soul; to reconstruct that life in such dazzling terms as to force any idea of its splendor into the skulls of numerous people who know nothing about it and care less; to revive its potent spell for those whose youthful attention to classical lore imparts a magic glow to all artistic perceptions of after life; such attainments are labors for a literary Hercules and when the reader grasps just what Mrs. Atherton has attempted he gasps with amazement and can think of nothing but fools rushing in where angels fear to tread.

Yet it becomes evident on further reading that "The Immortal Marriage" is a remarkable performanee as anyone who has ever been a student of Greek culture may discover for himself, although it is impossible to determine just how it will appeal to others. Mrs. Atherton it must be granted is no literary angel able to kindle the divine fire at will, but she is no literary fool and she has not rushed into this stupendous undertaking without very thorough preparation. That Athens of twenty-three hundred years ago, with its illustrious leaders Pericles and Aspasia in some form of union—a left-handed marriage according to Mrs. Atherton—and their associates the deathless citizens of that matchless city-state at the peak of its renown,—all this she has reconstructed with painstaking care by setting well-known historical facts and traditions firmly into her narrative like islands in an archipelago laved about with the sea of her invention, moving placidly for the most part but sometimes more turbulently, which is whenever she grows dramatic.

Whatever may be the shortcomings in "The Immortal Marriage", and they are there—the story is inspiring enough to arouse a racking desire to know exactly how it was with those two distinguished lovers, a longing which of course never can be satisfied even for the most devouring student of those times. Mrs. Atherton has really started something she can not finish, but nobody else can either. Even so, it is very probable that she will get herself remembered for this work, which in time may take a place beside such popular historical novels as "The Last Days of Pompeii", "Quo Vadis", "Hypatia", and "Ben Hur"; moreover she may drive others as she did the reviewer in the "London Times" to rereading ancient Greek, so she has not toiled in vain.

ZELDA MARSH

By CHARLES C. NORRIS, *E. P. Dutton Company*

In "Zelda Marsh", Mr. Norris takes his reader by the arm figuratively speaking and goes for a stroll through ten vital years of his heroine's life, beginning in the 'nineties. She was rarely beautiful, so Mr. Norris asserts, and glances from her eyes planted indelible "come hithers" on the breast of every male. Naturally drama dogged her steps, for even for her less well-favored sisters, the period from eighteen to thirty is potentially dramatic. Drama began abruptly and most inconveniently for Zelda Marsh at eighteen when she was discovered in a clandestine and very fervent love affair, and thereafter like Mary's little lamb drama followed every move she made and the cause of it was lovers and yet more lovers, for the most part not very pleasing men. One wonders if Mr. Norris is insinuating that attractive men are impervious to the charm of girls with dubious antecedents, or does he mean that there are no altogether pleasing men.

Presently Zelda Marsh gained a more or less precarious foothold on the stage and acquired reluctantly a husband—by now she was pretty tired of men—but her own drama only became more dramatic. From San Francisco to New York, tossed back and forth again by the caprice of destiny, her immediate landscape still continued cluttered up with something objectionable, usually a man. She never could get free, and drama still had her in its stranglehold at the final gesture of renunciation, with which Mr. Norris makes a flourish and relinquishes his role of showman at the end. In such a capacity, he is very able but he has made no preparation whatever for an exalted ending nor has he written the kind of book that calls for it. hence it does not ring true, but otherwise "Zelda Marsh" is a good example of its type of fiction.

THE WOLF PACK

By RIGWELL CULLUM, *J. B. Lippincott Co.*

Human nature stripped of the veneer which comes about from contact with civilization is pretty likely to be unattractive, and so it is portrayed in this tale of the open spaces of the Canadian northwest. Man's instinctive greed and passion are prominently featured with all the positive crimes in the decalogue. The heroine as most of the characters are, is a half-breed, and beautiful—civilization has no control over beauty—while the hero is a white man brought up in a half-breed family. The story has swift action and a murder mystery, presented with simplicity but very conventional treatment which will make no demands on readers' minds.

THE HOLY LOVER

By MARIE CONWAY OEMLER, *Boni & Liveright*

It is difficult to imagine the strict inceptor of Methodism as the impassioned lover of this delightful and illuminating study of a picturesque episode in early American annals, in the years 1735-38, when Oglethorpe was founding Georgia and establishing the future city of Savannah. Mrs. Oemler has brought a very capable imagination to bear upon the subject, but in the main it must be reliable, since she had at hand the voluminous journal which John Wesley left containing a concise account of the affair, while there are public records open likewise for her inspection. The result of all this investigation is a fascinating tale distinctive for its sympathetic yet somewhat roguish analysis of the human temperament, done with a light and supple touch and enlivened with crisp and intriguing humor. Such facilities make most diverting her piquant characterization of a man who wavered back and forth between ascetic tendencies and very passionate inclinations. John Wesley sowed one wild oat, which became a disastrous plant. He fell madly in love with a maiden fair and after a long and terrific struggle with the temptation to marry her just barely managed to save his soul according to his light—from what he saved the girl he never thought, but the reader does with hearty congratulations to the lady for her fortunae escape.

So delicate a matter might be expected to repose in secrecy within the lover's breast, but it was not so. It became an insidiously complicated affair involving outsiders and momentous issues. There were other suitors, just as ardent and not ascetic—there were reasons of state, for John Wesley was a brilliant man intellectually, most helpful for empire building. Like great oaks from little acorns the matter gradually assumed huge proportions becoming a bitter squabble engaging the whole community and at length landing in the courts at law, for all of which commotion that sly and mischievous Cupid had been responsible when he planted one of his nasty darts in a breast that could not endure the prick. Mrs. Oemler makes the story of it a masterpiece of its kind and persons in search of worthwhile summer reading are advised not to overlook this production of her nimble pen.



CHARLES G. NORRIS, AUTHOR OF "ZELDA MARSH." PHOTO BY ARNOLD GENTHE, N. Y. COURTESY OF E. P. DUTTON & CO.

THE ENGLISH NOVEL

By ALAN C. VALENTINE.

Oxford University Press

This is a slender book which should render much assistance to those who would like a course of reading which might acquire a cultivated taste. It suggests twenty of the most famous novels with brief critical and appreciative comment on the authors. The student receives still more help through the questions on each novel placed at the end, where there is also a list of books that may be substituted for those first suggested.

This same publishing house evidently proposes to give the masses good reading matter for very slight expenditure. It has recently published in "The World's Classic" series the five books written by Dickens on the Christmas season. Including are the two famous works "The Christmas Carol", and "The Cricket on the Hearth."

SOUTHLAND

Progress in Artland

TO THOSE who have watched the rapid development of Los Angeles during the last few decades, the city's momentary neglect of Art is understandable. This community demands much of its public servants and service corporations. Food, shelter and clothing for the multitude have been the absorbing subjects of solicitude, and the beauty of the country itself has sufficed as answer to that urge toward the finer side of life which is dominant in America.

Artists in unusual numbers have come to this city by the western sea, lured hither by the fame of California as an inspiring mother of Art in all its forms. Each devotee has come alone and uninvited by any established group. Each has pursued his own way far from old precedent, far from the maddening crowd, in mountains, desert, or along the shore of the blue Pacific whence comes the inspiration each anticipates.

And yet, for the city's own reputation as a patron of the arts, some center, some place of meeting, some source of that strength which union with our fellows gives has now to be supplied within the great mass of citizens so that the leaven of rightness in artistic endeavor may work to the glory of our fair metropolis.

FOR reasons of commerce with the tide of tourists flowing through, artists have united hitherto in little groups, held exhibitions, given concerts, plays and pageants to set forth their own ideals in proper form.

But never has there been before in southern California a gathering of the clans from every field of art into a general effort such as Artland represents.

The need of united effort is so apparent, so pronounced, that differences of media are forgot and fellowship in high aims and inarticulate devotion to the cause of Art becomes the lodestone drawing art lovers into membership.

IN line with that inspired vision which led men with no training in art but with the insight of the artist, to lay out town lots upon a desert that future millions might make homes here, Artland is rooted in the soil of California by its ownership of land. Around this piece of property on Venice Boulevard some five miles from the shore have clustered the hopes and aspirations of the founders and of the individual members of the club. What dreams of intimate association with the elect of earth in every art have centered there! What inspiration is to be found in the very thought that here in our own home of the arts, friendship will give a kindly criticism to our amateurish efforts, or the fresh eye of a foreign student see the weak spots and temper his remarks to our unguided steps! How has the very effort to express a universal theme united already in its membership, musicians, painters, architects and craftsmen in a club which on its surface caters to the ordinary needs of city life and yet is at its heart a sound and fitting center for the arts that every modern city cultivates!

Gathering to itself not only the trained artists who in a broad minded way have recognized the value of a common stamping ground, the Artland club has also attracted men and women who as wise patrons of the arts have joined in making this no foolish paradise but a sane foundation for the city's growth in beauty and the fame which comes from a knowledge of world standards and world superiority.

In union is the only strength which wins against the tide of mediocrity. A means of expression—a meeting place alone is necessary to bring out a common eagerness for all that is best in the world of art and in the growth of this the youngest heir of all the "City Beautiful" endeavor of our age.

A GREAT responsibility now rests upon the nobility of brains, the inheritors of world art, the connoisseurs of the community to guide and cultivate the talent, latent, half trained which crowds our art schools or which surges up to Hollywood's famed studios in endless effort to express its eager aspiration after art.

Here has the Artland club's provision for a common meeting place proved the answer to the hour's need, and here will be born the future art of southern California.

The Defacement of Our State Highways

MRS ALGERNON BROOKE ROBERTS, whose vigorous arraignment of our cluttered highways began in the August number and is concluded here, is a world traveller and gives us the tourists' point of view.

MY NATIVE LAND

Breathes there a man with soul so dead,
Who never to himself hath said,
"This is my own, my native land,
She'll never suffer by my hand,
Too well I love her sacred soil,
To mar her face with 'ads' on oil,
Or paint her rocks with 57,
"Use Fleischmann's yeast to boost the leaven."
Alas! we see on every hand these desecrations of our land,
It has been said, perhaps it's true,
We love the cash but not the view.
The Fiskes most surely can "retire,"
No further need for them to hire
That costly billboard any more,
That hides the view of hill and shore;
And Camel Cigarettes can go,
We now know all we need to know
About their merits, and the smile
That follows us from mile to mile
On that Adonis' face, as yet,
Never allowed us to forget
That they're the only ones to smoke;
Such propaganda is a joke
And all their boasted superiority
Gets no one but a small minority.
One could go on ad infinitum.
Instead, let's all get out and fight 'em,
For they who do not love the land
Will never, never understand
That all that blatant imnosition
Will never have worthwhile fruition,
Their earnings only men's reproaches,
As each new billboard sign encroaches.
Who thus destroy their Native Land!
They justly earn their reprimand.

E. E. ROBERTS.

WHAT a contrast then, to travel over the Tehachepi Highway, one of the most beautiful mountain roads in this district, a marvel of engineering skill, superbly constructed, and as yet undisfigured by a **single** sign. The views are uninterrupted, no jarring colored letters rob the scenery of its grandeur; one can enjoy every inch of the way and bless the vision of those who made all this beauty accessible.

Are we not selling this glorious heritage of our unequalled scenery to merchants and manufacturers for a mess of pottage? Imagine the outraged feelings of an enthusiastic visitor to California, whose first greeting flung from a glorious purple mountain side was 57 in huge letters on a bold outstanding cliff. Automatically, the perpetrator of that disfiguring 57 lost a customer.

Sensational methods are never permanently valuable, dozens of different signs each trying to outdo the other in their appeal for public approval are not convincing: a quiet dignified suggestion carries twice the weight.

Europe understands so perfectly the value of her scenery that no disfigurement of it is permitted. One could motor there for miles and miles in peaceful possession of all the ravishing countrysides, find excellent food at delightful **un-advertised** inns, plenty of **un-advertised** and **entirely satisfactory** gasoline obtainable at unobtrusive pumps in towns at reasonable intervals. Over there "Private business" does not intrude itself on the sensibilities of nature lovers and pleasure seekers who are pouring more and more into the great outdoors in countless thousands to escape for a time all remembrance of the driving struggle of competition in our "business" mad world. [Why spend millions

OPINION

to advertise for tourists and then let individual advertisers drive them away?—Ed.]

THE once beautiful stretch of silver beach between Santa Barbara and Ventura, where the blue waters of the Pacific curl over the long rollers, chasing the scampering little sand crabs up and down the white sand in the eternal game of hide and seek of the tides;—where trails of exquisite sand flowers paint splashes of brilliant colour in the spring, and the splendid highway, El Camino Real, The Kings Highway, stretches its length along its edge, permitted a magnificent sweeping view far out across the water where the sun drops into it on the horizon; this, the people's own highway, is now strung with roadside shanties, hot dog stands, personal billboards screaming against the music of the waves! Recently has been added the most insensate horror of them all, a mass of concrete supposed to be a sculptured representation of a motor car, or a crazy man's idea of a triumphal arch, a piece of concrete wall covered with ornate plaster excresences:—it is a perfect nightmare. and this beautiful esplanade, unique among the scenic driveways of the world is degenerating into a sort of back alley. "El Camino Real" has become an absurd incongruity where dirty little shops fight for attention.

What is needed is education. But to pass laws to control such an abuse of privilege is the only resource until people are aroused enough to impose on themselves restrictions that are for the benefit of the whole, and **continuous** propaganda to induce people to **think**. So few want to make this effort, they prefer to follow the line of least resistance, and will, literally, climb up a ladder to gaze over the top of the obstructing bill board, at the distant mountain view, rather than take the trouble to protest against the imposition of their fellows.

HAPPILY, the more enlightened advertisers are beginning to realize their mistake. Their respect for the right of the people to the untarnished beauty of their own countryside, has done, and will do more to enlighten public confidence and patronage than all the sign advertising that ever outraged a beauty-respecting eye. In England, appreciating this, and the value of offering the opportunity of travel through natural country sides, where no jarring obscenities are allowed to intrude, the great railways and oil companies voluntarily withdrew their sign advertising, confining it to certain prescribed areas; some of our own great corporations have led the way at home. Such magnimity is its own propaganda. A word to the wise is usually sufficient.

The Art of Verse Writing

CLARENCE URMY, California's first poet, received the approval of New York, Boston and London early in his literary career. His thorough study of verse forms and pure, smooth versification have placed his work in the highest rank and his verse is full of melody as well. In the latter part of his life the great war weighed heavily upon him and his deep, religious nature poured itself forth in poems of high spiritual content.

A movement is on foot to found a lecture course at Stanford University to be called The Clarence Urmy Poetry Lecture Course.

This decision meets with the heartiest approval on all sides, and a committee with Mr. Austin Sperry of San Francisco, chairman, is now ready to receive contributions from all who love good verse and feel their inability to express their own sentiment on what California means to them or wish to endow its inspiration to the art of poetry.

At Saratoga, where Mr. Urmy's leisure time was spent in writing descriptive verse of California's out-of-doors, his memory is still kept green by the friends who have preserved his cottage, El Retiro, as a shrine to which all who love his memory are invited to come and where his friends are always welcomed by Mrs. Wallace and Miss Dorothy Wallace, who hold his memory dear in every way.

Songs of The Spirit

By CLARENCE URMY

NOCTURNE

The wistful Day with last, long look
Has sunk behind the hill;
Fond Twilight shuts the landscape book
And seals it with a star,
A star that gleams so white and still
Close where dream-meadows are.

Fair Night in filmy folds of dusk
Has wrapped the world in sleep;
An angel sprinkles dew-wet musk
Above Day's tranquil bier;
Calm Peace broods over land and deep,
And God seems very near!

A PRAYER

As Forth I fare Sin-conquering,
Let me not lack for stone and sling
When I have found It,
Till I have downed It,
Nor let mine ears with plaudits ring
Till I have bound It.
Teach me to go straight through a thing
And not around it;
Close to my lips Life's bugle bring
And let me sound it,
And lay my life down for my King
When Love has crowned it.

GOLGOTHA

I toiled up to the mountain's crest,
The mob was at my side,
I heard men cry with ribald jest:
"Let him be crucified!"

Close, close at hand were two I knew,
Firm friends, I would have sworn;
One wove my name in reed and rue,
And one, a crown of thorn.

I looked to see who drove the nail,
He drove so hard and fast,
And lo, a man whose shallop frail
I sheltered from the blast

I turned to see who held the spear,
It was a woman-thrust,
A woman I had snatched from Fear,
And lifted from the dust!

I begged a drink—a bitter cup
Was lifted to my lip
By one with whom I used to sup
In sweetest fellowship!

I woke—a horror in my heart,
An agony supreme—
I felt it like a ghost depart,
But, was it all a dream?

SONG

Who will write a song for Grief, Grief with lashes wet?
Who will write a song for Hope, Hope whose sun has set?
Who will tune the lyre for thee,
Sisters of Gethsemane?

He within whose heart is heard wind of winter snows;
He within whose heart is found ashes of a rose;
He whose lyre is stained with tears,
Brother to remembered years.

Saratoga, California. —*Clarence Urmy, 1858-1923*

THE SMART HOTELS SPONSOR SUNDRY SPORTS



Marion Wise, a young collegian of Amherst finds it great sport to wraugle a bubble boat in the surf just below the cottage on the sands provided for the guests at Samarkand.

Photographs by Lucy Buckminster



A group of guests at Samarkand, including Mr. B. H. Griffin, Mrs. B. H. Griffin and their neice, Miss Margaret Hines, of the Sir Walter Hotel, Raleigh, North Carolina, awaiting the beach car which will take them down to the Samarkand cottage at the shore.

The days of the Fiesta in Santa Barbara were crowded with functions all brimming with hospitality, some in the more modern manner, many touched with the grace of other times, all pleasure filled.



The terrace at Samarkand was the setting for a tea in honor of Admiral J. S. McKean, Commander of the 11th Naval District, and Mrs. McKean, and John Steven McGroarty, one afternoon.



The gardens at Samarkand grow lovelier with each year and as "Old Spanish Days" come again to Santa Barbara with them come Senoritas of surpassing loveliness, vying with the flowers for supremacy, and only losing because the flowers hold to their brilliant costumes for life but our little Spanish beauties discard their mantillas, combs and ruffles with the passing of the Fiesta.



Judge Morris A. Soper and Mrs. Soper, of Baltimore, were indefatigable golfers while guests of the Samarkand but rarely visited the golf course without a preliminary call on the swans, knowing they would find there a friendly interest and much sympathy on an off game.

Photographs by Lucy Buckminster



The Spreekels Cup Tournament, an advent of the past four years, was the incident at the Coronado Country Club last month, resulting in the triumph of Fay Coleman of the Los Angeles Country Club. The trophy is an etched silver punch bowl, much to be desired, and is always hotly contested. A delightful and revivifying feature is that the runner up also receives a bowl of the same type but smaller dimensions. The Coronado course has recently been revamped, the water hole eliminated and number ten hole decidedly strengthened. The course measures 6600 yards and is par 72.



All followers of polo are intensely interested in the defense of the International Cup in the series opening at Meadowbrook, September fifth, and with the knowledge that the Big Four of 1924 fame are entrusted with the honor of North American polo we breathe freely—until after the match. Again the defenders are J. Watson Webb, Tommy Hitchcock, who was so popular here last season, Malcolm Stevenson and Devereux Milburn.



While the courts at Hotel del Coronado have been the setting for many tournaments in the past, the ghosts are not haunting Miss Catherine Guthrie, or Miss Evelyn Sample, of Glendale, who are here discussing the merits of the games of the two Helens of California, and the probable result of the Davis Cup matches.

Lake Tahoe flaunts such enticement it is always difficult to choose whether to be in it, on it or only stay ashore and scan it. Short trips or long ones hold out equal inducements, and here the motor boat is especially useful as with it one may zip here and yon with little reckoning of wind or tide.



And while a yacht under full sail is a gorgeous sight to see the sturdy little motor propelled craft takes you there and brings you back—if the motor don't happen to die on you. The yachts have had so much publicity this season and have made such records, it is time the little hard working launch had a nip of the spot light.

SANTA BARBARA

Art in Santa Barbara

PERFORATED WORK IN STAINED GLASS

THE accompanying illustration shows an example of an ornamental screen used as a setting for stained glass. It is the result of a method used by the artist, Mary Wesselhoeft, to facilitate the means of putting together a stained glass window for experiments in color effects, the process of leading, painting, and firing proving too complicated for experimental work.



It was the method used by the earliest glaziers, and is still used in the far East .n concrete buildings for ornamental lighting.

The pieces of colored glass are deeply set, or imbedded in a plastic cement, and the larger screens may be cast in terra cotta or monolith. Tht depth gives a shadow and a reflection, which add greatly to the beauty of the glass, an effect unattainable with lead and painting.

The tracery has the effect on the exterior of the building of an ornamental grill, and is used with rich effect in Moorish and Moorish-Spanish architecture.

Miss Wesselhoeft makes and carries out her own designs, and having made light and color her particular study, she brings to her work a knowledge of color and tone composition. She has worked in stained glass studios in Paris and Berlin, and has spent much of her time abroad studying and copying the glass of the early cathedrals, especially those of the thirteenth century, which have the mosaic quality derived from the influence of the Byzantine mosaics on the art of stained glass after the return of the crusaders to France.

The method which Miss Wesselhoeft has revived is proving of practical and artistic value, and gives to the stained glass of today a fresh stimulus with its strong emotional appeal in the play of pure color in geometric forms.

In the countries where climatic conditions are similar to southern California it is used in a variety of ways for purposes of ornamental lighting.



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Established 1903

Miss Wesselhoeft's windows are particularly beautiful for chapels, churches, halls, etc., where light interiors require luminous color, or where dark interiors call for rich glowing effects.

THE GARDEN STUDIO—ITS ACTIVITIES AND AIMS

ON the grounds of the Community Arts Association of Santa Barbara stands a small low building of Mexican type, the headquarters of the Planting Committee. With two sides practically all of glass, it faces Canon Perdido Street on the south, from the other aide looks through its long window on to a garden, the delight of all eyes. Through this a path bordered blue with violas and adjuratum leads into the grounds of the School of the Arts.

Well attended exhibits of flower paintings and designs are held here from time to time, and classes in flower study and principles of design are regularly offered in the belief that California should excel in the arts which are inspired by the beauty and ahundant variety of flowers. That through familiarity with the perfection of form and color found in all forms of plant growth combined with a knowledge of the laws which govern order and beauty, forms of delineation and interpretation may evolve among us that will be peculiar to this state so justly noted for its flowers.

From such a studio it is aimed that, by the addition of technical courses, students may go out well equipped to meet the highest demands of manufacturer, publishers and dealers in every line of flower painting and floral design, and botanical drawing, and to which in time the commercial world will turn with the assurance of finding the best of its kind in the country.— Mary F. Wesselhoeft.



SANTA BARBARA, CALIFORNIA

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SANTA BARBARA

CANDID CRITICISMS

By FREDERICK F. ISAAC

AN ORANGE GROVE MONSTROSITY



MISS SYLVIA DIAZ

If, inconceivable as it may be to sun kissed Californians, you happen to find yourself to be passing by the Orange Grove Theatre on a rainy day, I am afraid that I must advise you to walk right on and get wet.

Not that it is at all pleasant to get wet, but then neither is it pleasant to be seated in the Orange Grove theatre during the run of the Scarlet Virgin.

The story is aggravatingly anaemic, ending with the entrance of the wiser and forgiveness-saturated hero through the open window, just as the unshaved villain finds the lisping flapper-heroine helpless and in his power.

The ladies of the cast with the exception of Miss Etta Lee, handle badly written parts, without any merit at all and do nothing to enhance their reputations as actresses. Miss Etta Lee however played her little role well.

Among the men, Norman Feusier who staged the show and Cherry Compbell gave the best performance in the terrible offering. The men were better than the women in the cast.

There are only two bright spots during the whole performance and these are the intermissions.

During these relapses in the evening's punishment Miss Diaz sings delightfully in Spanish and English. She is accompanied by a trio of Mexican troubadours who are not excessively good and to whom Miss Diaz owes none of her success. Miss Diaz has a charming little voice, a delicate, refined, stage presence and is as much out of place in the Orange Grove theatre as a red nosed comedian would be in the Hollywood Bowl.

I do not know anything about Miss Diaz but from her exquisite little performance at the Orange Grove there should be a niche for her somewhere.

Productions such as the Scarlet Virgin do an amount of harm to the local stage.

Here, in the very centre of the film industry, where the voice of the people is drowned in the blare of movieland's trumpets, is a fertile field for the spoken drama to take root and prosper.

Workers in a canning factory will always be the first to appreciate fresh fruit; people who pass two nights a week in gilded picture palaces will not need much inducement to patronise the spoken drama.

But when the stage is in such condition that a big proportion of the plays are farsical as dramas and dramatically tragic as farces the public will stick to their picture theatres where million dollar organs move up and down, and beauties from Beverley demonstrate the latest fashion in making love.

The Scarlet Virgin is bad. If it were not for the Majestic's offering, "Behind the Veil," I would say that it is the worst show in town.

"OH KAY"

I have not yet seen the musical show "Oh Kay" at the New Mayan theatre. However with Elsie Janis at the top of the bill the offering is sure to be at least entertaining.

Seats are all booked up at present for whether she be playing at the Palace theatre, London, or the Mayan theatre, Los Angeles, Elsie Janis has her hosts of admirers. There is a reason of course. She is an artist.

ENTRE NOUS

The Scarlet Virgin	Terrible
Behind the Veil	Worse
The Last of Mrs. Cheyney	Excellent
Laff that off	Pleasant
Oh Kay	Couldn't get in
Exposures	Fun
The Great Necker	Great
The Wild Westcotts	Pleasant



MISS KAY HAMMOND

A VEILED TRAGEDY

The show that the Majestic is offering "Behind the Veil" is described on the program as a modern miracle play. In my opinion it is not a miracle play but is a tragedy, in as much as the veil is not nearly thick enough and the play is not far enough behind the veil.

The plot however is quite thick. Culpable capitalists tempt democratic John Hampden, whose love for the rich man's daughter with the slumming complex enables him to throw away his crutch in act one. In act three the daughter's love for the fallen socialist, damned through the mere acceptance of a million or so, brings him back to the stage after a ten minute sojourn on a rope over the darkened auditorium.

Lust, lightening and love do their share in swinging poor Albert Van Antwerp about the theatre while the devil and Truth battle for the soul of the gentleman hanging between the top of the Majestic theatre and the stage, or this life and the next, it depends how you take it.

Gregory Dniestroff is the only soul in the company who can act.

As a serious play "Behind the Veil" is a joke. If you wish to split your sides with laughter go to see it but be careful where you sit—the miracle might go wrong—and don't rely too much on the veil.

As an afterthought it might be a good idea for you to bring your own veil or even your own play. Better still stay at home and save the dollar till the directors of the Majestic offer another play up to the standard of Eujene O'neill's "All God's Chillun" of which they presented an admirable representation some little time past.

"Behind the Veil" has lowered the prestige of the Majestic theatre.

A WORTHY MOROSCO SUCCESS



JOHN LITEL

I have spoilt the whole thing by falling love with Kay Hammond. Kay Hammond enacts the title role in the "Last of Mrs. Cheyney" at the Morosco and it is very annoying.

It is annoying because I had determined to write an unbiased criticism of the play and romance has ruined the whole thing.

But whether Romance has put rose-tinted glasses before my eyes or not I am certain of one thing and that is that the "Last of Mr. Cheyney" is the first thing that you should go to see if you have not done so already.

Kay Hammond and John Litel carry Frederic Lonsdale's delightful comedy to success. The rest of the Morosco stock company are somewhat dull and are not quite clever enough to carry their roles over the footlights. They have my sympathy, for the characters they play are somewhat overdrawn.

Frederic Lonsdale has created an amusing and enjoyable entertainment without troubling to bother much about an original plot, but what he has lost on the plot hs has made up on the treatment.

The bedroom scene in Act three is an example of supreme delicacy, tactful, yet human handling. How much of this should be credited to the producer, Mr. James Durkin I do not know. Anyway it is a credit to all concerned.

I am grateful to Kay Hammond and John Litel, especially the latter, for not joining in the silly little game of suggesting to American playgoers that the English do not know how to talk English.

As the Lord Arthur Dilling, John Litel acts the part with confidence and restrain. He seems to realize that Englishmen exist and do things before tea time and that the part he has to portray is modelled on the average type of the English gentleman and is therefore easy and comprehensible to so pleasant an American as himself. Litel gains the sympathy of the audience from act one and is by far the best actor of the company.

Kay Hammond gives an entirely satisfactory performance as Mrs. Cheyney though it might be said that she falls back just a little at the end of act one when the last of England's elete has left the drawing room and she is alone with her confederates.

Mitchell Harris does not let us forget that he is acting and is not superb in a none too cleverly written role and is therefore to be excused. Allen Douglas is probably very good at tiddle de winks but as an actor he doesn't keep his eyes on the ball. I mean that one of the most important things about acting is to know how to act.

V. Talbot Henderson over accentuates his characterization but is extremely funny. James Bush over accentuates his characterization and is extremely silly. Both seem to make the fault they have in common a habit.

The second Mrs. Cheyney is a comedy concerning the closing of a career of a nice though naughty little lady who poses as an Australian widow so that she can pick the diamonds from jewel-drenched drawing room dowagers. The play is certain to provide you with a very good evening's entertainment and an overflow of pleasant reminiscences; something to talk about and something to smile over. Do not fail to visit the Morosco during the run of "The Last of Mrs. Cheyney" so that such a good presentation will receive the support it deserves.

SOUTHERN CALIFORNIA CHAPTER A. I. A. MONTHLY BULLETIN

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SANTA BARBARA AND THE FIESTA

The inspired one who suggested holding the August meeting of the Chapter at Santa Barbara during Fiesta Week, should have a permanent niche in the Chapter's Hall of Fame. Surely no more appropriate atmosphere cou'd have been provided. The day was a perfect Santa Barbara day which has a particular meaning of its own to those who know that charmed spot. The men gathered at the office of Soule, Murphy & Hastings where sombreros were handed out to all except the self conscious ones. Some of us were the most un-Spanish Dons that the sun ere shown upon. Imagine rubber tired spectacles with chin strap and sombrero attachment and you have part of the picture.

We were tolled off with a guide in each car and were soon rolling along under the shade of Santa Barbara's wide spread oak trees, to visit several houses and gardens of interest. The first stop was at the Dater house which was designed by Bertram Goodhue. One finds there the peace which comes when everything that one looks upon is beautiful and satisfying to the senses. Goodhue's work has always possessed that indefinable element which is best described by the word restful although that word is not sufficiently inclusive. Everything he has chosen to do whether it be in color, texture of foliage or wall, mass, or silhouette, seems to be the appropriate thing, the thing which above all others should have been done to solve the given problem in the design. Such art is truly great.



THIS HOUSE IS SHOWN BY COURTESY OF THE BETTER HOME WEEK COMMITTEE OF SANTA BARBARA. GEO. WASHINGTON SMITH, ARCHITECT.

From the Dater house we were taken to the Stewart Estate which was designed by George Washington Smith. The house is somewhat different from the style we usually associate with the work of Mr. Smith. It is more formal and more in the character of the Italian Renaissance. The house is set near the upper end of a sloping property with drive and forecourt at the up hill side. Above the drive rises a formal garden which is backed by tall eucalyptus trees while the mass of towering bluffs rises above to give a dramatic scale to the composition which is truly inspiring. The lower garden is more informal with wide expanses of lawn accented here and there by some feature of architectural interest on an axis of the house.

Then, as the bright sun swung far out over the sparkling sea our caravan rolled in at the gates of the Chase estate at the Hope Rancho. The Chase house is not a large one, not as large as the impression one gains from photographs which have been shown of it. Every room in the house speaks of the personality of the Owner rather than that of an interior decorator. This may be interpreted as a compliment to the decorator but we rather feel that it is best fitted to the owner. Reginald Johnson was the architect which will relieve us of explaining why we like the house. The house is set upon a knoll which commands one of the most expansive views of ocean, rolling hills, and woodland that can be had in the Rancho where prodigal nature has poured out her very best.



STRIKING WHEN COMPARED WITH THE MEDITERRANEAN HOUSES OF CALIFORNIA ARE THOSE OF THE OPPOSITE PAGE. THE JOHN GLOVER HOUSE, MARBLEHEAD.

Our party of architectural peregrinators, with many a backward glance, returned reluctantly to their machines and were soon at dinner at El Paseo where the tinkling mandolin and flickering candle light, to say nothing of delicious barbecued steak wrapped in bacon strips, completed the spell of the day. Our good president attempted some references to our old friend the B.B.B.R.C. (Better Building Business Relations Committee) but he was shouted down before he crashed the veil of romance which enveloped us, and was peremptorily ordered to sit down and eat his dinner.

The next event in our program was the Pageant at the High School Stadium. There the panorama of early days unfolded before us with all its picturesqueness and glamor undimmed by the passing of years. The vacqueros, the forty miners, the stage coach, the joyous lilt of the square dance, even the Chinese laundry man and the small boy who stole the clothes from his laundry basket, were all there. One real thrill of the pageant was the horses. We have lost much by the elimination of the horse from our family life. We realized it very poignantly as those beautiful animals pranced and bowed before us with their glistening flanks and brightly caparisoned riders flashing in and out of the bright spot lights. Few California communities have sensed the value of their heritage of tradition and romance to the extent that Santa Barbara has done. The entire community seemed to enter into the spirit of the Fiesta and gay costumes were seen on every side. Of course it isn't every community which can call up a convenient earth quake to make possible the creation of an appropriate background for its annual carnival. Santa Barbara is now awake to the value of its early Spanish atmosphere and is finding that pilgrims are coming from far and near to see what they have done. We were told by several who know that this summer has seen more visitors in Santa Barbara than ever before in its history. We can add our personal testimony that our own "Harem" would like to move up there enmasse and have declared most vehemently that, when we make our pile, in the hurly burly of Los Angeles, we will migrate to Santa Barbara, the end of the trail for Romanciers and amateur gardeners.

ARCHITECTURE AND ENVIRONMENT

The report of the ballot on what Southland city is highest in good architecture and environment must be held off until next month's bulletin. By way of explanation, the architects were asked to vote as to which city has the highest percentage of good architecture. There was a good response but the replies in many cases were so hedged around with ifs, ands and buts that the Committee are having a "hot" time completing a report. The report is looked for with much interest by many readers of Southland and should do much to call attention to the need for better design in both business and residential property.



TWO PHOTOGRAPHS OF THE HOUSE BY GEORGE WASHINGTON SMITH WHICH TOOK FIRST PRIZE IN HOUSE & GARDEN COMPETITION. OFFICE OF DR. ROBINSON.

OLD HOUSES OF NEW ENGLAND — By Knowlton Mixer

(Extracts, and photographs from a book to be published in September by The Macmillan Company.)

BEGINNING with the typical cottage of East Anglia as its type, the New England dwelling grew through various stages differing in the different localities into the Georgian mansion of the Revolution. While there is a variation among the Revolutionary houses arising from the conservatism or progressiveness of the communities which produced them, perhaps the most typical is the oblong, three story gambrel roof house with chimney at each end, which has yielded to Georgian tradition in its wide central hallway and its classic decorations.

Such a typical homestead is the Old Manse which stands but a stone's throw from the North Bridge in Concord. The Rev. William Emerson, then pastor of the Concord church was married in 1766 after Lecture, and three years later he built this house for his bride.

With the exception of two additions, the house stands today as it was built in 1769. The dormer was cut in 1846 and the small bay window added in 1875. Its oblong shape and the gambrel roof with long lean-to form a combination unusual in the Revolutionary period and manifest the conservatism of its builder who held to the ancient tradition of the lean-to, while yielding to the fashion of the times in other respects. The stairs are broad with low risers and the hallway is paneled half way in dark wood. There is paneling also in the parlor and living room. The interior of this old house is like its exterior simple and dignified and expresses in its warm hospitality the cultured and generous living of its six generations.



THE OLD MANSE, CONCORD, MASS. AND BELOW IS THE PUTNAM HOUSE, DANVERS, MASS.



THE COL. JOSEPH STEBBINS HOUSE, DURFIELD, MASS. SEE ALSO, THE GLOVER HOUSE ON PAGE 22.

Among New England soldiers none was better known to both British and his own countrymen than Colonel Israel Putnam. His family had settled Danvers and he himself was born in Salem in 1718.

The oldest section of the Putnam homestead to which the General finally retired, was built in 1648. The gambrel roofed addition was joined to the old house in 1744. The older part was built by Thomas, son of the migrant, and the addition by David, oldest brother of the General. This older building is of the plain gable roof, end chimney type, while the gambrel, gable and end lean-to in the one house produce a bizarre and interesting effect.

John Glover was born in 1732 and at the outbreak of the war was an influential sailing master and fisherman of Marblehead, Mass.

His house at Marblehead was built in 1762. It has two rear additions, one made in the General's time, the other by the present owner. The builder manifested classic leanings as shown by the simple doorway and by the excellent carved oak mantel, frieze and door jambs in the parlor, quite in the manner of McIntyre. The note of the whole house is its simplicity, purity and harmony of line.

The Stebbins mansion, built about 1772 by the father of the ardent patriot, Colonel Joseph Stebbins, is an excellent adaption of the three and one-half story, square, gambrel roof house, to the classic tradition. The two substantial end chimneys permit the wide central hallways on both floors and the large fireplaces in each room. The classic leanings are seen in the quoinings of the corners, the cornice and the doorways, the front entrance showing particularly good work. The home stands today practically as it was during the Revolution.

These four houses, chosen as typical of many others closely associated with the early days of that conflict whose major operations were shortly to take place outside of New England, express the origin and development of the virile strain which is today the most vital force in our national life.

Many of these old mansions remain, shaded by their familiar elms. Facing the village green as they so often do, they are emblematic also of the pure democracy of our beginnings, as expressed in the Town Meeting, that cradle of our liberties. In their sturdiness, the faithful craftsmanship of their construction and in their lasting qualities they typify, that he who runs may read, all that is simplest, purest and most precious in our inheritance.



THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

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"THE SMALL HOUSE PROBLEM"

A SERIOUS problem always facing architects is the design and construction of the small house. Groups of small and inexpensive houses make up the greater portion of the residential sections of our cities; these houses are usually poorly planned and built of inferior material. The designs of the exteriors are for the most part very bad. The jazz plaster of the last few years has made matters more alarming although such extreme in bad taste is not likely to survive for any length of time. It is to be regretted that the majority of people cannot realize that simplicity with good proportion and practicability are the first rules for good design. This simple formula should be taught universally, and it is to such an end that all architects as well as all those who appreciate good architecture must work.

It is commonly supposed by many prospective house-owners that inexpensive houses do not require the services of an architect and that the cost of such service is out of proportion to the investment. They therefore look around until some contractor is secured who is willing to make their plans free of charge for the opportunity to build the house. The house-owner does not realize that the cost of making the plans, if they can be called plans, is added to the cost of building the house, but added in such a way that he cannot realize that he is often paying more than he would have paid for expert architectural services. The client loses in several ways by the procedure; he usually gets a house of inferior design and often one of poor construction. The bad design is more common, however, than poor construction for the simple reason that the contractor cannot often stumble onto good proportion, but he may be a competent builder.

One of the most serious difficulties in this problem is the fact that the small house cannot be made a paying job in any ordinary architect's office if a complete set of plans and specifications is to be made. This is why the average architect shuns the small house job; not because it is uninteresting. There are different methods of solving this problem. First by elimination of elaborate working drawings and details by making only outline plans with a few dimensions, four elevations, a few small scale details, and an outline specification. For this the architect can charge a nominal fixed fee which will pay him for his work and still be a great deal less than the full percentage fee would be. Second, by the establishment of a plan service bureau supported by the architects of a community. Such a bureau to have a number of well designed small house plans made by architect members of the bureau. The client for a house, too small for an architect to afford to take, can be sent to this plan bureau where he secures architectural service at cooperative cost. The big advantage of the plan service bureau is that it can be advertised and so reach a great number of people. Third, a city could pass an ordinance that all buildings to be built within its limits must be passed on by a commission or art jury. This scheme would assure a city of a maximum number of well designed houses, and could be carried out at a comparatively small cost to the city which would be many times repaid by the increase in property values.



LOS ANGELES CITY HALL, JOHN AUSTIN, ALBERT MARTIN, JOHN PARKINSON, ARCHITECTS. FROM AN ETCHING BY ARTHUR MILLIER

The Architects must continue to fight for community beauty, and only by concentrated effort can much be accomplished. They must present to the public some feasible remedy for present conditions.

PREPARATION FOR CERTIFICATE

AN evening class in Building Construction for Architects, Engineers, Contractors, Builders, Draftsmen, Superintendents, Inspectors, etc., will be started in Room 528 of the Y.M.C.A. Bldg. at 7th & Hope Sts. on Thursday evening, Sept. 1st. at 7:15 P. M. It will be taught by C. W. Cook, formerly Professor of Civil Engineering at the University of Southern California.

NEW MEMBERS

THE club has added the following names to its roster: Humberto Pedretti, Charles O. Brittain, Max J. Paul, Paul R. Williams, Hunt & Burns, James A. H. Baird, Frederic E. Ballou, Daniel G. Anderson, Herbert C. Anset.

Keep up the good work and boost for the club for only by a large membership can we do some of the things that the officers of the club have in mind as necessary to be of service to its members. A very important announcement will be made at some meeting in the near future about a radical change in policy of the club. Be on hand so that your opinion may be had.

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The topics covered will be Strength of Materials, Mechanics, Design of beams, girders and columns in wood and steel, Cast Iron Bases, Graphical Stresses and the design and details of Roof Trusses in timber and steel, Riveted Joints, Types of Floor Construction, Spandrels, Stairs, Chimneys, Foundations, Retaining Walls, Wind Bracing, Mill Buildings, Traveling Cranes, Studios, Radio Towers, Sign Frames, Theater Balconies, Arches, Domes, Bridges, Moving Loads, Influence Lines, etc.

The course will be made very practical and applications will be made to local jobs and local problems. Full size tests of beams, etc., will be made at the testing laboratory of Raymond Osborne and the results carefully studied. Prof. Cook has been conducting these evening classes for twelve years and hundreds of men in Los Angeles have derived great benefit from them. This means a great help in finding new jobs or in bettering one's condition at his present job. A free employment agency is conducted in connection with the class.

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Bulletins

*Bul. 415. The tractor on California farms, by L. J. Fletcher and C. D. Kinsman.
Bul. 416. Culture of the Oriental persimmon in California, by Knowles Ryerson.
Bul. 417. Poultry feeding; principles and practice, by Walther F. Holst and Wilson E. Newlon.
Bul. 418. A study of varoous rations for finishing range calves as haby beeves, by H. R. Guilbert.
Bul. 419. Ecconmic aspects of the cantaloupe industry, by E. Rauchenstein.
Bul. 420. Rice and rice by-products as feeds for fattening swine, by E. H. Hughes.
Bul. 421. Beef cattle feeding trials, 1921-24, by C. E. Howell.
Bul. 422. Cost of producing almonds in California; a progress report, by R. L. Adams.
Bul. 423. Apricots (Series on California crops and prices), by H. R. Wellman.
Bul. 424. The relation of the rate of maturity to egg production, by Melvin W. Buster.
Bul. 425 Apple growing in California, by F. W. Allen.
Bul. 426. Apple pollination studies in California, by E. L. Overholser.
Bul. 427. The value of orange pulp for milk production, hy W. M. Regan and S. W. Mead.
Bul. 428. The relation of maturity of California plums to shipping and dessert quality, hy F. W. Allen, J. E. Magness, and M. H. Haller.

* Numbers in bold-face type have been published since list of November, 1926, was issued.

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THE VALUE OF HIGH-CLASS SUBDIVISIONS TO A COMMUNITY

HAMILTON McCOY, *Pasadena*

TO BEGIN with, what should a subdivision be, what is it for, what does it do, what is its proper function?

There are two kinds of subdivisions—First, the right and logical kind, the definition of which might be "the cutting up of outlying acreage into building lots, to meet the demand of an expanding city, giving to citizens the opportunity of building a home." Second,—the wrong kind of subdivision, the definition of which might be "the cutting up of acreage into lots and selling to a guileless public by greedy operators, regardless of the welfare of the city, or the actual need of such subdivision."

Unfortunately, the victims of the greedy operator are the people who can only afford to buy "cheap lots", for the purchaser of a lot or building site in a so called High-Class Subdivision is safe for two reasons; first—a high-class subdivision is a slow mover; the unscrupulous operator must have quick action and get out while the selling atmosphere is good; and, second—the high-class subdivision is only salable to people who know and appreciate its call. Only operators of known strength and integrity can put on the high-class subdivision.

Our unprecedented activity of the present in subdivisions is, without question, based on sound foundations—natural expansion, and the great "own your own home" movement. The natural expansion can readily be checked up by merely noting the great growth of all sections suburban to Los Angeles; and the crowded conditions of the city literally push the people out; and what more natural wish than to own your home in this wonderful country. In justice to the many successful operators and the remarkable development, the writer can truthfully say, "It is all logical and only the result of expansion and demand, for we are finding homesites for thousands of worthy citizens and thousands of newcomers." If it were possible to get statistics, they would doubtless show that the largest percentage of lot buyers have purchased with the idea of fulfilling the ideal "own your home" and plan to build upon the lot they selected. This in itself assures a healthy condition, for these constitute real sales. The element of speculation is just as undesirable in subdivisions as in factory sites.

Now it is a pleasant subject to consider the value of subdivisions to a community and we can point with pride to many successful operators throughout this vicinity. Without taking into consideration the many happy homes resulting from the lower priced subdivisions, we have then to consider what value the so-called high-class subdivisions have been to the community.

Take the history of Flintridge, Oak Knoll, Windsor Square, Beverly Hills, The Palisades at Santa Monica and others. These properties have, through their development, brought to the immediate community in which they are located, a lot of new residents of very high character, who have built beautiful homes, extended the limits of environment, increased the revenue from taxes, increased property values, caused the development of surrounding territory, increased the transportation facilities, caused good roads, and generally improved conditions in all directions.

It is a noteworthy fact that if you take the properties named, it covers in general the area from the mountains to the sea.

Flintridge, close up against the foothills, developed the beautiful La Canada Valley, and thousands of acres will now come into their own because of the successful development of this choice property.

Then down the slope to Pasadena; Oak Knoll gave to Pasadena beautiful knolls covered with oaks, and brought millionaires and palatial homes to a city of homes, making a bigger and better Pasadena.

Into the big city of Los Angeles then came a subdivision of a character never before attempted—a place for beautiful city homes, magnificent improvements were put in—money "thrown away." Windsor Square established a standard, and all the surrounding property was quickly developed.

Toward the sea and we come to Beverly Hills, the incomparably beautiful place for homes, both big and little. It would have been inconceivable a few years ago to imagine or forsee the wonderful development on such a tremendous scale as this district has shown. Down the boulevard to The Palisades of Santa Monica. There is probably no more beautiful property anywhere—and Santa Monica is now up and coming strong.

There is another significant fact about each and every one of these properties and that is, they didn't grow overnight—it was slow but sure, but in each case after the development stage had passed a certain degree, the property just seemed to sell itself without further effort.

A few years ago we "old timers" thought a lot of "Southern California" and put our faith in it. Then we felt our "growing pains" and we "boosted." We were all boosters and we kept on telling everybody, and now everyhody is telling everybody else, and the eyes of the world are on us and we are beginning to grow in earnest.

We have been through the evolution of climate, then citizenship of the highest order, then business, then small manufacturing, and now we are about to open our doors to factory chimneys, with a working schedule of 365 days (except Sundays) per year, and fuel delivered in pipe lines to the factory boilers: and happy workers living in their own homes, with no coal bills, and Fords to ride in.

The destiny of our fair land of California is of such potential greatness that no limit can be placed on it, and the investor, from the smallest unit to the biggest enterprise, can not go wrong if he is guided by ordinary common sense—and a good realtor.



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THE OPTIMIST DISCUSSES GLANDS

(Concluded from June and July Issues)

By VERA SADICOFF-GOLDMAN, M.D.

Dr. Sadicoff-Goldman wishes to thank Dr. J. Wilson Shiels, Dr. Jau Don Ball, Dr. L. L. Lisser of San Francisco, and Dr. Stanley, Medical Chief of San Quentin, and those other medical friends whose interest in public health education prompted them to place at her disposal a wealth of literature and personal experience and made the writing of this article a great pleasure to her.

GOITER is thought to be due to excessive activity of the thyroid gland. The opposite condition is that in which there is a diminished activity of the thyroid gland. It is called myxoedema, and in childhood, 'childhood myxoedema,' or creatinism. In this condition life's fires die down. The fuel is not burnt up. The body stores fat, becomes heavy and puffy. The skin is rough and dry. The hair is harsh and coarse. The body-temperature is lowered so that the patient is constantly muffled in heavy clothing. Mentally and emotionally these patients are dull, slow and unresponsive. When the thyroid gland is under-active in infancy and childhood bony growth is retarded, the teeth come late, the face looks old and careworn, and they do not walk until three or four years of age and later. They are unable to care for themselves as normal children do, and in extreme cases they are imbeciles."

"Poor little things," said Ellen pityingly.

"It is sad, but exceedingly hopeful," Dr. Sherman consoled her. "The use of thyroid in the treatment of myxoedema is one of the most brilliant and spectacular discoveries of modern scientific medicine. These heavy, sluggish people are, by the use of this remedy, transformed into useful, active, alert, pleasant-looking individuals, of value to themselves, to their families and to society. In the case of children so afflicted the transformation of an under-developed, short, pudgy, stupid child, or an imbecile, into a normal, happy, busy youngster, is miraculous, and makes medical research and the practice of medicine worth while."

Janet, who had been a most attentive listener, drew her chair nearer to Dr. Sherman. "Dr. Jack," she asked, "What about the use of thyroid tablets in reducing? I was thinking of taking some to make myself conform to more fashionable proportions."

We all looked at the splendidly-formed healthy young creature, so alert, so vividly alive, so rarely beautiful. Dr. Sherman sighed, as he declared:

"You youngsters should be spanked,—ruining magnificent bodies in order to fit yourselves into a style which in a few years will be considered absurd."

"But isn't it conceded that obesity is injurious?" Professor Armitage asked.

"Yes, large deposits of fat in the body throw a burden on the heart, kidneys and supporting structures," Dr. Sherman responded. "These patients frequently suffer with pain in the back and legs. I heartily approve of weight reduction with glandular substances in persons whose glands are under-active, and whom moderate dieting does not improve. The thing we are apt to forget," he continued, "is that the bulk and shape of the human body are influenced not only by the thyroid, but by the Pituitary gland and the sex glands also. Thyroid extract of course, helps to burn the excess fuel furnished by deposits of fat in the body and it stimulates the other glands to do their part of the work of keeping the body shapely and in good proportion. In the hands of a physician it is an invaluable remedy; but thyroid taken by a woman in an effort to be fashionable may be the cause of serious injury by interference with the delicate adjustment of the glands one to the other. It is because of such indiscriminate self-medication that thyroid extract is thought to be extremely dangerous. Like a high-powered rifle in competent hands it can serve as a means of self-protection, while in the hands of a child serving as a toy it may be an instrument of indiscriminate destruction. In children excessive fat is usually due to glandular disturbance. It is said 'That no normal girl nor boy can over-eat.' The over-weight child should be carefully studied, and proper treatment instituted early in life."

"What is the use of the parathyroid?" some one asked.

Dr. Sherman, with a nod, indicated that Dr. Black take up the discussion.

"A great deal of research is being carried on in all parts of the world to determine the role of the parathyroid in the animal economy." Dr. Black spoke slowly and thoughtfully. "What we now know of the parathyroid is that they are four tiny glands situated near the thyroid and concerned with the use of calcium or lime by the body. You may feed an animal milk, vegetables and fruits, but unless his parathyroid glands are normal in their activity they cannot make use of the calcium in these foods. Before the significance of these glands was known surgeons in removing the thyroid gland occasionally removed the parathyroid, causing disturbances in the use of calcium in the body. These patients developed convulsive contractions of muscles with nervous irritability such as are seen in the convulsions of infancy and childhood, occasionally in pregnancy and in a disease called paralysis agitans. These patients are frequently helped by the administration of parathyroid and calcium."

At this moment Dr. Black was interrupted by the advent of the tiny babe sojourning with us for a time. As a rare treat Nurse had brought her to us here for just a moment. The crumpled, rose-petaled face caused various comments. The bachelor instructor in mathematics, at a loss at the appropriate thing to say, and wishing to observe the social amenities, ventured, "She has character in her face." The poet, not hearing him, with a deprecating smile, volunteered, "She's somewhat chaotic, isn't she?" To all of us the baby became a most engrossing subject for speculation.

"Do you think she will be a small woman or a large one?" ventured Janet. She looked at the dainty mother of the babe, at the large, magnificently-proportioned father, and wondered, as we all did, which of the two the baby would resemble. "Wouldn't it be in-

teresting to know what makes babies grow large or small?" she asked idly.

"We do know just that," Dr. Sherman laughingly answered. "A gland, my dear, a gland enters into this as well. In a bony cradle at the base of the skull is a small gland the size of a hazel nut, which is called the Pituitary Gland. This is divided into three portions—the front part, the middle and the back. The internal secretion from the front, or anterior part of the gland, stimulates the growth of the bony structures of the body. Baby, here, would remain a dwarf, or midget, unless the anterior portion of the Pituitary gland remains active."

"How tall will she be if the gland is normal?" Janet asked.

"In that case she may grow to be anywhere between five feet and six feet, four inches, the normal limits for a human adult," Dr. Sherman informed her.

"Then are you able to make children of small stature or stunted growth develop height by the use of anterior Pituitary glands?" Professor Armitage asked.

"Yes, prolonged use of anterior Pituitary substance does stimulate growth to some extent, but the results with the use of this gland have not been as brilliant as those obtained through the use of thyroid extract, for example. This may be due to faulty preparation of the gland," Dr. Black interposed.

"Tell them more about it, Glenn," Dr. Sherman urged, and Dr. Black, speaking with the earnestness of an enthusiast, continued:

"The anterior Pituitary substance of cattle injected into rats has caused tremendous growth in these animals. Professor Evons of the University of California, has succeeded in causing most amazing growth of these animals."

"Reasoning from these facts, then, giants must have very active Pituitary glands," Professor Armitage suggested.

"Precisely," Dr. Sherman spoke. "The giants one sees exhibited in circuses and on the stage are all the result of over-activity of these glands. If the gland becomes over-active after full growth has been attained and the bones can no longer grow in length, they grow in width. A disease called acromegaly develops. The face, head, hands, feet, and other portions of that body, become markedly enlarged, heavy and grotesque. Extreme weakness and pain accompany this condition."

"If Baby had an under-active gland would she be a dwarf?" Ellen asked.

"In under-activity of the Pituitary glands, not only is there skeletal undergrowth, but abnormality in the development of secondary sexual characteristics, so that a boy-child does not develop beard and mustache at the usual age and remains effeminate in appearance and behavior, while a girl does not develop the normal curves and contours of the feminine body, and remains somewhat masculine in her mental and psychic processes." Dr. Sherman turned to Janet, "Since you are concerned with weight-reduction, Janet," he said, "it may interest you to know that obesity it a striking symptom in Pituitary insufficiency. The fat deposits occur principally around the abdomen, hips and thighs. To this condition the name of girdle-obesity has been given. The administration of anterior Pituitary substance in these cases frequently gives excellent results."

"Is adrenalin a glandular substance?" Professor Armitage wished to know. "I saw it used in the case of a friend suffering from asthma giving marvelous relief."

Dr. Sherman, to whom the question was addressed, responded: "Adrenalin is obtained from the adrenal or suprarenal glands situated on either side just above the kidneys. They are essential to life and their removal from the body results in death in a few days. Adrenalin, the extract of the inner portion of the gland can now be prepared artificially in the laboratory. The relief of patients suffering from asthma with adrenalin is very dramatic, as you have observed, Armitage. In cases of drowning, shock from accidents, or after operations, adrenalin may be injected directly into the heart muscle. Many of these patients are literally brought back to life with this drug. The use of adrenalin in modern medicine is a most fascinating subject. But I think Glenn and I have talked enough medicine for one evening. We could go on indefinitely discussing the pineal gland, the pancreas, the thymus, the outer portion of the suprarenal gland, but by that time our hostess and her guests would all be sound asleep, I fear. We should have a condition of somnolence existing in the enchanted castle. The point I want to make is, that much is know and much is still to be learned concerning the glands of internal secretion, and the hormones they produce. At the present time the literature on this subject is enormous. Thousands of articles are being published yearly by investigators in all parts of the world. And all this work is resulting in estimable good to humanity. But glandular substances are tremendously powerful influences for good and for evil. Like the genii of old fairy tales they are capable of great deeds. But only in the hands of a kind fairy and not in those of the evil magician are they of value. Thyroid extract, Pituitary substance, adrenalin used by competent, well-trained physicians, do inestimable good. The extracts of the sex gland have a tonic effect on the body and can prolong its normal activites. This does not mean that they can be used indiscriminately in all cases. Given an old man or woman, with hardened arteries, diseased heart and kidneys, and affections of various other organs, and very little can be done for them by the use of glandular substances. As one clever physician puts it, 'We cannot expect to make a new motor car out of an old one by replacing the carburetor only.' The engine, the tires, the chassis will still leave much to be desired in the running of the machine and in its appearance. In fact you might destroy what little is left by attemnting to force over-activity. On the other hand, given a person who while organically well is tired out and all run down, as frequently happens with the passing of the years, and glandular substances may give him a new lease on life. Improving and stimulating all the vital processes, brightening the eye, giving life and beauty to the entire body, new vigor to the mind, and increased zest for living."

Dr. Sherman ceased speaking. I glanced round the room. In the eyes of my physician-friends I read the hope, the conviction, that a life of service and hard work were worth while. Ellen sat musing quietly, pondering all she had heard. Professor Armitage, and the poet, Richard Arnold, each seemed busy with his own thoughts, while on the sofa, Janet and Edward Carleton, gazing into each other's eyes with trust and understanding, were in a world far removed from ours. Not for them the props, helps, and remedies we others were so glad to know existed. Age, pain, weariness, were far from these two, who with young and eager gaze carried on the wings of life were flying into a world of beauty and love. I walked to the dying fire, and taking up the bellows, fanned the tiny tongues of flame into gallant flags of hope and cheer and promise.

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Again, because the architects themselves are contributing to SOUTHLAND, *the chairman of Art of the Southern District, Federation of Woman's Clubs of California each year sends a request—stating her chosen subject for the year's study and asking that certain articles on architecture be published as a guide to wider appreciation of art. This year the special viewpoint of our discussion will be The Small House and its Appropriate Furnishings. Examples from Santa Barbara, which has for three successive years taken the national prize in the Better Homes Week, will appear from time to time.*

Because CALIFORNIA SOUTHLAND *is setting forth month after month, the best in all the arts, the committee appointed by "Artland" to avoid the heavy cost of duplication came to this office to unite its monthly with ours. A general magazine cannot remain independent and at the same time be the house organ of any institution; so it was finally decided not to accept this arrangement but to fill out the unexpired subscriptions of* ARTLAND *with* SOUTHLAND *and to carry on the discriminating work in art education which* ARTLAND *had so handsomely done. The ideals of Artland Club are also the ideals of* CALIFORNIA SOUTHLAND *and its publishers.*

Finally, because SOUTHLAND *contains articles on how to garden in California written every month by Mrs. Bissell, Pacific Coast correspondent for the* GARDEN CLUB OF AMERICA, *members of that distinguished group of gardeners have subscribed and are sending copies broadcast among their eastern friends interested in having fine estates in California.*

Enquire for SOUTHLAND *at the Book Stores. Weigh its value to you and your home town. Subscribe by means of the blue slip enclosed. Patronize its advertisers and "play safe."*

* The name of this agency may be had by anyone interested enough to apply by mail to CALIFORNIA SOUTHLAND, Pasadena.

NEWS OF THE ASSISTANCE LEAGUE

Up to the Second Floor!

THAT the new day nursery of the Assistance League is an asset to Hollywood and the only one of its kind for miles around, is the earnest opinion of Mrs. Hancock Banning, President of the Assistance League of California, who urges everybody interested in community welfare to view it under construction from the rehabilitated Community House.

By Xmas the building should be completed and ready for seventy--five children to be taken care of while their mothers are working. So far, the building is up to the second floor. On examination now one can see that the walls are of solid brick, some seventeen inches thick. Steel joist construction covers the entire span of floors except where the floors rest upon the ground on a reinforced concrete slab. The stairways outside and in are of reinforced concrete. In other words the money is being spent for a permanent building of lasting qualities, rather than for foibles of architectural ornament.

▪ ▪

The new nursery will not only represent an expansion but a very decided development in the type of work that is being done in the matter of child welfare. The new superintendent who took charge Sept. 1st comes to us with the highest of recommendations from authorities on child welfare. She has been trained particularly in the care of children of the preschool age and the League feels that after two years of preliminary work in the old nursery, we are now ready to launch a new program and to make a very real and vital contribution to the community welfare of Hollywood.

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▪ ▪

September will see the reopening of the tea-room, rendezvous of Hollywood's film folk and connoisseurs of good food who are interested in seeing the stars of movieland lunching in their make-up. One may see prominent directors discussing the morning's work over their mid-day meal. Do you know of any other little place in town so amusing for lunch? The tea shop is just the place to take a friend.

Twenty-five Cent Hats!

Hats are for sale at the Thrift shop for twenty-five cents, suits of clothes for four or five dollars and even less, shoes for men and women priced as low as fifty cents a pair. The patrons who depend on the Thrift shop have been coming in big numbers every day that the shop has been closed for repairs in anticipation of its reopening. The clothes which were sent in by thoughtful friends and members of the league were marked and put on the racks but so great has been the demand for clothes at generous prices that the shop is almost as bare as the old Mother Hubbard's cupboard.

▪ ▪

Send in your contribution—dresses, shoes, hats, books and what have you. Do your share in the good work. There is hardly a home in Los Angeles that hasn't some article that has lost its usefulness to its owner but which could be of great service to those who are less fortunate.

A phone call to Community House and your package will be promptly and thankfully called for.

▪ ▪

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CONCERNING SUBSCRIPTION RENEWALS

The blue slips inserted in the front of the magazine are simply for your convenience in sending gift subscriptions. Expiration notices are mailed to you under first-class postage upon the expiration date.

AT THE SIGN OF THE GARDEN SEAT

By ERVANNA BOWEN BISSELL

In a Santa Barbara hill garden.



TODAY I'm glad this seat holds only two; I want to confide in you,—I'm homesick to see eastern gardens! I've been reading about the Garden Club of America's annual meeting, and the rare time those twelve hundred women had for three days in visiting the gardens of Bedford, New Canaan, Greenwich, Ridgefield and Rye.

The fascinating road-map of these five centers was made by a professional, and certainly the conducting of this vast crowd, though carried out by amateurs, was done in a professional manner. I have followed their route by means of the printed page and through personal letters and like the small boy and the procession of elephants: "I've never seen it but I've heard about it, and I am *surprised!* Perhaps the line of that old hymn better expresses it, "I'm lost in wonder and amaze!"

Following after this account of gardens are the new bulb catalogues describing by word and painted picture all the lovely things which come with the spring. I know you say, "yes, *after a hard winter.*" But something hard around your heart—can it be ice or cement?—crumbles when one reads of them, remembers the first crocus, the small daffodils and giant trumpets, the poet's narcissus and slender single hyacinths (I cannot mourn the fat double ones), the early tulips among arabis and for-get-me-nots, and the stately Darwins shaded by lilac blooms! One feels a sense of renewal that does not come in this lovely land of perpetual summer. Not, of course, that one ever chooses the pain of struggle, but oh; the joy that comes after.

And I've made up my mind to this thing; I shall grow only the bulbs which belong to this frostless climate; try to create a new combination of form and color, a new expression of beauty, and no longer strive "to copy a fair past." What do you think about it? Do you grow watsonias? Not the old kind but these new, ravishing shades of the hybrids. Don't fail to try them NOW. Get them into the ground at once. And do you know the Dieramas? I can find no common name for it perhaps because it is uncommon save in the old gardens. It is a South African cormous plant allied to the sparaxis. It sends up narrow, sword-shaped leaves with slender points, and tall (2-6-ft.) spikes of panicled flowers, funnel-shaped (hence its name). D. pulcherrima is not "fairest" to me, its blood-red-purple shades are surpassed by D. pendula, which is white to mauve-purple. Clumps of these corms planted on a sloping bank among heathers, particularly melanthera, are in close harmony, especially if a border of lavender primulas (malacoides) blue nemesias and pale-yellow violas are in front. One needs to look up at the dierama for its bell-shaped flowers swing upon thread-like stems and sway in the wind.

Freesias grow more like the rainbow with the new novelties introduced; try some of the named varieties and watch them multiply. If you have forced these Cape bulbs in a frost-bound land you will appreciate growing them in the garden, setting them an inch below the soil and five or six apart, in sun, but with half shade in the afternoon. Ranunculus have no rivals for their form and many colors and lasting qualities. The bulbs, so called, look like miniature clumps of dahlia tubers and are dried up in appearance. Soak them for two hours in water, and if you want early bloom (and did not buy in the hundred quantity), plant them in thumb-pots an inch deep. This permits the setting them out after asters are gone, or some other crop you wish to exchange with

Anemones, too, should be soaked over night, set an inch below the surface and six inches apart. They like more sun than the partial shade which ranunculus prefer.

The "baby gladiolus," the nanus and Colvillei types blossom in the spring months and can be left in the ground to multiply. The Peachblossom and Blushing Bride (deeper pink) and the white Bride are favorites. Don't forget the gladiolus tristis, var. concolor, if you can get it. The early primulinus in all their apricot shades and graceful shapes are ready this month. The sooner you plant, the quicker your blooms will come.

I shall not know where to stop if I begin on native bulbs. The Calochorti cannot be dropped even for lack of room—on paper or in the garden. But remember the gopher warning on another page. The Gopher-uns, unlike Orphant Annie's mythical Gobble-uns, will "git" them unless you protect them by a wire screen. A gopher can find a "fairy lantern" while its lovely flower is still dark. The Mariposa tulip is a butterfly Calochortus of cup shape, of varied and rich markings. To grow these rare natives, good drainage, sandy loam and no fresh manure are necessary. They want water when making roots and at blooming time, but must be dry in summer. Plant them two inches deep and two inches apart. A wire oblong basket ten inches deep and two by three feet will hold fifty or sixty bulbs safe from harm. I know, for I lost my first year's planting—and blamed the nurseryman! Let's make a new slogan reading like this: Buy bulbs best suited to California—and beware of the gopher!

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SOUTHLAND CALENDAR

Announcements of exhibitions, concerts, club entertainments, college events, lectures, dramatic productions, etc., for the calendar pages are free of charge and should be mailed to Ellen Leech, Associate Editor, CALIFORNIA SOUTHLAND, *Pasadena, at least ten days previous to date of issue, the fifth.* CALIFORNIA SOUTHLAND *is published monthly at Pasadena, California. One dollar and twenty-five cents for six issues, two fifty per year. Addresses will be changed as many times as desired if notice is given before the first of the month for which the change is made.*

Entered as second class matter, July 28, 1919, at the Post Office at Pasadena, California, under act of March 3, 1879.

Clubs

VALLEY HUNT CLUB, PASADENA:
The formal season at the club closes with May, after which time no programs are arranged. The enlarged tennis court and the swimming pool offer the outdoor attractions during the summer.
Dinner is served every Sunday from twelve to two. The officers, directors and committees for 1927-1928 are as follows:
Albert B. Ruddock .....President
Hugh McFarland .....Vice-President
J. Gamble Reighard .....Secretary
Robert C. Wente .....Treasurer
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House Committee—Mrs. Philip Schuyler Doane, Chairman. Entertainment Committee—Hugh McFarland, Acting Chairman. Sports and Grounds—Desaix B. Myers, Chairman.

ANNANDALE GOLF CLUB, PASADENA:
The course is now in the best possible condition. A few constructive changes have been made and others are in prospect. The new holes will be ready for play by November.
The tennis courts have proved popular throughout the summer and will be equally in demand this winter.

FLINTRIDGE COUNTRY CLUB:
Friday, October 28, Bridge Day, the usual monthly function.
Sunday night buffet suppers are served throughout the month and are universally popular.
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p.m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11.30 to 2 p.m. on Saturdays.
Sunday night concerts during month. Tea served as requested and tables for cards always available.

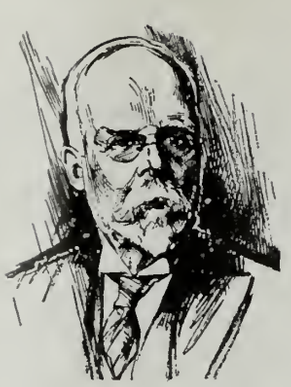
WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A new club house is now under construction and will offer every modern club convenience and comfort.
Lunchon is served every day, and tea may be arranged as desired.



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REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon is served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

PASADENA GOLF CLUB:
Wednesday is Ladies' Day, with cards and mah jongg from two to four-thirty, when tea is served.
Dinner is served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service prevails throughout the week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

FLINTRIDGE RIDING CLUB:
The club announces the second and fourth Thursday of each month as Club Night with dinner at 6:30, and cards, riding and games after dinner.

THE GABLES, SANTA MONICA:
Every Saturday evening from 8 p. m. to 1 a. m.—dinner dance, music by Earl Burtnett's Gables Rose Room orchestra. Every Tuesday afternoon—bridge luncheon—from 12 p. m. until 5 p. m. Every Sunday from 2 p. m. until 4 p. m.—league vulley ball game.

NEWPORT HARBOR YACHT CLUB:
October 1—Winners' Ball, Presentation of Season's Trophies. Informal Dance.

Art

THE GENERAL MUNTHE COLLECTION of ancient Chinese bronzes and sculptures, paintings, porcelains and pottery are on exhibition at the Los Angeles Museum, Exposition Park. The collection was brought here direct from Pekin, has been gathered by Gen. Munthe through a period of thirty years, and is internationally known.

THE OLIVE HILL ART SALON of the California Art Club is now open to the public. The president, E. Roscoe Shrader, has announced that visitors may call any day, from two to five, with the exception of Monday, which is reserved for member's and their guests. A charge of twenty-five cents per person will be made except on Thursdays, when all are admitted without charge. No charge for members is made at any time. This new home of the California Art Club is on the crest of Olive Hill, Hollywood Boulevard and Vermont Avenue, and is the gift of Miss Aline Barnsdall. Barse Miller, secretary of the club, announced the club has planned to give a series of dinners throughout the season, at which visiting or resident celebrities will be guests of honor. The first dinner was given last month.

THE CALIFORNIA WATER COLOR SOCIETY held the annual exhibition last month at the Los Angeles Museum, one of the best and must extensive shows the Society has ever given.

AINSLEE GALLERIES, Barker Bros., Los Angeles, are a branch of the well-known Ainslee Galleries of New York, and show selected works of Eastern painters, but emphasize particularly the paintings of California artists. The Galleries have adopted the policy of holding one-man shows throughout an entire month and during October the work of Orrin White will be featured.

THE SOUTHWEST MUSEUM, Marmion Way and Avenue 46, Los Angeles, has a permanent collection of interesting work.

FINE ARTS GALLERY OF SAN DIEGO in Balboa Park is open Sundays, 2 to 5 p. m. free. Mondays 9 a. m. to 1 p. m., free to members; 25c to others. Other week days 9 a. m. to 5 p. m., free.

HOLLYWOOD CHAMBER OF COMMERCE will show on their walls, as is the custum, the work of the artists of Hollywood.

THE PRINT ROOMS, Hollywood, as always, have a representative and comprehensive collection of etchings and engravings.

THE HUNTINGTON ART GALLERY at San Marino will be open to the public within the month. It will be necessary to restrict the visitors to two hundred at any one time, and the plan is to open the gallery two days a week, probably Thursday and Friday, from two to five, and to admit visitors only by card, to be obtained by application in advance.

THE KANST GALLERIES, Hollwoodland, are showing a general exhibition of paintings.

BILTMORE SALON will have an exhibition of the newest things of Elmer Wachtel, and Marion Kavanaugh Wachtel in the two display rooms throughout the month. In the print room are shown a few examples of the exquisite fairy wash drawings of Harold Gaze.

THE SEVENTH ANNUAL EXHIBITION of the West Coast Arts, Inc., will be held at the Los Angeles Public Library (530 South Hope St.) from October 10th to 29th. There will be an opening reception on Monday evening, October 10th, in the lecture room of the Library.

THE NEWHOUSE GALLERIES, 2717 West Seventh Street, Dalzell Hatfield, director, are showing a fine selection of important paintings. We are indebted to this gallery for the William M. Chase Memorial exhibition. Opening Oct. 1 is an exhibition of fourteen paintings by Ralph Blakelock, N.A.

THE ARTISTS' MELTING POT is now located at 623 South Berendo, Los Angeles, where exhibitions by members will be held. The membership is open to artists from all the seven arts.

THE SOUTHBY SALON, 424 North Larchmont, Los Angeles, offers a general exhibition of paintings.

PAUL CONNER is directing the recently established art gallery at the Club California, Long Beach. The opening exhibition contained the work of Mr. Conner, who is a member of the Painters and Sculptors Club, the Long Beach Art Association, and the Hoosier Salon of Chicago. Other artists to exhibit are Hanson Puthuff, Marion Kavanaugh Wachtel, Elmer Wachtel, F. Grayson Sayre, Paul Lauritz, and Henry Richter.

THE STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, is devoting a room to five paintings by Thomas Moran.

THE BILTMORE SALON showed during all of last month the work of fourteen artists of Laguna Beach.

MAYNARD DIXON is adding to his store of knowledge of the West by a sketching tour in Nevada, which will, no doubt, result in an interesting show in the late Fall or Spring.

DAVID TAUSZKY held an exhibition of paintings at the Stendahl Galleries, Ambassador Hotel, Los Angeles, last month. Mr. Tauszky is leaving for a short stay in New York where he has commissions for portraits.

THE EAST-WEST GALLERY OF FINE ARTS, San Francisco, held its first exhibition early last month at the Women's Building, 609 Sutter Street. The paintings shown were by the following artists: B. J. O. Nordfelt, Andrew Dasburg, Jozef G. Bakos, Willard Nash and Raymond Jonson, all of Santa Fe, New Mexico, John E. Thompson of Denver, Colorado. Mildred Taylor is in charge of the new gallery and is arranging subsequent exhibitions.

THE BILTMORE SALON has published a portfolio of color reproductions from paintings by ten western painters, namely, Charles M. Russell, Colin Campbell Cooper, N. A., Jack Wilkinson Smith, Frank Tenny Johnson, Kathryn Leighton, John M. Gamble, Clarence R. Mattei, Carl Oscar Borg, Clyde Forsythe, and Edward Borein. Each work is typical of the artist and the whole forms a very distinctive portfolio, which may be seen at the Biltmore Salon.

THE LOG CABIN STUDIO of the late Charles M. Rusell at Great Fall, Montana, has been placed under the ownership and control of the city and will form the first unit of the memorial to the greatly loved artist. The plan is to keep the studio as an exhibition room for the work and mementos of Mr. Russell, while on either side will be erected two new buildings, one to house a permanent art exhibit and the other an art school. Sketches for a Memorial, along this line, have been made by Mrs. Jessie S. Lincoln of Great Falls, who executed the relief model of Mr. Russell to be cast in bronze and sold as a means of financing the completion of the memorial buildings.

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, will show the new work of Dana Bartlett the first half of the month, the second to sixteenth; and during the last half the work of Western painters will fill the galleries.

KATHRYN W. LEIGHTON has returned from her sketching-stay in Glacier National Park, where she not only added to her store of studies of the Indians, but has included wild flower sketches and new landscapes.

THE CALIFORNIA ART GALLERIES, established and directed by Dey de Ribcowsky, function in the Huntington Hotel, Pasadena; The Fairmont, San Francisco; The Samarkand, Santa Barbara, and Tahoe Tavern, Lake Tahoe. The Los Angeles studio is 810 Fine Arts Building.

IN THE CALIFORNIA WATER COLOR SOCIETY exhibition at the Los Angeles Museum the following prizes were awarded: First, to Edouard Vysekal for his painting, "Palms and Cypresses"; second, to Milard Sheets for "Seventh Street Bridge"; first honorable mention to Loren Barton for "Betty," second honorable mention to William C. Watts for "Arab Houses." The jury consisted of Frank Tenny Johnson, Bert Cressey and Clarence Hinkle.

PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena, has arranged an interesting series for the month. One room, as usual, is filled with the work of the Pasadena Society of Artists; Room 2, paintings from the Kievits Galleries, including Italian artists, Favai and others, and canvases by William M. Chase, Wyant and Murphy; Room 3, water colors by Harold Gaze; Room 4, oils hy Conrad Bluff; Room 5, oils by Barton Membert.

JACK WILKINSON SMITH is now working every day in his studio at San Gabriel. He has rich material and many sketches made during the summer when he visited the Big Pine neighborhood, Owens River Valley, and made a pilgrimage along the northern coast.

GRACE NICHOLSON GALLERIES, Pasadena, contain the best examples of Oriental art, and in the display rooms are to be found carefully selected Western paintings.

DANA BARTLETT is holding an exhibition of forty recent paintings at the Stendahl Galleries, Ambassador Hotel, from October 2nd to 16th; two rooms will be devoted to the exhibition. Room No. 1 will contain the "Jewels in Color" which have caused a sensation. Room No. 2 will contain California landscapes. The "Jewels in Color" wil later be shown at the Los Angeles Museum, San Diego Museum and Eastern galleries.

POWER O'MALLEY after exhibiting in Los Angeles at various times is now painting in his own studio in the Grosse Building, Seventh street, Los Angeles, where he prefers to do portraits rather than the landscapes of his first choice.

PRINT MAKERS SOCIETY OF CALIFORNIA held the first regular meeting of the Fall late last month, when it took the form of a reception in honor of Mrs. Bertha Jacques, secretary of the Chicago Society of Etchers, at the Gearhart studio, Pasadena.

FRANZ GERITZ was recently awarded third prize in the exhibition of works of Southern California artists at the Fine Arts Gallery in San Diego for his woodblock print, "Craters, Mono Lake." This print has been chosen by Rockwell Kent for the modern section of the Fifty Prints of the Year exhibition, which is sent throughout the country by the Graphic Arts Association of New York.

WILSHIRE ART GALLERIES, 3309 Wilshire Boulevard, Los Angeles, are showing through October the work of Alice Blair Thomas, consisting of landscapes and still life paintings.

JULES KIEVITS is showing at the Pasadena Art Institute, Carmelita House, a selected group of his best paintings by famous Americans, vi. Chase, Wyant, Murphy, and the local artist, Harold Gaze.
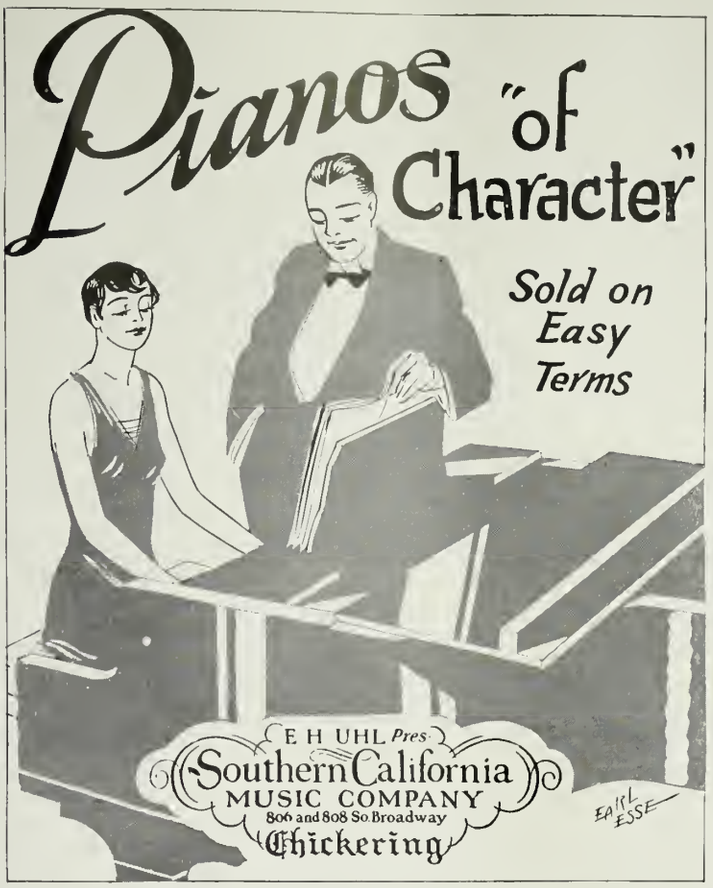
REDON, 301, 310, Fine Arts Building, Los Angeles, is offering a distinguished group of authentic antiques, paintings and works of art for the consideration of serious collectors.

HAROLD SWARTZ, after two year's study abroad, has returned to Los Angeles and opened a studio at 3827 Ronda Vista Place where he will work with a few serious students of sculpture.

Music

THE PHILHARMONIC SYMPHONY ORCHESTRA, W. A. Clark, Jr., founder, Georg Schneevoigt, director, Mrs. Carolien Smith, business manager, opens the winter season of symphony concerts, Thursday evening, October 27, and Friday afternoon, October 28. The usual fourteen symphony pairs will be given in Los Angeles at which various well known artists will appear as soloists; also a choral number will be included in the repertoire. The regular series of fourteen Sunday afternoon popular concerts will be given. In addition to the concerts presented in Los Angeles the Philharmonic will play San Diego, under the auspices of the San Diego Philharmonic Orchestral Society; in Santa Barbara under the auspices of the Community Arts Association; in Santa Monica, auspices of the Santa Monica Bay Women's Club; Riverside, auspices of the Tuesday Musical Club; in Pasadena, auspices of the Regional Board; and in Glendale under the auspices of the Glendale Music Association. The Los Angeles concerts are given at the Philharmonic Auditorium, Fifth and Hill.

L. E. BEHYMER announces his various concert courses as follows: The Tuesday course opens October 26 with Muzio; and includes Friedman, Braslau, "The Beggar's Opera," Tibbett, Schipa, Gigli, Ensco, Gautier, Schumann-Heink, the English Singers, John McCormack and the Barrere Little Symphony. The Thursday Philharmonic Course opens November 3, with John C. Thomas, and includes Morgana, "The Beggar's Opera," Schipa, Giesking, Berkova, the Bohm Ballet, Onegin, and John McCormack. There is also a selective course arranged from these two. Mr. Behymer presenter Marion Talley last month and will feature the Florentine Choir later in the season.



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THE LOS ANGELES GRAND OPERA ASSOCIATION opens the season October 3rd, to continue through the 17th, at the Shrine Civic Auditorium. The conductors are Gaetano Merola and Pietro Cimini. The programs, with principals, are announced as follows:

Oct. 3, Evening—Gounod's "Romeo and Juliet," with Bori, Mario, Chamlee, Bada, Picco, D'Angelo. Conductor, Merola.

Oct. 4, Evening—Wagner's "Tristan and Isolde," with Alsen, Laubenthal, Meisle, Amato, Pinza. Conductor, Riedel.

Oct. 6, Evening—Puccini's "Turandot," with Roselle, Tokatyan, Picco, D'Angelo, Bada, Oliviero. Conductor, Merola. (First time in Los Angeles.)

Oct. 7, Evening—Puccini's "Manon Lescout," with Bori, Martinelli, Picco. Conductor, Merola.

Oct. 8, Matinee—Giordano's "La Cena Delle Beffe," with Peralta, Tibbett, Tokatyan, Picco, Bada, D'Angelo, Oliviero. Conductor, Cimini. (First time in Los Angeles.)

Oct. 8, Evening—Verdi's "Aida," with Roselle, Bourskaya, Martinelli, Pinza, Amato, D'Angelo. Conductor, Cimini.

Oct. 10, Evening — Verdi's "Falstaff," with Peralta, Bourskaya, Marlo, Donnelly, Tokatyan, Scotti, Tibbett, Bada, D'Angelo, Oliviero. Conductor, Merola.

Oct. 11, Evening—Puccini's "La Boheme," with Bori, Chamlee, Defrere, Picco, Pinza. Conductor, Cinmini.

Oct. 12, Evening — Bizet's "Carmen," with Boursakaya, Seymour, Martinelli, Defrere, Bada, Oliviero. Conductor, Merola.

Oct. 13, Evening—Puccini's "La Tosca," with Roselle, Scotti, Chamlee. Sonductor, Merola.

Oct. 15, Matinee—Puccini's "Turandot," with Roselle, Toktayan, Pinza, Picco, Bada, D'Angelo, Oliviero. Conductor, Merola.

Oct. 15, Evening— Verdi's "Il Trovatore," with Peralta, Meisle, Martinelli, Picco, D'Angelo. Conductor, Cimini.

Oct. 17, Evening—Double Bill—Mascagni's "Cavelleria Rusticana," with Peralta, Marlo, Chamlee, Picco. Conductor, Cimini.

Leoncavallo's "I Pagliacci," with Bori, Martinelli, Amato, Bada, Defrere. Conductor, Meroal.

COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, will open the season, October 23. The concerts are given with the co-operation of the Pasadena Community Playhouse Association in the Pasadena Community Playhouse, 39 South El Molino Avenue, Sunday afternoons at three-thirty. The programs for the season are as follows:

October 23, 1927—Persinger String Quartet.

November 13, 1927—De Busscher Woodwind Ensemble, Alice Coleman Batchelder, Piano.

December 11, 1927—Hart House String Quartet.

January 8, 1927—Luboviski String Quartet. F. Marion Ralston, Piano; Alfred Kastner, Harp.

January 22, 1928—California Trio.

February 5, 1928—Stoloff String Quartet. Alice Coleman Batchelder, Piano.

March 4, 1928—Pro Arte String Quartet.

March 18, 1928—Persinger String Quartet. Harold Bauer, Piano.

April 1, 1928—London String Quartet.

April 22, 1928—Persinger String Quartet. Alice Coleman Batchelder, Piano.

SAN DIEGO SYMPHONY ORCHESTRA, Nino Marcelli, director, gives the first concert of the season October 2. The concerts will be given every alternate Sunday afternoon at Balboa Park, San Diego, alternating with Dr. Stewart's organ recitals at the Park. The orchestra gave a series of five concerts at the park during the past summer.

THE LOS ANGELES TRIO, May MacDonald Hope, founder and pianist, Ilya Bronson, first 'cellist of the Philharmonic orchestra, and David Crocov, first section violinist of the orchestra, will, as they have for the past twelve years, give a series of concerts in Los Angeles this season.

JOHN SMALLMAN has returned from a vacation trip in the East prepared to continue the many musical activities in which he is interested. The Los Angeles Oratorio Society, of which he is conductor, starts rehearsing October 3. The Cecilian Singers, and the Smallman A Cappella Choir also open rehearsals.

CIVIC OPERA ASSOCIATION OF SAN DIEGO will open the season in October and the artists to appear include Luis Alvarez, Spanish tenor, Myrtle Aber, dramatic soprano, and Louis Courcil, bass-baritone. Buron Schryock will conduct.

THE CECILIAN SINGERS, composed of eighty women's voices, under the direction of John Smallman, has elected the following officers: Florence Haupt, president; Alice Lockwood, vice-president; Laverna Lossing, secretary; Lena Leach, treasurer; Hazel Burns, Kathleen Johnston, Alice Lovett, Nelle Thacker, Florence Crane, Mary Olmstead and Roberta Norris, directors. A concert is scheduled for August 10 at the Palisades.

LOS ANGELES SYMPHONY CLUB, founded by Ilya Bronson, first 'cellist and assistant conductor of the Philharmonic Orchestra, numbers about eighty players. Rehearsals are held Sunday mornings at the Music-Art Building, 233 South Broadway, from October to June. Two concerts are planned for the season.

TUESDAY MUSICAL CLUB, Riverside, Mrs. Stewart Malloch, President, announces the following program for the season: Philharmonic Orchestra, Dec. 13; Mary Lewis, Soprano of Metropolitan Opera Co., Jan. 17; Albert Spaulding, American violinist, Feb. 8; Harold Bauer, Pianist, March 12; The Barrere Little Symphony, April 14.

ST. LOUIS SYMPHONY ORCHESTRA, it is announced, has been refinanced, with a guarantee for three years. The first five concerts will be conducted by Emil Oberhoffer and Sylvain Noack, of Los Angeles, will again fill the post of concert master.

THE CIVIC CONCERT SERIES, Long Beach, Katheryn Coffield, manager, will present, during the 1927-28 season, Louise Homer, contralto; Albert Spalding, violinist; Richard Bonelli, baritone; Don Jose Mojica, tenor; and Alma Peterson, soprano.

J. D. FREY, Long Beach, announces the appearance of the following artists during the 1927-28 season: Mme. Schuman-Heink, Marion Tally, John Charles Thomas, the Barriere Symphony Orchestra, and the English Singers.

SAN FERNANDO CHAPTER OF PRO MUSIA elected officers at the annual business meeting. Redfern Mason, retiring president, is succeeded by Mrs. William Bull Pringle, with Lawrence Strauss, Wilberforce Williams and Mrs. William F. Hillman, vice-presidents.

WOMAN'S MUSIC CLUB, Long Beach at the last meeting of the year installed the following officers, Mrs. Wilbur R. Kimball, president; Mrs. G. G. Verbryck, program chairman; Mrs. Nina Wolff Dickinson, study section; Ethel Willard Putnam, choral director.

THE DOMINANT CLUB announces the choice of the following officers for the year: Mrs. Hennion Robinson, president; Frieda Peycke, vice-president; Antoinette Sabel, recording secretary; Eva Frances Pike, financial secretary; Bertha Winslow Vaughn, treasurer; Carlotta Comer Wagner, membership chairman; Gertrude Cohen Riese, social; Elinor Warren Huntsberger, program; Mrs. Mosher, Mrs. Chas. Stivers, Miss Dickson, directors.

THE MacDOWELL CLUB OF ALLIED ARTS opened the season last month with a formal reception in the new rooms, West Hall, Beaux Arts Building, West Eighth Street, at Beacon. Mrs. Albert B. Wenzell, president, and the Board of Directors were the hosts. Joseph Lombardo, baritone, recently of the Geraldine Farrar Opera Company, and his accompanist, Bonibel Lakenan of Mills College and San Francisco, were introduced to the Club on this occasion.

MME. ELLEN BEACH YAW appeared on the last program of the series of open-air concerts given in the Sierra Madre City Park during the summer, sponsored by the Sierra Madre Chamber of Commerce. Mme. Yaw was assisted by Miss Laura Cadmus, mezzo-soprano; the Play sisters, and Miss Lay, accompanist. A second series of concerts are planned for next summer.

ARTHUR FARWELL has written a symphonic work which is scheduled for performance by the Philadelphia Orchestra, under the direction of Pierre Monteux, as guest conductor, in February.

THE ALICE SECKELS MATINEE MUSICALES open at the Fairmont Hotel, San Francisco, with the Smallman A. Cappella Choir, October 31.

CLARENCE EDDY, veteran American organist, on his twenty-eighth Pacific coast tour will appear in Los Angeles,, October 25, in recital at the Shrine Auditorium.

THE PERSINGER STRING QUARTET, under the auspices of the Chamber Music Society of San Francisco, opens the winter season, Oct. 19, at the playhouse of the San Francisco Women's Club building.

ETHEL GRAHAM LYNDE gives a week of afternoon opera lectures at the Philharmonic Auditorium preceding the opening of the opera season, October 3.

THE ELLIS CLUB, J. B. Poulin, director, opened rehearsals last month for the season of 1927-28.

PACIFIC COAST MUSICIAN has issued the third annual special number, which not only contains articles of interest but important announcements and addresses of resident artists and teachers. The number is attractively printed, pleasingly illustrated, and with a dignified cover of embossed gray paper.

MUSICAL AMERICA has announced the appointment of Deems Taylor as editor-in-chief. Mr. Taylor has many well known compositions to his credit but his orchestra suite, "Through the Looking Glass" and the recent operatic success, "The King's Henchman," are the best known on this Coast.

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Announcements

PASADENA COMMUNITY PLAYERS continue the repertory plan under which the Playhouse is never dark, except on Sunday and Monday evenings. The programs for the month are:

October 1, matinee and evening. "The Sunken Bell" by Gerhart Hauptman.

October 4, 5, 6, 7, 8 (matinee and evening), 11, 12, 13, 14, 15 (matinee and evening), "Anthony and Anna" by St. John Ervine.

October 18, 19, 20, 21, 22 (matinee and evening), "Red Bird" by William Elery Leonard.

IN THE GREEN ROOM of the Pasadena Community Playhouse the workers and friends of the Playhouse meet for tea the third Friday of every month, from four to six. The current date is the 21st.

THE WORKSHOP, as an adjunct to the Pasadena Community Playhouse, proves its worth and the enlargement of the scope of work each month. The production of original full-length plays is fostered, particularly those by local authors. "One Day in June" by Josephine Feutinger is a three-act comedy and the first play of the Worshop offerings written by a Playhouse worker, and will be given October 1st in the Recital Hall.

THE DRAMA BRANCH of the Community Arts Association announces the eighth annual season of plays opens Friday evening, October 7, with a producton of Frederick Lonsdale's comedy, "Aren't We All?" Ten productions will make up the season at intervals of approximately four weeks. Performances will be given on Friday and Saturday evenings of two consecutive weeks, with a matinee on Saturday afternoon of the second week of presentation.

Following "Aren't We All" which will be played October 7, 8, 14 and 15, the players will present:

"To the Ladies," by George S. Kaufman and Marc Connelly, October 28 and 29, November 4 and 5.

"The Haunted House," by Owen Davis, November 25 and 26, December 2 and 3.

"The Cricket on the Hearth," dramatized from Charles Dickens' story, December 9, 10, 16 and 17.

Irving Pichel is again the director of the Drama branch.

KIEVITS GALLERY, Vista Del Arroyo, Pasadena, is now showing paintings by Wyant, Murphy, Chase, and also by Dutch and Italian artists.

THE AUDITORIUM of the old Ebell Club building, on Figueroa street, has been secured as an art theater by Sigurd Russell, David Imboden and Winifred Aydelotte, opening is announced for the 15th.

THE SHAKESPEARE CLUB, Pasadena, is giving a Fete Champetre at the Hotel Huntington grounds the 15th for the benefit of the building fund. Novel and interesting features are offered.

MONTECITO ROADSIDE COMMITTEE is sponsoring a novel exhibition of mail boxes, painted by Artists or made by woodcarvers, to show what attractive designs may be worked out in a utilitarian object. The Artists who have been interested to contribute are Colin Campbell Cooper, John M. Gamble, Clarence Mattei, Edward L. Jewett, Douglass Parshall, De Witt Parshall, Dudley S. Carpenter, Edward Borein, Clyde Forsythe, Ella Snowden Valk, Carlton Winslow, Reginald W. Vaughan, Samuel Vaughan, Chester Parker, Edward Comaughton, Nikota Carpenko of San Francisco and Robert Hestwood of Carmel.

CALIFORNIA ADVERTISING SERVICE ASSOCIATION holds the annual meeting at the Samarkand Hotel, Santa Barbara, October 20-23.

LOS ANGELES DISTRICT FEDERATION OF WOMEN'S CLUBS will conduct six president's councils this club year The first council was held last month at the Tuesday Afternoon Club of Glendae. The remaining meetings are: October 13, Pomona Ebell; November 8, Woman's Club of Huntington Park; December 5, Catholic Woman's Club; January 12, Shakespeare Cub of Pasadena; and Februay 15, Long Beach Ebell.

THE SCHOOL OF THE ARTS, Santa Barbara, announces a course in Design and Crafts for the term beginning October 3rd and the addition of Virginia de S. Litchfield to the faculty.

SOUTHWEST MUSEUM, Marmion Way and Avenue 46, Los Angeles, calls attention to the cenvenient elevator entrance on Museum Drive, where motor cars may be parked, avoiding the steep road up the hill.

THE WRITERS' CLUB OF PASADENA an organization which has just passed its tenth birthday, meets every Saturday afternoon at 2 p. m., in the Assembly room of the Public Library. Literary visitors welcome. The officers are: Mrs. Caroline Converse, president; Mrs. Madeline C. Guebelle, vice-president; Mrs. O. H. Weight, recording secretary; Mrs. Lucy E. Bascom, corresponding secretary; Miss Elsie McClellan, treasurer.

HOTEL CALIFORNIAN, Fresno, will entertain the Greeters Convention, October, 7-10, and the Sciots' Convention, November 3-10.

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Los Angeles

FALL FLOWERS SHOW IN PASADENA, is announced for October 26, four to ten P.M., October 27, and 28, from ten A.M. to ten P.M. Preview for sustaining members by invitation, October 26 from two to four P.M. To be held under canvas, at Memorial Park, corner of Union and Holly streets.

THE SCRIBBLERS' LEAGUE of Los Angeles meets every first and third Saturday of the month, at the Music Studio, Artland Club Rooms, Fine Arts Building, Seventh and Figueroa streets, Los Angeles, at 7:30 p. m. "If you are interested in writing, come," is the summons extended to visitors. The officers of this organization for the year 1927-28 (first meeting September 3, 1927), are: Mrs. Adeline M. Durlin, president; Mr. A. T. Hunt, vice-president; Miss Florence B. Hunt, recording secretary; Mrs. Caroline Converse, corresponding secretary; Mr. Guy S. Pratt, treasurer. Directors: Mr. Herman Sisk, Mrs. Janet Tooke, Mrs. Laura Bigger Hendricks, Mrs. George A. Benford, Miss Agatha Kirby.

THE TRAVELING EXHIBITION OF PAINTINGS by living Southern California artists will be held at Rembrandt Hall, Pomona College from October 3rd to 14th inclusive. This collection is owned by H. C. Bentley of Boston. The pictures are not for sale, the purpose of the exhibit being to stimulate the interest of the public in the work of living artists and to introduce to the east the work of the artists of Southern California. It is sponsored by Reginald Poland, Director of the Fine Arts Gallery in San Diego in which city the exhibit started. It comes direct from San Diego to Claremont and will be taken across the continent to Boston. The collection is representative of the best work that is being done in Southern California today. Forty-two paintings, the work of fourteen artists, will be shown. They represent work in oils, water colors and wax crayons. The artists represented are Carl Oscar Borg, Helena Dunlap, John Frost, Arthur Hill Gilbert, Paul Lauritz, Edgar Alwyn Payne, Hanson Puthuf, Marion Kavanagh Wachtel and William Wendt from Los Angeles and vicinity; Douglas Parshall of Santa Barbara and Charles A. Freis, Charles Reiffel, Otto H. Schneider, Isabel Schneider and Katherine Wagenhals of San Diego.

JUNIOR LEAGUE SHOP opens October 3, in the new location, 3111 West Sixth Street, Los Angeles, and is specializing in gifts for all occasions, especially for the coming holiday season. The new book department is also now open, with fiction, non-fiction and children's books on sale. The shop is maintained for the benefit of the Children's Convalescent Home.

THE ART DEPARTMENT of the Los Angeles Public Library boasts of the many excellent works on architecture which have been added to its shelves during the past six months. The use to which the balcony work room with its splendid draughting board, has been put shows that artists and architects are availing themselves of this added privilege and that the reference books are now of double value since they can be used more advantageously than in the old building. Among the most prized additions are the following:

Ahlberg, Halson. Swedish architecture of the twentieth century. "Modern Sweden is producing an architecture which belongs to its own times. It is fresh and progressive but it exhibits neither a striving for sensation nor a contempt for the past."

Bernard, Augustin. Petits Edifices. Espagne.
The quiet charm of old Spanish streets lined with picturesque buildings pervades this collection of plates.

Boerschmann, Ernst. Chinesische architektur.
A comprehensive view of the architecture of the many provinces of China, is given in the two large volumes profusely illustrated with spendid reproductions and floor plans which comprise this set.

Goodwin, P. L. French provincial architecture.
"The purpose of this group of measured drawings and photographs is to present to the American public some examples of French provincial architecture which . . . are interesting from an American point of view.

Major, Howard. Domestic architecture of the early American Republic.—The Greek revival.
This notable and significant period in American architecture hitherto neglected has been ably treated by the author.

Totten, G. O. Maya architecture.
A vast source of inspiration for the architect has been revealed by the recent excavations in Mexico and Central America. Handsome plates showing designs and structures of the Mayan civilization fill the pages of this folio.

Zucker, Paul. Theater and Lichtspielhauser.
Among the most interesting examples of modern German architecture are the theaters and motion picture houses.

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CONTENTS

PAGE

AN UNEXPECTED VISITOR.....*Cover Design*
From a painting in oil by Frank Tenny Johnson
Courtesy of Portfolio of Western Art.

SOUTHLAND CALENDAR..... 4, 7
MURALS AS A LOGICAL DECORATION.....*Arthur Millier* 9, 10
THE HOLLYWOOD BOWL.....*Jessica K. Seneca* 11
WITHIN GARDEN GATES.....*Ervanna Bowen Bissell* 12, 13
SOUTHLAND POETRY.....*Karl Tinsley Waugh* 14
RECENT BOOKS—REVIEWS.....*Louise Morgrage* 15
SOUTHLAND OPINION 16, 17
CHAMPIONSHIPS WON AND LOST.....*Ellen Leech* 18, 19
DRAMATIC CRITICISM.....*Frederick F. Isaac* 21
RIVALRY BETWEEN SOUTHLAND CITIES....*Harold O. Sexsmith* 22
THE GENERAL CONTRACTOR.....*M. U. Seares* 23
HOW TO PLAN A HOUSE.....*H. Roy Kelly* 24
THE COVER PLATES AND THE BILTMORE SALON..... 26
NEWS OF THE ASSISTANCE LEAGUE..... 28
AT THE SIGN OF THE GARDEN SEAT.....*E. B. B.* 30

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CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

THE BALLIN MURALS IN LOS ANGELES

By ARTHUR MILLIER

WHEN gastronomic joys are forgotten, charming and witty conversation is still remembered. A dull dinner is worse than a bad one. If one room in the house needs the assistance of art it is the dining room, yet precisely here most home owners fall back upon a somewhat threadbare tradition. Here they grow fearful; striving to please all guests they too often achieve nonentity. The library, the music room, the drawing room, all testify to the host's tastes in design and furnishing, but the dining room, that strategic center of household happiness, seldom adds more to the success of its own mission than the doubtful aid of a brace of painted pheasants.

When conversation lags of what use are your pair of pheasants? Now if the eye, looking blankly at the wall, meets some charming and stimulating image, the ball of urbane talk is once more passed from mouth to mouth. What more logical decoration for the dining room then than a succession of thought-and-wit-stimulating images which may be seen or forgotten with equal ease, any detail of which may form a point of departure for mental flight.

This is the underlying logic of the murals painted by Hugo Ballin, A.N.A., for the dining room of Mr. and Mrs. Milton E. Getz in the Beverly Hills residence designed for them by Gordon B. Kaufmann, A.I.A. Ballin took four large themes: the Religions, the Arts, the Senses and the Seasons, and developed them into living stories told in color, form and gesture. The multitude of figures and symbols are bound together in an undulating rhythm that arises from the artist's perception of the meaning and relation of the many elements in the life of man.



DETAIL OF THE WALL OF THE SEASONS, TYPIFYING SUMMER AND AUTUMN. HUGO BALLIN, ARTIST; GORDON KAUFMANN, ARCHITECT. PHOTOGRAPH BY WM. CLARKE.

Both in conception and execution there can be no question but Ballin has created a masterpiece in these murals. Superficially this is astonishing because this man has not touched a brush in twelve years. Looking a little deeper one's astonishment vanishes. The past twelve years of Hugo Ballin's life have been spent in the motion picture world. The first artist of consequence to take a hand in the films, Ballin has been art director, director and independent producer. During this same time he has written four successful novels. Through these years in which the painter's technical instruments rested he has actually grown in grace, his knowledge and comprehension expanding in a world much larger than is usually compressed between the four walls of a studio.

Twelve years ago he had just completed the mural decorations for the executive room of the State Capitol at Madison, Wisconsin, of which Louis Untermeyer has written: "Altogether this room will take rank with the very finest imaginative thought we have produced, and in sheer force of color will surpass them all."

Behind this achievement lay a brilliant career as a decorative painter, given its impetus largely by the study of Umbrian murals in the company of Robert Blum,N.A., Ballin's successes were notable and brought him prizes and commissions. His native city of New York knew him well and hailed him as the founder of a new Pre-Raphaelite movement. Yet the Getz murals prove that he was right in forsaking painting for a time. In them he has given expression to a complete and highly civilized individuality, adding wit and a thorough understanding of reality to his great ability as a painter and his highly developed sense of beauty. Here he gives us, above something to enjoy with the eyes, a work of art that stimulates the mind and imagination.

Space forbids an elaborate description of the four walls which are covered with charming images, but the story of the wall of Religions will indicate the extraordinary character of this work. On this wall, as on the others, Ballin crowded rich detail,—handled often with miniature fineness but always decorative,—into the corners where it would be least burdensome to the eye. The centers of each wall are kept broad and simple. The scheme starts with the mustard seed, a symbol of the Far East; then an ascetic, turned blue-brown in the exercise of self-denial. Confucius wears a sumptuous red hat uniting symbols of Buddhist dogma and Confucianism. He is not disturbed by the white mouse on his shoulder—mice and men in his eyes not being so far apart and the mouse a symbol of perseverance. A Chinese girl wears the hat of a warrior and carries upon her finger the white hawk of the East. The girl of Siam

accompanies her religious chants on a lute on the tip of which sits a devil-god. Above this group rises the great wall of China.

Over a curtained doorway Buddha sleeps with his eyes open and the all-seeing eye in his forehead. Above him is the most widely worshipped of all Hindu gods, Ganesha the elephant, embodiment of success in life; and Surabi the cow of plenty, a feminine symbol of the teeming earth. The terrifying head of Bes, death the ever-present, bounds this group. A mythical goose, vehicle of the Indian gods, forms a rare decorative highlight, and all alone sits a man who seems less happy than the ascetic or the pious girls. He is the philosopher, doubting all creeds, yet absorbed in the contemplation of his own little idol, which doubtless symbolizes himself.



DETAIL OF UPPER RIGHT CORNER WALL OF THE RELIGIONS, GETZ HOUSE, MURALS BY HUGO BALLIN, LOS ANGELES, CALIFORNIA.

An aged man, Mosaic law, counts on his ten fingers the commandments. He preaches the moral law to pagan Mercury who does not seem impressed. By them stands a lovely mysterious figure, the mother of the gods of the Far East. From her come many of the traditions of the Christian Church. In her skirts hides a child—Fear—origin of religious explanation of phenomena. She is afraid of the unknown, shown in the guise of a turtle.

Here the panel is broken in the middle by a rocky gorge. On a ledge above the torrent sits a starving saint encouraged by the glowing figure of Inspiration bearing to him the crystal globe of Life. All the prophets and saints are symbolized in this figure. In a tiny circle, Adam and Eve are being driven from the garden. Even so small a detail has its meaning. One interprets this small circle of our forefathers as the circumscription of the life of man. A dark mediaeval serpent, with the body of a woman and the head of a Gorgon, offers the red apple of passion to divine Inspiration.

The wall is terminated by a group wherein a Renaissance Madonna, of the utmost beauty and workmanship, partially hides the bronzed, agonized figure of a Byzantyne Christ on the cross. About these figures angels and loves revolve. At the bottom is Mohammed, founder of the last powerful religion; and a savage who believes his spear has divine power because it will kill. Below him is a severed head, Intolerance; above him a modern church edifice, these two summing up the extremes of religious influence in the human breast.

Such subject matter could easily become heavy and stiff. Ballin has touched it lightly, sympathetically, and with occasional gleams of delicate irony. I am reminded of Jurgen in search of Justice, making his farewell speech to the God of his grandmother, tears filling his eyes, a smile playing about his lips. On the wall of the Arts architecture is represented by a renaissance architect conferring with a cardinal about new buildings. Especially charming, on the wall of the

(Continued on Page 22)



THE DINING ROOM OF THE GETZ HOUSE, LOS ANGELES, GORDON KAUFMANN, ARCHITECT; HUGO BALLIN, MURAL PAINTER.



INTERIOR COURT OF EISNER HOUSE, LOS ANGELES; GORDON KAUFMANN, ARCHITECT; WILLIAM CLARKE, PHOTOGRAPHER

CONCLUSIONS ON THE HOLLYWOOD BOWL

By ESSICA KATE SENECA

THE season's night of greatest splendor was that of Ossip Gabrilowitsch and Carmela Ponselle. Gabrilowitsch, though one could not feel him to be a born conductor, was yet the most interesting and appealing of them all. A certain lovely sensitiveness, delicate scruples, reverences.

The crowd that night was an object for fascinated contemplation. Innumerable curving rows of shining iron grey benches; hard dull light grey of passageway walls; little bright crimson garbed figures of program sellers, uttering a sweet monotony of cries. The crowd light in color; multitudinous pale small pinky brown patches massed indistinguishably over the iron grey. An immense gregariousness prevails. The crowd exults in the crowd. People stand in rows, and with broad benevolent smiles survey the masses of their fellows. Quantities of good looks; quantities of good nature, and good spirits; all sorts of revelations about character and family life in the ways members of families arrange blankets and wraps for other members; subside into seats, converse at ease; at home there; sure of being wanted; with a definite sense of possesion; and vaguely aware that beyond their own personal pleasure, some larger issue is involved, a glorification of something of which they are a part, that their presence aids. Bright, loud conversations. Nature is shut out; beside the orchestra cover bathed in orange light, giant steps arise leading nowhere; and orange crimson lights on either side theatrically gleam, unextinguished throughout the evening.

This is a popular fête scene, a study in crowds; a place primarily for the experience of shallow curiosities; of those repugnances and warm responses, dim hatreds and affections that large close masses of one's fellow-beings inspire... One feels oneself drowning in the seas of the commonplace . . . Then, the large, fierce white lights slowly decline into mild yellow, dwindle into dull revengeful red, and die; the orange orchestra light retires to whatever evil place gives it birth; the giant steps leading nowhere vanish in the night; there is only the leaning angular shape, sober grey over white and black. Nature returns consolingly, though still aloof. The crowd subsides into whispers—silence... Then from that wonderful assemblage of little black and white figures, sound—sudden, sweet, powerful, welling up, exquisitely clear . . . filling the night.

Upon the exclusively masculine scene, stiff, formal, uncolored, a swift, bright intrusion. Everything changes, softens, glows, as a tiny figure enters, with crimson garlanded dark head, its hooped dress of deep crimson and white turned by the orange light to soft scarlet and yellow. Adorably minute and perfect. With quick supple movements, and little eloquent hands and arms, clasped, outstretched, spread wide in graceful obeisance, eager to give, entreating to be accepted, loved. The shape, the soft rich-colored bulges of the dress, disciplined by one thin upright line of black, repeat in little the faint archings of light upon the hills behind. Against that stark Nature one saw in this tiny, cherished figure, brilliant, romantic, with its emotion and its artifice, the grand opera singer, civilization in one of its supreme expressions... Voices cannot be heard to full advantage in the Bowl. Carmela Ponselle's voice seemed in its upper notes a little cold, unfree, unrounded. Some lack of control may have been due to the disconcertingly vast space the singer faced. But in its lower registers one heard rich, warm, lovely tones. Memories of the beloved young Rosa floated happily about her, and gave to her rich figure an added radiance.



THE NEW SHELL AND ITS SIDE STRUCTURES PREVENT ONE BEAUTIFUL EFFECT—THE FIGURES OF PERFORMERS SHOWN DIRECTLY AGAINST THE MOUNTAINS.

Elsa Alsen's form one strove in vain to isolate against the mountain background, for the yellow light absorbed her figure, in its light conventional garb. The Valkyries Cry was given with such splendor of voice and emotion one thinks the Bowl can hardly have heard finer singing, or a great song more suited to it. With that music her bright-colored surroundings became intolerable. The Valkyrie song, and the magnificence of Tristan and Isolde beneath that gaudily lighted comic opera frame!

And yet, perhaps, these discontents expressed are beside the mark. A high simplicity is not the aim. These are matters for one's own private sorrow merely, beholding visionary unions and fulfilments of loveliness, not at all for the general regret. Those careless smiling multitudes will have flocked the more readily for these evidences of sympathy with their tastes. If it can bring a party of people whose converse in the intervals betrays an empty-headedness perfect and complete, to sit in quiet, their countenances wreathed in contentment, whilst a Brahms Symphony is played, the Bowl may consider that its primary purpose is accomplished, and that it is entitled to relaxation on all minor points. Here the populace need not be uplifted, it

(Concluded on Page 26)

WITHIN GARDEN GATES

ERVANNA BOWEN BISSELL, EDITOR, GARDEN PAGES

BEHIND the old Mission at Santa Barbara flows Mission creek. Following its winding course for a mile up the canyon, one comes to the dam built by the Indians to store water for the Padres' gardens. The wooded banks of the canyon rise a hundred feet where, to the east, an open meadow lies bounded by steep hills. Towering above it on the north are the twin peaks of La Cumbre and El Capitan; while to the south spreads an unbroken view of the ocean and the Channel islands.

This sheltered upland and this rocky canyon with its ancient relic have been purchased for a Botanic Garden and given as a memorial for Henry Blaksley by his daughter, Anna Dorinda Blaksley-Bliss.

One is profoundly grateful that this historic site, these matchless views of mountain and sea are preserved for posterity. Never shall the voice of the steam-shovel be heard on this land; never shall surveyor's lines divide it into little lots; never shall man rear puny dwellings to mar the landscape! Its future is secure. For safeguarding of Beauty, we give thanks!

But Mrs. Bliss has done even more. Not only has she given this land so rich in native flora, so admirably suited to botanic uses, but she has endowed it, thereby ensuring its maintainence and development. This gift is deeded to the Santa Barbara Museum of Natural History and is its open air department—its Outdoor Wing—a place for research work among living material.



GUARDING THE ENTRANCE TO THE BLAKSLEY BOTANIC GARDEN. THIS LICHEN-COVERED BOULDER WILL BEAR A BRONZE TABLET RECORDING THE GIFT OF THIS LAND IN MEMORY OF HENRY BLAKSLEY BY HIS DAUGHTER ANNA DORINDA BLAKSLEY-BLISS

We quote from a published plan for the Blaksley Botanic Garden:

"The arrangement of the exhibits follows the latest trend in museum practice. The rows of unrelated specimens have vanished. Groups showing the notable plants of the Pacific slope with their associates take their place. These groups comprise 8 communities:

The Island Community where those plants indigenous only to the Channel Islands form the backbone of the group with other plants that grow with them used to fill in.

The Chaparral Community, composed of all the plants, both North and South, that make up the brush cover of the coast mountains.

The Meadow Community, made up of the annual and perennial flowers and grasses of the field and prairie portions of the West.

The Big Tree Community where the Sequoia gigantea is found growing with its associates.

The Redwood Community, which gives a cross section of the north coast forest.

The Oak Madrone Community presenting the great variety of Oaks found in certain sections of the West and their companion, the Arbutus of our own mountains.

The Sage Brush Community, given over to that group of perennials and shrubs that grow with the sages.

The Desert Community which shows the brush and tree growth of the desert along with the Cactus."

Throughout the garden are the bulbs, annuals and perennials that grow with each of the dominant trees and shrubs.

The Blaksley Garden's many trails and scenic beauty lure the sight-seeker but it is the goal of the student also. Reference books are kept ready to aid him while large numbers of trees and plants are labelled that those who walk may read.

Great care has been taken that the Garden's development should be in keeping with its background and historic associations. Much thought has been given to the artistic value of the trail signs. They are hand-carved, and each has its appropriate emblem. The trail to Mission Dam has a padre with his staff leading the way; this signboard may send one's feet forward, but his thoughts will go back over the long trail trod by those faithful Pathfinders who brought the Light.

The land had just been given when a distinguished naturalist visited Santa Barbara, M. Correvon, the Swiss authority on rock gardening. He viewed the new site with understanding eyes; climbed the steep banks, noted the vegetation present, and predicted a future unequalled in this country because the location and climate were especially adapted to plant development. His words of praise and encouragement stimulated the efforts of those who had the work in charge.

The first step in openng the property was bringing in water. A large pipe suspended across the canyon on cables brought a supply of water which was then distributed through hundreds of feet of laterals. A superintendent's cottage, lath-house and tool sheds made of redwood—log-cabin style—were half hidden

The pool's overflow forms a birds' bath much appreciated by feathered residents and migrating winged tourists. There is a tiny cascade for a shower bath, too. Last spring the robins came en masse after lunching on the olives growing in the orchard along the east ridge. To please the timid birds also, a second shallow basin is formed before the water flows into the little arroyo bordering the trail of the same name.



ROCK POOL. MAN MADE THE POOL BUT NATURE BROUGHT THE ROCKS HERE AGES AGO. WATER BUBBLES UP BETWEEN THE STONES ON THE BANK AND FLOWS OVER THEM INTO THE POOL BELOW WHERE LILIES FLOAT AND GOLDFISH HIDE UNDER THE LEAVES

Certain plants are like small boys—or perhaps it is the other way round—and love to wade in water. All along the margin of this brook, moisture-loving plants thrive and blossom. The banks above are thick with ceanothus spinosus, its pale blue flowers are like a soft sky in spring, while in winter the toyon berries make a red blaze among their green leaves.

in a grove of live-oaks. The chief aim has been to keep all necessary equipment in harmony with the natural surroundings.

Another distniguished guest came to the new Blaksley Garden; L. H. Bailey, America's noted botanist and compiler of the standard Cyclopedia of Horticulture, called by many enthusiastic amateurs their Bailey Bible. His commendation and advice again strengthened the workers to new efforts.

The opening of trails has been a fascinating, although a strenuous piece of work. The famous Indian trail is the same pathway trod by the redman. This trail has been widened to make an easy descent from the meadow into the canyon. The garden's main walk divides into two trails. Where the Indian trail begins is a massed planting of rhus ovata and rhus integrifolia surrounding an olla. The mortar and pestle are waiting until R. ovata's sugar-coated fruit and the latter's "lemonade" berries are ripe to make the acid drink prized by the thirsty Indians. The trail crosses the meadow and dips into the canyon cutting the steep bank in half. Tall trees grow above the path and below it, their branches making dense shade for ferns and shy woodsy plants. With closed eyes it is easy to see that long line of faithful Indian workers toiling up and down the trail with materials to make the dam. It was built at least by 1799. No record, as yet found, speaks of it before that date. The walls of the dam are twenty-feet high and solid save for one break made by the ramming of logs and rocks in severe freshets. A wooden gate—to be lifted during the winter rains—again holds the water back to form a small lake. The overflow makes a musical falls dashing on the boulders in its way to the creek bed. Swamp willows already have taken root and the face of the dam is veiled with the new green of the polybody fern. A giant sycamore rooted in the



LOOKING UP AT THE TWENTY-FOOT WALLS OF THE INDIAN DAM

soil above the dam, reaches one long limb over the wall waving its branches as if exulting in a partial return of ancient privileges. Steps have been built connecting the two levels of the canyon and joining the Indian trail with the one called the Mission Falls.

This description ought to have started with the Blaksley Garden entrance which is on Mission Canyon Road. The driveway's gray colored surface seems a part of the gray desert garden to which it leads. A bold mass of rocks form the background for the plants of the desert community, with their curious growths, more interesting than beautiful. It is expected that the spring flowers of the desert will add their charm to this collection. Where the road ends is a bulletin board with a map of the garden, its trails and the special planting along them.

The Blaksley Boulder—which is to bear the bronze memorial tablet—is the massive guardian which shuts off the desert plants—such bristling things—from the gentler inhabitants of the Meadow community. Along the main walk which crosses it are perennial plants, and in their season (or a forced one made by giving water) are wide bands of wild flowers. Last spring while the fortunate people were journeying over the Ridge Route to the middle valleys to see Nature's gorgeous planting there, the stay-at-homes walked to the Blaksley Botanic Garden and had a private exhibit all their own.

In the brief time since the Garden was opened, trees and shrubs and plants have been labelled and many new specimens added to the collection. Even with so ideal a location as the Blaksley Garden it cannot be planted in a day. Nor does one wish to see it spring up with Jack's beanstalk magic. The old copy-book maxim "Big



THE OLD INDIAN TRAIL LEADING DOWN THE CANON TO MISSION CREEK

oaks from little acorns grow" is not only true in Nature's garden but is being patterened in the Blaksley. The lath-house already is growing trees from seed. A long time to wait, you say But that is what the directors of this garden plan for—a long vision for the future. The Redwood community will not become the Muir woods in our day. There is no thrill in merely living in the present. Perhaps it is humorous to talk of the Big Tree community when one stoops to see the seedlings. The wise know what Nature does in this climate. They do not always "look at the things which are seen" but envision them as their far-sight sees them. And they wish knowledge and love of plants to grow along with the seedlings. To this end an out-of-door book shelf is supplied with reference books to aid the student. Along with the sight seekers come the students also. How much more it is worth to have a book in the hand than a whole library at home when the botanical speciman must be left on its stalk a mile away.

The heart of this Blaksley Garden is centered in growth; growth in the soil and growth in the human mind for things of the soil. The seed was planted when Mrs. Bliss gave this land to be a living memorial for her father. From her gift has sprouted, through friendship for her, through love for what she has made possible, other gifts of seeds, of plants, special offers of time and service until there is a choice which already flowers in community spirit and cooperation. One expects to meet failures in introducing new species. But who shall determine that they are *new?* How does one know until he tries? What seems indigenous to this soil may have been borne here in the beak of a bird or blown on the wings of the wind. What Dr. Jepson calls "the plant's range of tolerance" marking the limits of its domain, may be enlarged by man's sympathetic help. The march of so-called civilization has disturbed the balance of Nature. We cut down trees to widen asphalt streets not realizing—not caring—how we narrow our own vision of beauty. In olden days, they built cities of refuge to which men fled for protection. Shall not we moderns, to be free from our cities, plant groves to shelter us from blinding commercialism? Mrs. Bliss' gift has opened a way of escape from our own worst selves.



Poetry Is Itself A Thing of God—Bailey.

SOUTHLAND POETRY PAGE

Conducted by

KARL TINSLEY WAUGH

LA SOLEDAD

By Patricia Shay

It lies in peace, La Soledad,
In creamy warmth, in mellow age,
And breezes come to sigh and nod
About the pungency of sage

The sun is low, and dusty bees
Like laborers whose work is done
Fly honey-laden to their trees,
Still warm and drunken with the sun.

It lies in peace, La Soledad,
In fragrant dusk the birds are still,
And ringing softly, vaguely sad,
The church-bells chime across the hill.

SUN ETCHING

By Annice Calland

The Painted Desert lies
On the lifeless earth, under the searing sun
Like a bright bird on a dead, black tree.

SMOKE IN AUTUMN

By Shirley Sanderson

There is something about smoke in autumn
That seems to strike a chord of memory
When it assails the nostrils.
A memory of far-off things
Within another age,
The mind struggles,
Gropes
Back, back into the mists of the past.
A moment of remembrance,
Of blinding recognition!
And then————?
Nothing but the odor of burning leaves
Permeating the mellow autumn air.

POMONA COLLEGE

By Florence G. Rogers

The things imperishable take root in dream,
That seed wherein achievement latent lies—
The matrix of great purpose yet unseen—
The vitalizing soul of high emprise.

Round such a dream our Founders' hearts entwined—
A college laughing in the desert's face
Where youth might gauge the bounds of unplumbed mind
As stars the outposts mark of endless space.

The West was yet a virgin, still untried,
By Commerce courted but not nearly won—
A wild thing for whose taming men had died
And at whose feet their bones bleached in the sun.

In sheltered homes our Founders felt her lure;
In far New England towns they heard her call;
They came to serve, to suffer, to endure,
And when they asked for naught she gave her all.

Where once the West, reluctant, held aloof,
Pomona's halls of learning richly gleam—
A mighty college built for God and truth—
A great achievement far transcending dream.

Founders' Day at Pomona College is celebrated October 14th.

VACATION TIME

By Marjorie R. Lusk

Mother tells me at the close of day,
To fold my hands, and then to pray,
And tell the Lord if I've been good
And tried to do just as I should.
So tho' it takes a lot of time,
I always say those prayers of mine.

But just last week, I went to spend,
A little while with mother's friend,
And when she'd tucked me into bed,
She asked me if my prayers were said.
But I'd not prayed one single line,
For it was my vacation time.

DESERT

By Annice Calland

Dear, dead house standing alone
In the terrible desert;
Once the heart of life sang here
In words of joy and sorrow,
So brief a while,
When stern men and strong women
Came and went
Hungry for letters from loved ones left behind.
As they felt the thrust of death,
Rich with the raw, sweet essences of life;
So you will pass into the silences
And there will remain
Only the gray sphinx smile
Of the desert.

SUNDAY NIGHT DOWN-TOWN

By Ada McLouth

Up one side, down the other,
Strolling where the windows blaze,
After the movie show or just before,
All these couples, each oblivious to the rest,
Until a striking face or frock,
Tugging at the loose ends of attention,
Pulls it taut a moment;
Or a drunkard going crazily home,
Or an arrest, or an accident,
Any of the awkardnesses that arise,
Fills the quota of the night's sensations,
Allows the seeking empty minds to rest.

Contributions in poetry, which should be original and must possess real merit, will be considered for publication in this section of the magazine. Address manuscript with stamped addressed envelope to the conductor of this section, 3551 University Ave., Los Angeles.

RECENT BOOKS—REVIEWS

By LOUISE MORGRAGE

BALLADS FOR SALE,
by AMY LOWELL,
HOUGHTON MIFFLIN CO.

In "Ballads for Sale," as in all her poetry. Miss Lowell's philosophy awakens a world of ideas in the reader, enough to fill a massive tome, for her jewelled coruscating cadences stir up tremendously the human tendency to indulge in speculation on matters earthly and divine. There are other familiar characteristics to be noted in these ballads, such as that air of cool sophistication, that sense of poise and the restraint of traditional convention striving vainly to hold in check the bold excursions of this daring bucaneering spirit. While musing on these haunting images, the reader has a feeling, as he has before, of standing on tiptoe with anticipation, eager for a glimpse of splendid wonders, whenever her agile mind seems to turn its flashlight upon the darkened and secret nooks and corners of eternity. But alas with puckish mocking humor, she is as likely here as elsewhere to whisk away its illuminating beams, before he has caught more than a tantalizing peep at mysteries to him, but no mysteries to her otherworldly vision.

How amazing that the land of Longfellow and his kind could ever produce a Miss Amy Lowell. It is conceivable that this poet so beloved by another generation may now be beating his wings in Paradise in horrified dismay at the thought of what this sorceress has done to the art of poetry in the sacred precincts of New England. But she was never really of New England although she knew its heart and soul. She either was a changeling or she escaped at an early stage of her progression. As to that she escaped from everywhere and everywhen; she is timeless and placeless, and even sexless, for the essence of her poetry is something so wierdly in between the masculine and feminine as to be at times almost repulsive to mortals who happen to be a little squeamish.

"Ballads for Sale" is issued in the same attractive format as the two preceding volumes of Miss Lowell's posthumous poems. When the series is concluded those who have added each volume to their collection upon its first appearance, will have no reason to regret their taste in literature.



DETAIL OF THE "WALL OF THE ARTS," SHOWING LITERATURE, PAINTING, ARCHITECTURE. THE BALLIN MURALS IN THE GETZ RESIDENCE.

TYPHON'S BEARD,
by JOHN VASSEUR,
GEO. H. DORAN CO.

The tone of "Typhon's Beard" is distinctly modern despite the thin camouflage of Hellenic patter attending the progress of the story, which is not by any means the leading virtue of the book. The casual mention of classic Attica, mythical giants, goddesses and coquettish pythonesses can not disguise the fact that here is the rollicking spirit of modern youth, serenely confident of his ability to pick the pleasantest paths in the jungled maze of life, while viewing with much self-sufficiency the mess his predecessors have made in finding their way through.

The story relates how Pyrrus, resident of Attica in some far back undated period, wandered jubilantly forth from his native confines in search of any experience which might sustain him in his patient pursuit of pleasure, for this stripling was buoyantly and arrogantly young, eager for anything that came provided it were not labor. The experiences are of the unexpected kind, related, in a manner fittingly novel, with constant surprises in the way of diction, and phrasing mingled with bursts of glistening fancies. It would be a most creditable performance, were the texture not at times so uneven as to hold the reader up completely just as he is all set to go for a trip through the cloudlands of illusion. Such imperfections due to negligence in matters of technique will doubtless be eliminated in later books from the pen of this promising young author.



AN INTIMATE GLIMPSE OF CHANDLER P. BARTON, WHO HAS WRITTEN A NOTABLE FIRST NOVEL, "TYPHON'S BEARD," UNDER THE PEN NAME OF JOHN VASSEUR. IT IS PUBLISHED BY GEO. H. DORAN.

HIS MISTRESS AND I,
by MARCEL PREVOST,
GEO. H. DORAN CO.

The well-worn triangular theme receives very competent treatment in "His Mistress and I" which has been capably translated by Captain N. Fleming. The trio in the novel comprises a beautiful young woman and two men of lofty caliber, all of whom are highly intellectual individuals. During the greater portion of the narrative one man is physically dead, but so spiritually alive as to provide a most disturbing element in the transports of the living ones. Somewhere Lafcadio Hearn has said that love is like a beautiful stately tree with the roots buried deep in the soil and muck of earth. If it be permitted to lift this striking simile, it can be said that M. Prevost is morbidly although intelligently absorbed in the twistings and turnings of those roots which would better remain unseen. In other words this book is a penetrating analysis of the effects of erotic influences upon a finely organized temperament belonging to an intense nature with a background of erudition and refinement.

M. Prevost actually conducts these investigations with an air of suavity, and elegant restraint, while leaving nothing undone that could possibly interfere with clarity. The psychology is notable but more than anything else stands out the unflinching recognition of how impossible it is ever to undo inconsequential nothings which have a beastly way of combining their weaknesses until they form one of those horrid predicaments in life for people which takes all the joy out of living. This work has power but never will appeal to those who dislike morbid introspection, or who want their endings happy. Such in a book like this would be an artistic crime, which an author of M. Prevost's make-up would die sooner than commit.

MR. PANAME,
by SISLEY HUDDLESTON,
GEO. H. DORAN CO.

In and out of these impressions of artistic Paris blows softly a refreshing little love theme immaculately clean and sweet. The reader while pleasantly aware of its gentle fluttering may incidentally pick up much profitable information as to how the devotees of art conduct their affairs in this great center of the cultured world. The story opens in a somewhat startling fashion when Henri Quatre appears to clamber down from his own statue on the Pont-Neuf and actually enters into a rational conversation with Mr. Paname the hero of the tale. Nothing mysterious about it however as it turns out to be one of many ingenious devices which afford Mr. Huddleston an opportunity to comment instructively on topics of moment to cultivated people.

Bohemian Paris has got itself into books many times before, but certainly never under more wholesome auspices. The author is occasionally critical, but he has nothing to say about messy morals or salacious conduct. Persons who have recently been taking a dose of Mr. Ernest Hemingway might find Mr. Huddleston a bracing antidote, even though he be the lesser artist. He should be a reliable chronicler, because of his long residence in Paris as a writer on French affairs, as well as a London newspaper correspondent, which means of course a place of vantage on the side-lines. He writes sometimes didactically, sometimes with genuine charm, but always gives the impression that he knows accurately what he is discussing.

SOUTHLAND

HOW ARTLAND MAY BRING BEAUTY

ON THE Artland page of the July number of Southland was published a statement of ideals written by Horatio Cogswell, Musician, and Vice-president of Artland Club. It closes with words which encompass a broad vision of an artist's colony on the fifteen acres belonging to the Club:

"NEXT there must be a gymnasium, swimming pool, tennis courts, bowling greens, golf links, for the physical well being of our members.

Upon the lower level near the road will arise shops which may be rented by our artists for the sale of their work, where in an environment of beauty and appropriateness may be shown to the best advantage their handiwork. And adjacent to the shops, numerous cottages to become the homes of Artland painters, carvers in wood, sculptors, musicians or architects. Here they may live and work and here the public will come to them, in a true artist colony where beauty, friendliness and service are the watchwords for admittance."

Omitted from that issue, these words have been reserved as the inspiration to an even wider incorporation of the artist's ideals into the body of Industry and Commerce now swelling to fruition in Los Angeles.

The forces of the city are alert to make our products as world renowned as are the climate and the tourist travel on the California Coast. That tremendous force and vision instrumental in calling to this little corner of the globe over a million people in the last half century has spent itself in the effort. For these who are coming now know more about California than do the hidebound holders of small lot subdivisions; and thousands in the first generation of southern-born Californians rise up to submerge the exploiters of their fatherland and to claim the choice hill section as their own.

NOT only do Californians claim the right to make their own roads going up to their own well-built hill-houses; but they, and the intelligent home-seekers attracted to this Coast claim opportunity to earn a living in this favored land. If not for themselves, in trust for their children's children must the hillside avocado orchard or the valley farm, produce its contribution to fine living and a better race.

Los Angeles must make good her boasts of the past half century and show the world that California products justify the climate and the great population it has brought to us.

FOR many years the Chamber of Commerce of Los Angeles has seen the need of industries in what was, but a decade ago, a "tourist town." The great growth of the metropolitan area has encouraged the development of adjacent land, whether it be fertile valley farm or steep hill vineyard into town lots zoned for business because business lots sell for more and not because business needs more lots. All this, which has made fortunes for energetic promoters, has also resulted in a remarkable mixture of city and country life. Extending over the thousands of square miles now called Los Angeles and its suburbs, are homes of every size and description. Children from these homes go to school in handsome school houses which dot the long boulevards. Here they are taught, not simply the three R's and the sterling business principles of the little red school house of their fathers, but all those things which their pioneer fathers and mothers longed for and labored to give to their children when they came to California.

Art application in all its intricacies, art expression in all its paucity of art, design, that fundamental matrix of all the arts, are given to the great mass of pupils in all our public and private schools. And to what purpose, if, when the student leaves the pleasant paths of graded school life, where everything is made easy for him, he finds nothing in Los Angeles to do or to design?

Men and women who have found work for themselves in Los Angeles and its adjacent territory have found employment in the great service corporations and institutions of the community. They have joined the throng of real estate sellers now altogether too large; they have set up a little shop and gathered together products of other lands and offered them for sale; they have made with their own unskilled, untrained hands and brain, articles which are not worth selling or buying and their will to do good work in California has come to naught because they are not trained to do anything well.

Here, then, the artists and designers of Artland are but expressing the general desire of thousands of talented pople who have come to Hollywood and other sections of Los Angeles to live in beauty promised them and never found.

FOR this desire "to live and work in beautiful and sympathetic surroundings," this dream of an artist colony where "the public will come to them" will need to travel the long hard trail before it can be realized. Artland may build fair mansions on its country estate. Members of this earnest and soundly financed young club may live and work successfully in beautiful surrounding such as they themselves know how to produce. But the public will not come to them any more that the public will ever save its own souls unless the Son of Man and His representatives "come down from the Heaven" of beautiful surroundings **"and live among them"** as was done in the year of our Lord nineteen hundred and twenty-seven years ago.

Stepping down off our high horses and our hobbies let us imagine ourselves as representatives of the public and see why the public will not buy our well designed and handmade objects of art.

Between the artist and the public our investigating committee finds a great mass of machine-made articles which fill every need the public has and many of which it has never dreamed. Alert and enterprising far beyond the capacity of the most talented artist an army of factory hands are making cheap and ugly articles for household, personal and public use. This army, led by a band of energetic advertising instrumentalists fills the street, fills the newspapers, fills the national magazines.

All that the artist can do to earn the beautiful surroundings his soul craves—is to join the procession and make beautiful advertising banners showing ugly articles in their most favorable light.

Thus is art prostituted. Thus does it fail of its true mission to the public; because it will not sit down and think out its own vital relation to an age of machinery.

OPINION

THE great mistake the arts and crafts societies have made lies in their efforts to stem the tide of machine-made objects after these things have been made and marketed.

The time to correct this disreputable industry of imitation art objects is at its birth.

Art is a fairy god-mother of any industry. At its birth she calls together her sister fairies and endows the infant industry if the parents are good parents and will invite Fairy Art to the christening.

Never was opportunity greater than that now open to Artland in the city and county of Los Angeles. New industries are opening their doors every day. Factories are rising endowed with golden prospects. What these factories make must be representative of California.

All the good things that California has given to her children they must in turn embody in the articles here produced—for our own consumption and for the markets of the world. And if, after Artland has attended to the critical need of today which is the application of Art ideals to the great mass of manufactured articles inevitably used by the public, there remain a little time and energy to do the beloved work of skilled hands and trained eyes, seated in our little cottages at Artland Estates in beautiful surroundings, we shall not sit there long before out from the vast public we shall have trained in art appreciation by means of art applied to every day objects and industries, there will come timidly knocking at our studio doors those who have learned to love the hand-made things because their eyes are opened to know and to see the Beautiful.

Songs of The Spirit

By CLARENCE URMY

EDITOR'S NOTE:—These verses are here printed that they may be made into book form for the public which is asking for the work of this Californian and poet of nature. Mr. Urmy's books are entirely out of print, but an edition of "Songs of the Spirit" will be published in pamphlet form before Christmas.

A REBUKE

I loved the flowers so much that I had naught but hate and scorn,
Not even pity to bestow on bramble or on thorn,
Until one day when far afield I heard them whisper thus:
"We heed no slight, no scoffing, since His Head has hallowed us!"

INSCRIPTION FOR A WAYSIDE CROSS

Via Crucis

To those who never learned to pray,
How tedious the toilsome way.

To those whose every breath is prayer,
The rough road—how divinely fair!

VIOLETS

The mystic, Tauler, we are somewhere told,
Was wont, as through the countryside he strolled,
To close his eyes, that he might not behold
The violets.
Lest they, through sorcery, in paths he trod,
Might draw him from communion with his God!

No mystic, I, for whenso'er I walk
Where bird and breeze and flower together talk,
And mark the perfume, petal, leaf, and stalk
Of violets,
The sight of them does but occasion raise
For fervent adoration, prayer, and praise!

A SONG IN PASSING

I shall not pass this way again,
But far beyond earth's Where and When
May I look back along a road
Whereon both sides good seed I sowed.

I shall not pass this way again—
May wisdom guide my tongue and pen,
And love be mine, that so I may
Plant roses all along the way.

I shall not pass this way again—
May I be courteous to men,
Faithful to friends, true to my God,
A fragrance on the path I trod.

LAUDATION

The gods be praised! The gods that reign
In robust heart and healthy brain,
That wield a brush or pen or sword
In Truth's defense, in Truth's accord,
The gods that ride the hurricane!

Raise high a loud, exultant strain,
A battle song of Passion slain:
"Right triumphs o'er Wrong's hateful horde,
The gods be praised!"

For lips that scorn a smut or stain,
For toil that's born of might and main,
For hope that aureoles reward,
For glory high in heaven stored—
Shout, shout again the glad refrain:
"The gods be praised!"

THE DAILY ROUND

The day has dawned—much may I do today
To ease the lot of some sad, burdened brother,
Assured that I shall clear my own rough way
Because I smoothed the pathway for another.

The night has come—and I can pray tonight
For strength and courage for some struggling spirit;
The prayer will answered be from heaven's far height,
And my own needy soul rejoice to hear it.

So shall the day and night together weave
Good work and just reward in brimming measure;
So shall for me the daily round achieve
O'erflowing cups of inward peace and pleasure.

A CANTICLE OF LOVE

"I have always found it safe to follow where Love led."
—Sidney Lanier.

Across a dew-wet, rose-embroidered lawn
I heard a poet sing, at break of dawn,
A chant that made the garden brighter blow:
"Where Love has led 'tis always safe to go."

Again, when daylight's weary sands had run,
I heard the poet sing at set of sun
The canticle that benediction shed:
"'Tis always safe to go where Love has led."

"Where Love has led"—Gethsemane and loss,
Grief, pain, steep Calvary, where stands the Cross—
"'Tis always safe to go"—help me, O God,
Always to keep to paths that Love has trod!

TO AN ENEMY

Thank God! There is no bitterness within my heart,
No anger, hatred, malice, though you throw a poisoned dart!
But Oh, such sorrow, pity, grief for you, so blind,
Who even cannot see the way to be yourself, and kind!

Saratoga, California —*Clarence Urmy 1858-1923*

WINGS AND SAILS AND THE CREAK OF LEATHER



Since the institution of the International Polo Cup in 1886 its defense has proved the event of each polo season. This year the Army-in-India, riding the pick of the ponies of the British Empire, met America's "Big Four", Tommy Hitchcock, J. Watson Webb, Malcolm Stevenson, and Devereux Milburn, equally well mounted, and went down to defeat at Meadowbrook, thus giving us the cup for the seventh time to four victories for England.

Chateau Arts Studio.



While the annual stag cruise may have officially closed the yachting season, the R and Star sloops held their Fall series of races last month, and plans are now under way for the second midwinter Regatta to be held in March. The interested group aboard Commodore Clem Stose' yawl, "Teva", at the Santa Barbara Regatta, had already commenced plans for the meeting next summer, and surmises as to the entries for the race down to Hawaii in June.



The landing of the famous "We" at Los Angeles last month, brought to us one of the finest sportsmen the world has ever seen, Colonel Charles A. Lindberg. A young man who did, and is doing, a sporting thing but for the advancement of an ideal, his country's progress, not an addition to his income.

Eyre Powell Press Service.



The football season officially opened October first but a number of the university and college elevens held preliminary contests last month. U. S. C. played the opening game in Los Angeles with Occidental. Eyre Powell Press Service.



Do we need youthful players to bring back the Davis Cup? We have them, evidenced by this family of Bundy enthusiasts: Mrs. May Sutton Bundy, "Billy Boy" Bundy, Nathan Bundy, Dorothy May Bundy and Thomas Sutton Bundy. Johnny Doeg, their cousin, already holds an enviable record.
The tournament this month at the Los Angeles Tennis Club, sponsored by the Tennis Patron's Association of Southern California, is made doubly interesting by the attendance of many stars of the nets, including Tilden and Johnston, who brought the Davis Cup to America seven years ago from Australia.

Eyree Powell, Press Service.



Misses Martha, Lorene and Kathleen Soden enjoy every sport offered by the long summer days or the short, snappy ones of the Fall, but they particularly like a ride down the Silver Strand at Coronado, from the Hotel where they are popular guests.

Art in Santa Barbara

HANDWOVEN TAPESTRIES

THE Picture Weaving of Norway is the revival of an old Norse craft which arose and flourished in the age of the Vikings. The process of weaving was revived a number of years ago, after prolonged study and research, by the distinguished Norweigan artist, Madam Frieda Hansen, who had become fired with the resolve to restore the fine old art of her ancestors.

The weaving method is fundamentally that used by many primitive peoples. A pattern is placed behind the warp threads, and is followed by the fingers with small balls of yarn, a ball for each color or shade, and the warp packed down by a heavy fork, precisely the method employed by the Navajo Indians today.

A pupil of Madame Hansen, Mrs. Bertha Von Irgens Bergh, introduced the Picture Weaving in this country several years ago, by giving exhibitions of some beautiful specimens of the Hansen tapestries in New York, Boston and other cities.

Miss Lesette Parshall who learned the art from Mrs. Bergh has introduced it in Santa Barbara at the School of the Arts.

Miss Parshall is a sister of Mr. DeWitt Parshall, painter, also of Santa Barbara.

THE SANTA BARBARA MUSEUM OF NATURAL HISTORY in its August, 1927 number gives the following:—

THE HERBARIUM

THROUGH the generosity of Mrs. Hale the Herbarium room has been supplied with insect-proof cases of metal to house the infant herbarium. Although the herbarium was begun only late this spring, it already includes 1500 specimens representing nearly all the common specimens of the Santa Barbara region and many less common ones.

The Santa Barbara Region as defined by the Museum includes all the country between the county line on the north, the Ridge Route and Antelope Valley on the east, the Santa Clara Valley in Ventura County on the south and east, and the Channel Islands on the south and west. Mr. Hoffmann has made two trips to Mount Pinos, which, next to the islands, has the most interesting flora in the region. It is a meeting point for plants of the Sierra and the desert regions, a fascinating spot for an ardent collector.

THE MUSHROOM EXHIBITION

FORTY-TWO species of local mushrooms representing seventeen families are now in Hale Wing. These have been cast and colored by Mr. Stuart during the last two years. Many of them were found growing in the Blaksley Botanical Garden. Miss Jordan has made interesting and instructive labels for the exhibition, one of which accompanies a series of casts taken during the growing period of one individual mushroom, the poisonous **Amanita verna**, which was observed on the Museum grounds. The mushroom appeared just above the leaf mould at 7 A. M. and at 11 A. M. on the next day had attained its full development of 6 inches.

THE VALUE OF INSECTS

THE visit of the state entomologists as an organization to the Museum calls to mind a very interesting phase of natural history in the Santa Barbara region. As a usual thing, we think of insects as things to be destroyed, but the entomologists tell us of raising millions of them every year to be broadcasted throughout the agricultural districts of the country. In the country insectaries they raise beetles to counteract the destructive influence of the mealy bug, an injurious insect causing in the aggregate millions of dollars of damage to the citrus growers.. Early in July specimens of a very striking beetle were brought to the Museum and a number of inquiries were made over the telephone. The beetle was about an inch long with antennae or "horns" about as long again. The black and white markings and long antennae made it a striking object. Mr. Greer, of the local insectary, identified the insect as the California Laurel Borer, **Rosalia funebris**, a destructive pest on ornamental trees, and shrubs, particularly on the California Laurel or Bay, **Umbellularia**.

THE ISLAND EXCAVATIONS

THE archaeological work on Santa Cruz Island has been prosecuted vigorously during July. Mr. Rogers has worked at Christy's on the west end of the Island, and at Valdez and Lady's Harbors on the north side. All four sides of the island have now been investigated and to a greater or less extent worked. Early in August Mr. Rogers will move to Santa Rosa and continue work there for the rest of the summer. A great amount of interesting material has been shipped back to the Museum, where it will be studied this fall.

THE CARPINTERIA TAR-PIT

THE Carnegie Institute has now a man at work at the Carpinteria Tar-Pit. Mr. Stuart keeps in touch with him nearly every day. The original pit is still yielding a great variety of interesting material and efforts have been and will be made to locate other pits. Doctor Chaney, the paleobotanist of the Carnegie Institute, reports that for a period of three months "he has had a full time assistant working on the wood (obtained earlier in the year from the pit) which is for the most part sectioned and now ready for final study.

SANTA BARBARA has been awarded for the third successive year national honor as a builder of beautiful homes. The Better Homes Committee announces the winning of the $500 first prize for better home building, given by the Better Homes in America Association. A letter of congratulation was received by the Committee from Secretary of Commerce Herbert Hoover, the founder and honorary head of the national better homes organization.

The Community Arts Association Calendar

October 3, Monday, 9 a. m.—School of the Arts, 914 Santa Barbara Street. Fall term opens. Morning, afternoon and evening sessions. Instruction in drawing and painting from life; landscape painting and sketching; general drawing, painting and color study; design and handcrafts; modeling from life and from the antique; bronze casting; color theory, including landscape and figure composition; study of the color and form of flowers; classes for children in drawing, painting, design and (if there is sufficient demand) modeling; garden design; architecture, an atelier of the Beaux-Arts Institute of Design. Illustrated catalogue available on request.

October 3, Monday—Fall Term of new School of Music, under direction of the Music Branch, opens at School of the Arts, 914 Santa Barbara St. Instruction in Violin, Piano and Voice. Telephone 4456 for further information.

October 5, Wednesday—Irving Pichel of the Drama Branch gives the second of a series of three Lectures. Subject: "What Is a Play?" At the Little Theatre of the School of the Arts, 914 Santa Barbara Street, 3:30 p. m. Free to Season-ticket and to Scrip book holders; to the public, admission 50c.

October 7 and 8, Friday and Saturday evenings—Drama Branch presents Frederick Lonsdale's play, "Aren't We All?" Lobero Theatre. Telephone for reservations. Prices 50c to $1.50.

October 12, Wednesday—Irving Pichel of the Drama Branch gives the third of a series of three Lectures. Subject: "What Is an Audience?" At the Little Theatre of the School of the Arts, 914 Santa Barbara Street, 3:30 p. m. Free to Season-ticket and to Scripbook holders; to the public, admission 50c.

October 14 and 15, Friday evening and Saturday afternoon and evening—Drama Branch presents Frederick Lonsdale's play, "Aren't We All?" Lobero Theatre. Telephone for reservations. Prices 50c to $1.50.

October 28 and 29, Friday and Saturday evenings—Drama Branch presents Kaufman and Connelly's comedy, "To the Ladies." At Lobero Theatre. Telephone for reservations. Prices 50c to $1.50.

SANTA BARBARA

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CANDID CRITICISMS

By FREDERICK F. ISAAC



A RECENT PHOTOGRAPH OF MISS NORMA TALMADGE, TAKEN IN PARIS. MISS TALMADGE IS TO BE SEEN IN "CAMILLE" AT THE CRITERION THEATRE.

NEW YORK'S "BROADWAY" AND HOW!

On leaving Erlanger's Mason Theatre last night, I threw myself on a passing street car, held up the conductor, stole the pennies, returned home; took two of my landlady's grapes, kissed her daughter and sobbed on my partner's neck. Do not take little Bennie to 'Broadway.'

But if you appreciate real, honest to goodness drama; tough, unvarnished, true to life and worse; revealing, inspiring, impetuous—drama that will lift you to heaven one moment only to drop you to hell another; if you wish to encourage playcraft that rings true; go to the telephone now and reserve seats for tomorrow.

I get no commission on the box office receipts, ladies and gentlemen, but when we have the opportunity to see the real thing in Los Angeles, let us take it.

Phillip Dunning and George Abbott have written and produced a drama that means something in "Broadway." Located in the cabaret land of New York, where men are men and so are women, this dramatic thunderbolt dissects for us the conscience of a murderer. But do not get the impression that the play is a glorified prize fight,—I mean what is a couple of quiet deaths within an hour or two?

The dialogue is appropriate to the setting although I do not think that Aunt Mary would appreciate all of the back-stage epigrams. "It pays to be good—but not much"—is an example of the evening's conversation.

The main theme in the play is woven around the simple love affair of an innocent chorus girl in love with a poor cabaret clown, yet attracted by the bad rich man. Nothing could be more simple and therefore nothing could reach our hearts more quickly. However, using this simple idea with which to show their skill, the authors have welded together a masterpiece—a vortex of vivid, tough, underworld life—and out of the filth to be found there they have shown us that even there, love, devotion and loyalty exist, and that life is more or less the same for all of us—that it just depends where we sit.

Broadway is not what one might call a noisy play. It is exciting, a little crude, a little rough, but it is also romantic, very witty, and in parts pathetic and pretty.

Miss Claire Nolte takes the role of the "professional virgin," to quote a rather sophisticated member of the "Paradise Night Club Girls." It is extraordinary how well the girl acts. Hooper Atchley is the villain, who comes onto the stage in the third act simply furious because he has been shot through the crown of his hat, in Times Square. It is remarkable how particular some of these bootleggers are! Atchley is as splendid as the play. Hobart Cavanaugh is the "juvenile lead" and the husband-to-be of our innocent little chorine and I would say that the man's characterization of the self-satisfied, contented, optimistic little devil of an actor who will "one day have his name in big lights outside the Palace" is as excellent as the part he has to portray.

Robert Elliot, as a quiet sympathetic and effective detective, who takes the law into his own hands for a moment or two, thereby giving a little boost to justice and incidentally bringing down the applause of the house, is as good a player as he is handsome and handles his part without a badge or a gun; not that that in itself is complimentary to anybody but the authors, but it needs a sincere actor to carry the part.

I would advise anybody whose refinement is sincere enough to allow them to appreciate an unadulterated dramatic masterpiece to see "Broadway" and to lend their support to such a worthy production, so that not only plays will be presented to Southern Californians, but good plays.

P. S.—But do not forget what I said about little Bennie!

OCTOBER PRESENTATIONS

"Salt Chunk Mary," with Lucille la Verne, begins at the Egan theatre on October 4.

"Connie Goes Home," with Kay Hammond, at the Morosco, begins on October 2.

"The Devil's Plum Tree," with Ruth Chatterton, begins October 3.

"My Maryland," a Shubert production at the Biltmore, begins October 3.

Los Angeles Grand Opera Company begins at the Shrine Auditorium, October 3.

"Joan of Arkansaw" begins October 5 at the Playhouse.

"The Patsy," with Henry Duffy and Dale Winter, at the El Capitan, begins October 9.

"Twinkle, Twinkle," with Nancy Welford, at the Mayan, begins October 10.

"The Home Towners" continues at the Hollywood Playhouse.

"CAMILLE" PICTURIZATION DE LUXE

"Non d'un chien, comme film ca m'appareil pas si mauvais!" —In all probability that is what Alexandre Dumas junior would have said had he lived to see the picturization of his masterpiece thrown on the screen at the Criterion theatre.

He would then have laughed to himself as he left the theatre, grumbled at the lack of cafes on Olive street, hailed a taxi, sworn at the driver for not understanding that he wanted to go to 'Ollywood—and would have eventually found his way to the United Artists' studio on Santa Monica Boulevard. There the information clerk would have repeatedly referred him to the Central Casting Bureau having given him to thoroughly understand that "no help was wanted today." However, eventually Dumas would surely have reached Norma Talmadge.

"Excellente ma petite!" he would have said to her and taking advantage of his nationality would have kissed her paternally on both cheeks.

By which I wish to signify that the film "Camille," in which Miss Norma Talmadge gives an excellent performance, is a thoroughly artistic production and is worthy of the attention of those who patronise the higher kinds of entertainment, yet who are not too far above us to be labeled highbrow.

Had the story been badly handled, "Camille" would be a tale of a naughty girl with a bad cough; as it is, the picture is a delightful rendering of Dumas' story, brushed over with an all but invisible tinge of up-to-date luxuriance, and thereby made comprehensible to us all.

"Camille" is not an ordinary film, yet it is not inartistic enough to be labeled a feature. It is a film which catches the imagination and brings out the poetry in one's heart.

I do not consider that the part of the picture in which Camille's early home life is depicted is as good as it might have been and find that this is the one weak spot in the picture. But as the film runs on, so does it progress, until it fades into the picture of a pair of most beautiful hands in a well directed picturesque setting. I do not know whose hands they really truly were. If they belonged to Miss Norma Talmadge then she is to be congratulated; if not, then I do not want to meet their owner. The risk would be as great as that of making arrangements to flirt with a pretty voice over the telephone.

Gilbert Roland, as Armond is extremely well cast. He overacts a little but it cannot be said that he does not interpret the role of the poetically conceived lover. Norma Talmadge, as seen when playing against Roland, is quiet restrained and shows that she understands the gentle art of suggestion. Moreover she is refinedly beautiful and neither has to make comic faces into the camera to show us that she is in mental agony nor flounder about in red ink to let us know that she is not feeling very well. The lady is a mature actress and understands the technique of the screen.

ARCHITECTURAL ANAESTHETICS

By HAROLD O. SEXSMITH

THE TRUE HERITAGE OF EARLY CALIFORNIA

If we were functioning as the editor of a "Where to Go and What to See" column, there is a place at 627 South Carondelet street which would surely have a place near the head of our list. It is the new architectural offices of Webber, Staunton and Spaulding. These three men have taken the most prosaic of city lots and have transformed it with the skilful use of brick and tile and wrought iron until one can almost smell the warm salt air of the Mediterranean wafting through the patios of the building they have erected there.

The architect spends many patient hours in effort to impart to his client the idea which has been here exemplified. Even the most dull person would react to such surroundings.

The September meeting of the Southern California Chapter A. I. A. was held in the spacious drafting room. Tables were set for about 125. Over the babel of voices the strains of music came in through the windows from a patio. Many branched candlesticks with their tall white tapers lit the room. A most beautiful tapestry from the studio of Mr. John Keshishyan accented the end of the room at the speaker's table.

Before dinner was announced many of the men gathered in the high ceilinged room at the right of the entrance where George S. Hunt of Pasadena has gathered together many pieces of furniture, odd as to style, and blended them into a most satisfying ensemble. In this same room were several very beautiful lamps from the studio of B. B. Bell. The collaboration of the allied arts has been preached among us these many years. Here was a practical demonstration of how successfully the idea can operate. What could be more desirable and more obvious than that the architect should draw to himself masters in all the arts for which the architect forms the background in the building he designs. Even the most obdurate client could be won over in such a favorable atmosphere. It is the idea that sculpture and painting shall also find their place in the scheme.

THE BALLOT ON GOOD ARCHITECTURE

We promised last month to have a report on the results of the ballot among Chapter members as to which city, Santa Barbara, Los Angeles or San Diego, had the highest percentage of good architecture. We should have known better than to have made such a promise. We should have known that the average architectural mind shys at a direct question in about the same way a skittish horse acts in the presence of a piece of paper blown about by the wind.

The answers to the questionnaire came in with so many ifs, ands, buts attached to them that the executive committee declined to even let us see them. Consequently we will have to ask pardon for failure to produce. We are reminded of the old gag about the boy when asked whether the lost young lady was walking or riding, replied—"Yes, she did." We are not trying to tell a good story when we say that some of the answers to the questionnaire were just as intelligently given. Charles Cheney was right months ago when he said it was hard to get two architects to agree on anything. We will all agree anyway that Cheney has stirred us up and that's a very good thing.

THIS PAGE IS CONTRIBUTED BY THE SOUTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

H. O. SEXSMITH, *Editor*



HONOR AWARDS

It will be interesting to note that the Washington State Chapter, inspired by the example of the Southern California Chapter has instituted the Honor Award program and has patterned it very closely after that of its Southern brother. Mr. Arthur Loveless who was a member of our jury last year is chairman of the committee for Washington State.

CHARLES HARRIS WHITAKER

The September number of the Journal marks the closing of the work of Charles Whitaker as editor of the Journal of the A.I.A.

His trained literary mind and exalted vision of the mission of architecture in our social and economic life will be sorely missed in its influence on the pages of the Journal.

THE BALLIN MURALS IN LOS ANGELES

HUGO BALLIN

Hugo Ballin, painter, moving picture architect, director, playwright and philosopher, was a guest at the Chapter dinner. He talked most entertainingly of the hazards and heartaches in what he termed "that most exquisite of all dissipations"—the work of an independent movie producer. Among other interesting items he stated that seventeen million people visit picture theatres every day in the United States. What a tremendous opportunity for the architect working in pictures to help his struggling confreres sell the "idea"! Wonder if this is the reason so many of our California hills are dotted with examples of the early confectionary styles?

(Continued from Page 10)

Senses, are a feast in an upper room, indicating taste and a Persian hunting scene revealing the sense of hearing. The wall of the seasons includes a remarkable passage from the bitter cold of Winter, embodied in an Eskimo woman holding up her child to the great spirit of the north, to the glowing reds and greens of Spring. Love comes with drowsy summer and in Autumn the galleon sets sail while a lone man gathers faggots against the approaching cold.

This dining room constitutes a real contribution to the art of living in California. Here is proper employment for the artist in our day, and doubtless such opportunities will multiply as magnificent homes increase. The success of Ballin's murals lies in his thorough understanding of their function. Decoration is but a small part here, in fact it was necessary that their decorative elements should be kept most unobtrusive. Only to blue did the painter dare give rein, and blue is finely used to bind and give background to the low tones of other colors. Without question he has made his return to painting the occasion of a masterpiece.

Hugo Ballin was born in New York in 1879 and commenced to draw at an early age in the studio of Wyatt Eaton. He studied under William J. Baer, the miniaturist, and later under Siddons Mowbray and Robert Blum. He worked in Florence and Rome and exhibited there. His first pictures exhibited in America won him the Shaw Fund Prize at the Society of American Artists and the Thomas B. Clark prize at the National Academy for the best American figure composition. Two of his paintings are in the National Gallery in Washington, D C. He is an associate member of the National Academy, member of the Mural Decorators' Society, the Architectural League, the Art Students' League and the National Institute of Arts and Letters. His outstanding mural decorations are in the State Capitol at Madison, Wis.; the residences of Oliver Gould Jennings, New York; E. D. Brandegee, Boston; Milton F. Getz, Beverly Hills. He has spent the last ten years in Hollywood directing films, and has now established himself there in his original and best-loved profession.





ILLUSTRATING THE MAIN ARTICLE IN THIS ISSUE WE HAVE AT THE SAME TIME GIVEN A GLIMPSE OF THE WORK OF ONE OF SOUTHERN CALIFORNIA'S MOST DISTINGUISHED ARCHITECTS, GORDON B KAUFMANN, WHOSE DESIGN IN THE NEWER AND FINER RESIDENCES OF THIS COMMUNITY IS ALWAYS FULL OF BEAUTY. ON THE LEFT IS THE BANQUET HALL OF THE EISNER HOUSE SHOWN BELOW IN ITS ENTIRETY. JOHN MAYER, THE CONTRACTOR, FOUND ESPECIAL PLEASURE IN THE WOODWORK OF THIS INTERIOR AS HE WAS TRAINED AS A CABINET MAKER. ON THE RIGHT IS THE GARDEN ENTRANCE TO THE EISNER HOUSE.

THE GENERAL CONTRACTOR—JOHN MAYER

By M. U. SEARES

JOHN MAYER, GENERAL CONTRACTOR for the residences illustrated in this issue, was found on a construction telephone. This is characteristic of the man and of the reliable general contractor, whose business—as Mr. Mayer sees it—is to take the entire responsibility of construction, seeing that sub-contractors work together in harmony and that the architect and the owner are satisfied.

To accomplish these three things successfully, the general contractor must "stay on the job" constantly; and, following up the call on the construction telephone, the writer interviewed Mr. Mayer while he attended to his work on the residence now being built by Gordon B. Kaufmann, architect, for Mr. and Mrs. F. G. Adamson on San Rafael Heights, Pasadena.

For the sake of people who are planning to build one is tempted to call attention to the fact that besides taking the responsibility for construction a general contractor's importance lies in his ability to take the risk if any dispute arises between his subcontractors. He is, in this case, entirely and singly responsible and the owner does not worry about that side of building.

To a remarkable degree the work of John Mayer has satisfied the owners of houses for which he has been the contractor. Without any effort on his part one after another the owners, since the very first, have recommended him to each other and become his enthusiastic friends.

Besides the Getz house and the Eisner house illustrated in this number of Southland, John Mayer is the contractor for many other of the fine houses of California. Representative among them we mention the Edward Lowe house in Montecito, the Ben Meyer house in Beverly Hills, Dr. Isaac Hamshur Jones' English House on Rimpau Boulevard, Dr. Edwin Janss' home in Holmby Hills and Mr. Kaufmann's own home in the same district, and many others. The Eisner house here illustrated is near the Los Angeles golf links and is a fine illustration of the architects' beautiful design and this contractor's building methods.



THE EISNER HOUSE, GORDON B. KAUFMANN, ARCHITECT; JOHN MAYER, CONTRACTOR

John Mayer learned the elements of his trade and his business when he left the grammar school and has worked up to the position of a leading general contractor through years of service in California. His success is due to conscientious devotion to what he considers the responsibilities of a general contractor in present day American practice. John Mayer knows every subcontractor's job as well as he does his own. His appreciation of beautiful interior finish is typical. For thirty years he has worked, beginning at his trade of cabinet maker and rising to the enviable position he now holds in California.



THE MODEL FOR THE NEW SCRIPPS BUILDING FOR WOMEN AT POMONA COLLEGE. GORDON B. KAUFMANN, ARCHITECT

THE GENEROSITY WITH WHICH THE ARCHITECT HAS PROVIDED LOGGIAS IN THE NEW SCRIPPS COLLEGE BUILDING HAS DONE MUCH TO MAINTAIN THE CHARACTER OF A RESIDENCE RATHER THAN THAT OF AN INSTITUTION. TWO LOGGIAS ARE ON THE SECOND FLOOR, ONE FACING THE INNER COURT AND ONE FACING THE MOUNTAINS.. THERE IS A MORE SPACIOUS LOGGIA ON THE THIRD FLOOR FACING THE MOUNTAINS. THE LIBRARY IS ON THE HALF WAY LEVEL BETWEEN THE FIRST AND SECOND FLOORS. THIS IS REACHED EITHER BY AN OUTSIDE STAIRWAY FROM THE OUTER COURT OR FROM THE LANDING OF THE STAIRWAY IN THE BEDROOM WING. THIS ROOM IS PANELLED IN WALNUT WITH THE CEILING IN FLAT PLASTER RELIEF.

THE SEATING ARRANGEMENT OF THE DINING ROOM ACCOMMODATES FIFTY-TWO PERSONS AND A PRIVATE DINING ROOM ADJACENT ACCOMMODATES APPROXIMATELY TWELVE. A LOGGIA LEADS TO A WALLED-IN GARDEN.

CONTRIBUTED BY THE ARCHITECTURAL CLUB OF LOS ANGELES

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ANNOUNCEMENT

THE District Chairman of Art Study in the Southern Section California Federation of Woman's Clubs, Mrs. E. L. Johns has taken for her subject this year "Art Appreciation as applied to every day living." The contributions on this page are, therefore, offered as a means of communication between the architects and the women who are studying Art and Architecture.

PLANNING A HOUSE

By ROY A. KELLEY

IN an approach to a problem in planning, the trained architect has learned that there are several points it is well to keep in mind. They are very closely allied to the salient features of success in almost every other life endeavor. Applied to planning they are directness of attack, simplicity in the arrangement of elements, and modesty restraint in development.

The important thing to bear in mind in the planning of a home is compactness. The National Association of Real Estate Boards, in recommendations to prospective home builders, says: "A good architect is literally worth his weight in gold in eliminating waste space." Elimination of waste space means economy of initial cost, and this in most cases means economy of operation, because of fewer footsteps in care-taking.

The next thing of importance is taking advantage of natural contours and molding the form of the house to fit the setting which nature gave. In most hillside locations very little excavation or filling should be necessary except occasional small spaces for terraces or gardens. Excavation of hillsides is not only expensive but it requires costly concrete retaining and foundation walls which are not always structurally successful, because, peculiarly, when the top soil of our California hillsides is removed it offers opportunity for seepage and under-wash which is highly disastrous.



THE LOGGIA AND POOL. EISNER HOUSE, LOS ANGELES. GORDON B. KAUFMANN, ARCHITECT. PHOTOGRAPHER—WM. CLARKE

One of the greatest of American architects, Charles Follem McKim, once said that the test of real architectural beauty was to see how much of the ornamentation of a building could be stripped off without having the building suffer as a result. If the building could be so stripped and still remain beautiful in form and composition it was then really a good building. And when the men in his office would bring him their studies for criticism, his first act would be to take an eraser and see how much of the ornamentation and detail could be struck out. Such an act usually added to its beauty and dignity. The result of this simplicity in expression was the production of those masterful buildings which are today as beautiful, dignified and refined as when built.

As to simplicity in the home: This begins with the plan, for it is the composing of simple geometric elements (or rooms) in a plan, and so inter-relating them as to form the most pleasing "pattern" or "picture," (of course, keeping in mind practical considerations) which usually leads to the most pleasing house. In other words, it is the plan which is said to "read well" which also builds well.

The plan which on paper is unpleasing in composition and difficult to understand, is restless and hard to look at, usually results in a building which is also displeasing in composition and hard to look at. While the plan which is simple, quiet, and forms a pleasing picture to the eye, usually results in a building which has the same simplicity, dignity and repose.

THE COLOR PLATES AND THE PORTFOLIO OF WESTERN ARTISTS

THE COLOR PLATES

IN deference to the expressed wish of a number of its patrons, the Biltmore Salon in connection with the Art League of Santa Barbara has had prepared a portfolio of "Western Art" comprising one reproduction each from the work of ten recognized Western Artists. Each of these reproductions is distinct in its charm and appeal. Throughout the collection of ten, embracing a variety of scenes, each painting interprets the spirit of the West in its own peculiar way.

THE color reproduction on the cover of this issue is one of the ten plates included in the portfolio. It is called "An Unexpected Visitor" and is reproduced from a painting by Frank Tenney Johnson.

The portfolio is made in loose leaf form with a foreword description of the ten artists and the subject of each painting used, together with a brochure written by Charles O. Middleton, who is president of the Biltmore Salon and of the Art League of Santa Barbara. It was through the generosity of Mr. Middleton and his interest in Western Art that this portfolio was published. It is the belief of Mr. Middleton that such a presentation of the work of our best painters would be a dignified means of affording opportunity to Western artists to show the world what they are doing, and at the same time of creating the most favorable impressions of California and the West in general. The reproductions are suitable for framing or they may be left in the handsome cover. Singly, or as a whole, the prints are appreciated by all art lovers.

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THE PASADENA FALL FLOWER SHOW



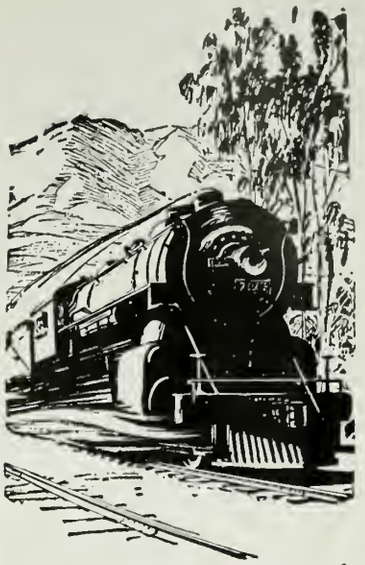
THE MANY BEAUTIFUL GARDENS, BOTH LARGE AND SMALL, IN PASADENA OFFER CONVINCING EVIDENCE OF THE LOCAL INTEREST IN PLANTING AND LANDSCAPING, BECAUSE OF THIS LOVE OF GARDENS THE FLOWER SHOWS ARE EAGERLY ANTICIPATED. THE CURRENT SHOW IS HELD THE 27TH AND 28TH AT MEMORIAL PARK.

HERE is some good news. This month Pasadena is to have another of those delightful flower shows which have become a semi-annual institution in this locality. It is to be even bigger and better than that held in the spring although it will be a difficult matter to prove it to the crowds that attended that one with such manifest enjoyment. However a little bird has been whispering some very interesting secrets concerning novel features to be introduced which will make the autumn show a charming entertainment as well as a splendid exhibition of what flower enthusiasts can accomplish in this land of sunshine.

One of Pasadena's greatest cultural assets is this growing ardor for gardening among its citizens. It is the pleasantest of hobbies, in which every one can indulge regardless of age, or station, or best of all, restricted incomes. For many persons it is about the only means of expressing that love of beauty latent to a greater or less extent in every human being, which is perhaps the reason why some people most inconveniently limited in worldly goods create bowers of loveliness out of absolutely nothing other than brains and artistic talent.

The preview for sustaining members is to be repeated at this autumn show. This is an innovation in America although it has long been the custom in England. It is an extremely comfortable way of viewing freshly cut blooms before the crowds have gathered and many persons doubtless who have not already joined the sustaining membership will be glad to do so now before this show and take advantage of this pleasant privilege.

It certainly is not nice to boast of superior advantages but it is a temptation to compare the benefits to be received from our show in Pasadena with those held in the east at this season. The people who attend may gain much inspiration, but they can work it off only on studying catalogues in preparation for spring planting months ahead. Here one can go right home and plant, putting into execution the suggestions he has received for making still more beautiful gardens.



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The dancing hands of Ruth St Denis

CONCLUSIONS ON THE HOLLYWOOD BOWL

(Continued from Page 11)

may be indulged; allowed whimsical outlines, and trivialities of colored lights to cheer the night and Nature. To be truly popular and truly expressive of the city's mind and soul, it must present other dominating characteristics of the community to which it belongs, besides its fine faculties of achievement, its real and eager aspiration for renown in things of the mind and spirit; showing also its mental shallowness, its adoration of mere surfaces; its worship of the meretricious.

Though it may come to suffer from lack of inspiring ideals; from worldliness and from sentimentalism, and concessions to popular appeal; from commercialism hooded in civic pride, and conspiracies, disguised as "practical necessities" to oust Nature, or limit her to park-like prettiness; because of its origins, immitigably beautiful and worthy, rooted in the love of mankind, the love of Art, the love of Nature, there must be behind it always—a splendor. . . . Showing of man the beginning and the end—Earth Mother, and human spirit in its loftiest reaches—with fine certainty, and sweet assurance, enclosed amongst its wild hills, it has offered itself freely to the love of all the world.

THE DANCERS

The conductor, in stiff, black clothes, broad, Germanic, valorously led forth, in a quaint trinity of bows and smiles, these two supremacies of human grace and beauty . . .

Why, one wonders, should so beautiful a person be called "Ted"?

One had had bright hopes. . . . Amongst the proudest achievements of America in art, with their power, and their charm, and their influence, their bold pioneer spirits, their knowledge, their fine minds, artistic rightness—who could withstand them? . . . One had seen the Bowl with Nature almost come into her own again. . . . The line of angular architecture dissolved in darkness; the cheap theatric colored lights dead and gone; the orchestra dimmed to least essential visibility. . . . One had seen, imaginatively, beneath the high black wall of mountain, islanded in darkness, a small, small human figure . . . faint greenish light flowing upon its white garments . . . whiteness lovelier than all loveliest color. Its grave, slow movements unfold dim meanings about life and death . . . . from its pure, fair, slow-curving hands peace falls. . . . One had seen . . . the dark god dancing the dance of the universe . . . with splendor and with profound significances. . . . That against the wild . . . humanity again in one of its supreme expressions.

The Bowl is not a place only for spectacles; but also for grave, intimate things, so only they be on the loftiest artistic plane. When unencumbered by vaudevillean structures, it is a place for the exposition of falsities and poverty of spirit; for the enhancement of all true spirit values. These dancers, who have released the dance from its perpetual amourousness, and given it to the expression of the things of the mind and soul, either did not realize this aspect of the Bowl, or were themselves victims. Whether their union with a night of the cinema was welcomed by them, because of the greater massed splendor of human eyes upon them, one does not know. But two such essential artists were ill-allied with the mechanism—amusing and fascinating in itself—of motion picture making. Perhaps realizing their finest effects had little chance of being achieved, they gave merely the spectacle, the popular thing. Shawn's "Orpheus" was, one imagines, the finest, but of it one was able to see only flashes of violet blue drapery, and limbs in significant and lovely curves. St. Denis' Nautch girl dance, though it had inevitably beauty, was of merely sensuous appeal, and the rich many colored garments, gorgeous and alluring in another setting, in that scene, and hard, white light, achieved only gaudiness.

It was a scene of multiple charms. The powerful bluish white cinema lights were like benevolent magicians under whose vast gaze one felt oneself being quite agreeably transformed into something. The lit multitude—the immense facade of faces . . . some paled cloud of sunset, still delicately colored, left behind in this great hollow of the hills . . . a close-sewn field of flowers. . . . When, as part of the play, 'Symphony,' thousands of circling pale golden silky straw hats were waved joyously in air, one could think of nothing



Carmela Ponselle, mezzo-soprano of the Metropolitan Grand Opera, and sister of Rosa Ponselle

but a wind-whipped field of the paler yellow poppies. The people, squatted thickly upon the ground, adorned the edges of the cliff on the farther side; again, like closely-sewn and springing flowers. With narrow trails of light upon them, along the edges of the hill, and above and below deep unbroken shadow. Then in the intervals, hundreds of sudden little lights over the mass—lit cigarettes—the tiny rosy hollowed palms . . . flocks of fireflies of ruddier flame alighted . . . and the minute round shimmers of innumerable glasses, like glimmerings of globed dew upon that flowery field.

The most beautiful thing of that night was not the dancing, or the music. With elements of portentous and singular drama, one perceived it suddenly during the unaccompanied music before the closing dance. . . . Glancing aside, one's gaze was held by something dramatically deeper and lovelier than all else the evening yielded. . . . Fear, in part, had made that beauty of shadows. Almost to the dark sky it seemed rose that close-packed mass of humanity, upon the steep side of the mountain. One could nurse an imaginative terror. Perhaps twenty-three thousand souls there above one . . . that mass presently to descend in all its streams and torrents, flowing resistless, governed only by its own impulses. . . . And, in that glance aside, one seemed to see that fear in action. . . . Figures in escape from some menacing thing foreseen. . . . Forms so dim one could not tell if they were men or women, moving upon the steep and narrow ridge; shadowy, with bowed heads outlined against the faintly lit eastern sky. . . . Emerging from a clump of trees, they climbed in darkness slowly, heavily, gropingly down . . . stumbling, falling . . . figures below holding out their arms in help and pity . . . bending low to save and help. . . . Beautiful outheld helping arms. . . . Shadowed against the eastern heaven, clinging close together, grouped in pyramidal shapes . . . suddenly, poignantly, apart . . . groping, stumbling . . . all passing, descendng into darkness, mystery—One thought of Andreyev . . . shapes of Daumier . . . Humanity in its pilgrimage . . . Outstretched pitiful arms against the sky . . . Nothing in the evening so beautiful as that.



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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF CALIFORNIA SOUTHLAND, PUBLISHED BY M. URMY SEARES, AT PASADENA, CALIFORNIA, FOR OCTOBER, 1927.

State of California, County of Los Angeles.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Ralph B. Urmy, Jr., who, having been duly sworn according to law, deposes and says that he is the business manager of California Southland, and that the following is a true statement of the ownership, management, circulation, etc., of the aforesaid publication, for the date shown in the above caption; that the name and address of the publisher and editor is M. Urmy Seares, Pasadena; that the owner of said publication is M. Urmy Seares; that there are no mortgages, bondholders, or other security holders, owning or holding one per cent of the bonds, mortgages or other securities of California Southland. Sworn to and Subscribed before me this 3rd day of October, 1927.

JOHN R. BRAGDON, Notary Public.

My commission expires Nov. 7, 1929.

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THE ESPLANADE OF THE GABLES BEACH CLUB, THE BATHING BEACH, THE LOUNGE, AND, OF COURSE, THE DINING ROOMS HAVE ALL SERVED THE MEMBERS OF THIS MOST ATTRACTIVE CLUB AS MEETING PLACES FOR GROUPS OF FRIENDS DURING THE LONG SUMMER DAYS. BEFORE ANOTHER SUMMER, THE MAIN BUILDING OF THE CLUB WILL BE FINISHED AND OFFER MANY ADDITIONAL COMFORTS AND LUXURIES.

NEWS OF THE ASSISTANCE LEAGUE

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GIVE MONEY WITHOUT MONEY

THE plea to increase your charities is ever present and ever insistent, but seldom is it coupled with a practical suggestion for increasing the *efficiency* of your giving. This, however, is just that sort of a plea. The League is asking you to "give money without money" by co-operating with the Assistance League Location Bureau. By listing your home or grounds, or both as available for motion picture locations you will materially increase the League income. The rental money from the film companies will be disposed of as you see fit, either one hundred per cent to the League or one-third to the League and two-thirds to your particular charity. (The one-third in the latter case covers the maintenance cost of the Film Location Bureau.)

Protection of your property is assured, since a representative of the League is always in attendance wherever and whenever a location is used. Property owners, whose locations the League has listed, will vouch for the care and appreciation shown during the film work. Call the Bureau, HEmpsted 5506, and authorize the use of your property in this important League work. Success depends upon your co-operation.

EXPLOIT YOUR DISCARDS!

THE old, "retired" household effects of your home have a real money value when turned through Assistance League channels. Send *anything* you have discarded to the Thrift Shop, —we can sell it. The Thrift Shop sells everything and anything, and yet the demand far exceeds the supply. An article which has no value to you means money to the League and help to the needy. Send your old clothes — men's, women's and children's. The waiting list for clothes is long. An old suit or dress might secure a position for someone, might make all the difference between independence and pauperism. Give this a serious thought and send us clothes that we may help others to help themselves.

GIFTS LUXURIOUS—GIFTS SIMPLE

THE Women's Exchange enters another plea for efficiency, but of a different sort,—the efficiency of greater value to be received per dollar spent. Here gifts of leisured luxury rub elbows with gifts of rigid practicability, fraternizing under the spell of bashful pricings. Pickles and preserves, jellies and jams are to be found here, eagerly awaiting the knowing buyer. The "knowing" buyer will not keep them waiting long.

THE BABY SHOP

EXQUISITE hand-made articles for the infant's or small child's wardrobe are for sale at our Baby Shop. To buy such things here means a distinct saving in money without any sacrifice in quality. For, although the goods displayed are the work of people in need, each article is exhibited according to its own intrinsic merit, and is priced upon that basis alone. Remember, too, that when you are patronizing the Women's Exchange or the Baby Shop you are encouraging hand-craft and also aiding these deserving workers in self-support.

THE TEA ROOM RENDEZVOUS

MADAME HELENE is now in charge of the Assistance League Tea Room. Good service and good food have become the slogan in this department, one of the most interesting of all the branches of Assistance League work. Here it is that visitors get material for much future conversation, as they find themselves in such close contact with celebrities of the film world. Actors and actresses running in from the studios for a bite of lunch, still in their costumes and make-up, provide an animated picture book for luncheon guests to peruse. Good food, good service, charming surroundings, fascinating fellow lunchers; is anything lacking?



A MOTION PICTURE BEING TAKEN ON A LOCATION SECURED THROUGH THE ASSISTANCE LEAGUE FILM LOCATION BUREAU. THE GARDEN OF MRS. W. K. JEWETT, IN PASADENA

THE DAY NURSERY

THIS important branch of the League work cares for the children of mothers who are working or looking for work. Charges for this care are based on the ability of the parents to pay. When they are unable to pay, the children are cared for free, the cost being defrayed from the League funds. You will realize the need of this fund when you know that many of the mothers cannot afford to pay over ten cents a day. In addition to care and play supervision in the nursery, the children are provided with a hot noon meal and milk in the afternoon. It demands real courage on the part of the League to undertake such obligations without a definite and guaranteed income. Since fees from mothers can be expected to cover only about one-fifth of the operating cost, and since thousands of children are cared for annually, the League must depend to a great extent upon the consciences of its members.

The new nursery building is nearing completion, and already assumes the aspect of a monument to the spirit of Assistance League work. By the first of the year it will be housing twice the number to which the old building was limited. It becomes the center of the charity work of that community.

COME AND SEE

THE money which the League receives for its work is spent efficiently, but we want you to come and see to what degree each dollar is stretched, and to inspect the various ramifications of the work. It is so comprehensive that belief comes only with a personal visit. A hostess is in attendance at the Community House, at the corner of St. Andrews and De Longpre, and she will conduct you through the different departments and explain the work. You will hear of our welfare work;—how families are re-habilitated and made self-supporting. (It is not only the children who are cared for;—the whole family comes within the scope of Assistance League help). Then, before leaving, you will go next door to visit the Day Nursery, and when you see our little family so well cared for you too will wish to become a fairy god-parent and turn things into money.

TINY TIM

WHAT more fitting tribute could you make to the memory of someone? To endow a bed for some destitute child at a hospital, so that child may receive the care that needy parents cannot afford, will carry greater significance than the temporal display of flowers. In the case of a contribution to the Tiny Tim endowment fund in lieu of a gift of flowers to someone in bereavement the League will acknowledge the gift to the person in whose name you are making the contribution. This is a most deserving charity, for it gives the unfortunate child a better chance at the time when he needs it most.

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CONCERNING SUBSCRIPTION RENEWALS

The blue slips inserted in the front of the magazine are simply for your convenience in sending gift subscriptions. Expiration notices are mailed to you under first-class postage upon the expiration date.

AT THE SIGN OF THE GARDEN SEAT

By ERVANNA BOWEN BISSELL

LAST month saw the battle of flowers—the Charge of the Bright Brigade—with shows to the north of us, shows to the south of us striving for ribbons blue. The dominant emblem they carried was a dahlia rampant on an azure field, with exhibitors couchant looking for a prize.

What georgeous displays of color and varieties, and on some benches the flowers were so crowded that it was hard to see how the judges could differentiate showing points. It seemed too bad to sacrifice artistic effects for mass grouping. And what a pity to exhibit flowers *wholly by artificial light*. Every woman knows what electric light does to house furnishings and dress materials, sometimes entirely changing their color values. How much more difficult it is then, to plan a color scheme to be seen in full sunlight when one is compelled to select those colors from flowers shown under the prismatic light of a ballroom's crystal chandeliers.

I learned a bitter lesson three years ago. I chose *by artificial light* what looked to be a ravishing shade of salmon-pink single chrysanthemums for a special planting scheme. I ordered generously and for twelve months divided and slipped my plants in order to increase my stock. I cut short a visit to return in time to see my prize bloom. I saw it! On every side of the Sunset Walk—among the colors which emphasize its name—were masses of as ugly a magenta-pink as the sun ever shone on. I endured the blatant discord for a day then ordered a rebellious gardner to dig up every root. He was mindful of a year's lost labor and grumbled grievously.

Remembering this fiasco, I ordered dahlias from the Larkin Hall Show where full daylight did not misrepresent the colors. Mr. Curtis Redfern lists his dahlias according to the Ridgway Color Chart. This scientific scale, with colors correctly named, enables one to order from a printed list quite confident of results.

The Ridgway Chart has received the approval of the Garden Club of America, and these keen gardners have turned their thumbs down on the catalogues' hap-hazard method of describing color.

In the pursuit of gardening, women are finding greater enjoyment in color combinations and artistic effects than in raising individual prize bloom.

Nowhere in the country is there need of more careful color consideration than in California. Our gardening advantages are so great that it is lamentable that we do not set a color standard for the nation. Our so-called Spanish influence commits many crimes both in architecture and flower combinations. We say—a bit defiantly—that "we like a blaze of color," which too often is only a loud blare!

In England, Miss Gertrude Jekyll, both by her gardening examples and her writings, is famed for color harmonies. Her book "Color in the Flower Garden" is a valued text-book and especially adapted for use in California. In this country Mrs. Francis King has shown us the way to finer combinations. Among her many books, "A Well-Considered Garden" is of help to those who seek beauty of arrangement as well as of perfection of individual flower. One of Mrs. King's simple devices for practicing color combinations is to use a cane-seated chair for a container, setting flowers in the holes, arranging and re-arranging to produce desired effects. Sometimes the adding of a new shade, or withdrawing it, changes the whole aspect. In our grandmothers' days domestic rugs were woven in what was called the "hit and miss" pattern. With a child's sensitiveness to color, I used to wonder why they *missed* the right shade so often. Today we are apt to try the hit and miss method in our planting. Evidently some people are color-blind. They must be to commit such criminally hued offenses. One new sub-division in Santa Barbara has planted its steep banks with alternating clumps of orange colored and magenta-purple lantana, while many houses of charming lines, but of brick-red plaster and roof-tiles, are draped with this same magenta climbing shrub. A visitor at the Garden Clubs' annual meeting threatened to go up in the night and either white-wash the houses or dig up the offending plants.

This coming winter we shall have many eastern visitors; why not show them some special color harmonies?

In the stock flowered annual larkspurs, and the scabiosas (pincushion flowers) there are new shades of soft pink and rose as well as lavender-blues and dark blue which combine with yellow snapdragons, the tall variety, and light up the whole planting. The cornflowers (centauria cyanus) are better as cut flowers than decorations, but the bright blue especially, if staked makes a good background for sulphur-yellow (Lemon Queen) calendulas. The deep yellows and orange shades in calendulas and coreopsis, calliopsis, marigolds and wall-flowers need dark blues to cool their hot tones. Lobelias and the Browallia elata are good in front of them.

The Dimorphotheca hybrids—like other South African plants do well during the winter in this climate. There are many shades of apricot, salmon, buff and primrose in these "Stars of the Veldt." Our native phacelia campanularia—bright blue bell-shaped flowers—are charming sown among these daisy-like flowers.

The annual phlox Drummondi is also adjustable to most color schemes if you buy seed in separate colors. There is a chamois-rose (pale yellow eye) which combines with plain yellow phlox and the dwarf blue-mauve of ageratum or Blue Gem nemesia in a delightful way. Cinerarias are invaluable for giving a dominant note, but don't DON'T let the magenta ones domineer over your scheme. Pull them up! Cut back verbenas now, or make new slips (so easy if you peg down a joint, let it root and then cut from main stem). Verbenas are tempermental; they like a change of location and soil and sulk without it. Ellen Willmott is a bright rose with white eye, fading under hot sun, while Newport Pink is a softer shade and not so hardy.

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HOW TO STEAL A RIVER — PAGE THE ENGINEERS

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Courtesy of Cannell and Chaffin, Inc. *From a painting by Hovsep Pushman*

No. 95, Vol. IX NOVEMBER, 1927 25 Cents

CALIFORNIA'S HOME AND GARDEN MAGAZINE



A PHOTOGRAPH OF ONE OF OUR MANY SHOWROOMS

OUR shipments this season are larger in volume than at any previous period in the history of our house. They include not only, as has been our custom, the rarest examples of Italian, Spanish and French sixteenth, seventeenth and eighteenth century furniture, fabrics, mirrors and objets d'art, but also a larger importation than heretofore of exclusive objects suitable for holiday gifts—a veritable oasis in the harassing days of seeking Christmas remembrances. These accessories being the result of thoughtful selection by quality, not quantity, are limited in number and we would lay particular stress upon the necessity of an early visit.

Books of sterling worth, beautifully bound, make gifts of permanent value or add to the zest of private collection; our library is in every way unusually comprehensive. Etchings and paintings by artists of note are always obtainable.

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SOUTHLAND CALENDAR

Conducted by

ELLEN LEECH

Announcements of exhibitions, concerts, club entertainments, college events, lectures, dramatic productions, etc., for the calendar pages are free of charge and should be mailed to CALIFORNIA SOUTHLAND, *Pasadena, at least ten days previous to date of issue, the fifth.*

Clubs

VALLEY HUNT CLUB, PASADENA:
The formal season opens with November, and the following announcements cover the programs of the month:
November 1st, Bridge Luncheon.
November 7-14-21 and 28, Bridge Tea at 2:30.
The enlarged tennis court and the swimming pool offer the outdoor attractions.
Dinner is served every Sunday from twelve to two. The officers, directors and committees for 1927-1928 are as follows:
Albert B. Ruddock .....President
Hugh McFarland .....Vice-President
J. Gamble Reighard .....Secretary
Robert C. Wente .....Treasurer
Walter A. Hopkins .....Director
House Committee—Mrs. Philip Schuyler Doane, Chairman. Entertainment Committee—Hugh McFarland, Acting Chairman. Sports and Grounds—Desaix B. Myers, Chairman.

ANNANDALE GOLF CLUB, PASADENA:
The course is now in the best possible condition. A few constructive changes have been made and others are in prospect. The new holes are ready for play this month.
The tennis courts have proved popular throughout the summer and will be equally in demand this winter.

FLINTRIDGE COUNTRY CLUB:
Friday, November 25, Bridge Day, the usual monthly function.
Sunday night buffet suppers are served throughout the month and are universally popular.
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p.m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11.30 to 2 p.m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal.
Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty. A new club house is now under construction and will offer every modern club convenience and comfort.
Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
Golf tournament for men is held every Saturday. Monday the course is reserved for the women and a special luncheon is served. Those who do not play golf or who have had a round in the morning, devote the afternoon to bridge or mah jongg. Every Saturday afternoon tea is served.

PASADENA GOLF CLUB:
Wednesday is Ladies' Day, with cards and mah jongg from two to four-thirty, when tea is served.
Dinner is served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service prevails throughout the week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

FLINTRIDGE RIDING CLUB:
The club announces the second and fourth Thursday of each month as Club Night with dinner at 6:30, and cards, riding and games after dinner.

THE GABLES, SANTA MONICA:
Every Saturday evening from 8 p. m. to 1 a. m.—dinner dance, music by Earl Burtnett's Gables Rose Room orchestra. Every Tuesday afternoon—bridge luncheon—from 12 p. m. until 5 p. m. Every Sunday from 2 p. m. until 4 p. m.—league volley ball game.

Art

LOS ANGELES MUSEUM, Exposition Park, will continue the General Munthe collection of Chinese art for some time. Additional paintings and the heavier sculpture are shown in the main gallery, while the gallery upstairs is filled with paintings, sculpture, jade, ceramics, and other things of great interest. The Museum is now open daily, (including Wednesday afternoon) from 10 to 4, and on Sunday from 2 to 5.

PASADENA ART INSTITUTE, Carmelita Gardens: The exhibitions for November are of unusual interest; Room 1 is filled with the work of the Pasadena Society of Artists; Room 2 holds paintings of the sea by Duncan Gleason; Room 3, paintings by Mrs. Eva McBride; Room 4, Max Wieczorek is showing some of his latest things; Room 5, Sculpture by Roger Noble Burnham; Room 6, Prints and Etchings by Edward Borein.

THE LAGUNA BEACH ART ASSOCIATION announces that the present exhibition in the gallery includes the gift pictures which were donated by the local artists to be sold for the benefit of the building fund for the new art gallery, which is soon to be built overlooking the sea at Heisler's Point. The following pictures have been purchased by art patrons of southern California: Landscape, Gardener Symons; Landscape, William Wendt; Portrait, Clarence Hinkle; Early Spring, Benjamin Brown; Golden Hillside, Anna A. Hills; Coahuilla Valley, William A. Griffith; Landscape, Jack Wilkinson Smith; The Old Mission, Anna A. Hills; A Summer Day, William Lees Judson; Granite Slopes, George K. Brandriff; Decoration, Irving Manoir; The Pool, J. V. Cannon; A Touch of Spring, Roy W. James; Hills, Eleanor Colburn; Petunias, Ruth Peabody; San Fernando Valley, Warden Bethel; The Harbor, George Colman; Hawthornes, Fannie Duval; Capistrano Mission, Alice Fullerton; Water Color Sketch, Helen Smith; The Gray Bowl, Mollie Knox.

THE SOUTHWEST MUSEUM, Marmion Way and Avenue 46, Los Angeles, has a permanent collection of interesting work.

FINE ARTS GALLERY OF SAN DIEGO in Balboa Park is open Sundays, 2 to 5 p. m. free. Mondays 9 a. m. to 1 p. m., free to members; 25c to others. Other week days 9 a. m. to 5 p. m., free.

HOLLYWOOD CHAMBER OF COMMERCE will show on their walls, as is the custom, the work of the artists of Hollywood.

THE PRINT ROOMS, Hollywood, as always, have a representative and comprehensive collection of etchings and engravings.

THE HUNTINGTON ART GALLERY at San Marino will be open to the public within the month. It will be necessary to restrict the visitors to two hundred at any one time, and the plan is to open the gallery two days a week, probably Thursday and Friday, from two to five, and to admit visitors only by card, to be obtained by application in advance.

THE KANST GALLERIES, Hollywoodland, are showing a general exhibition of paintings.

THE ARTISTS' MELTING POT is now located at 623 South Berendo, Los Angeles, where exhibitions by members will be held. The membership is open to artists from all the seven arts.





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Entered as second class matter July 28, 1919, at the Post Office at Pasadena, California, under act of March 3, 1879.

THE BILTMORE SALON is showing the work of John Hubbard Rich to the 20th, possibly throughout the month.

PAINTERS OF THE WEST open their eagerly anticipated show at the Biltmore Salon, December 5.

KATHERINE W. LEIGHTON is showing at the Santa Barbara Galleries, Casa de la Guerra, 15 East de la Guerra Street. The show includes portraits of the Indians of Glacier National Park, as well as new landscapes of that section and wild-flower studies.

AARON KILPATRICK is holding a one-man show at the Grace Nicholson Galleries, Pasadena, using one of the large galleries for his varied and beautiful subjects.

AINSLEE GALLERIES, Barker Bros., Los Angeles, are a branch of the well known galleries of the same name in New York, and show selected works of contemporary artists, as well as the works of other ages. The paintings of California artists are particularly favored. Some months ago the policy of showing the work of one man throughout a month was adopted and Carl Oscar Borg will show during November. In December new canvases by Barse Miller will be hung.

THE PRINT MAKERS SOCIETY OF CALIFORNIA, Howell C. Brown of Pasadena, secretary, announces the new Jury members for the season are Wallace L. DeWolf and Carl Oscar Borg. The circulars for the Ninth International Printmakers Exhibition have gone to the more distant countries and local ones will be sent in December and January. If addresses have been changed the Secretary asks that he be advised at once.

CALIFORNIA ART CLUB is sponsoring a plan to bring the twenty-sixth international exhibit of the Carnegie Institute to Los Angeles. The exhibition is now on in Pittsburg and is scheduled to be shown in San Francisco later.

MISS RUTH B. MORAN, the daughter of Thomas Moran, N. A., is arranging for an exhibition of selected water colors from her collection of her father's work to be held at the Biltmore Salon in January.

ARTHUR HAZZARD has returned to the East to paint there until Spring as his many portrait commissions will hold his attention throughout the winter.

HENRIETTA SHORE held a one-man show at the Los Angeles Museum, Exposition Park, last month which proved of exceeding interest. Miss Shore and Helena Dunlap are now in Mexico, where they expect to sketch and paint for some months.

GRACE NICHOLSON GALLERIES opened the winter series with an exhibition of the water colors and prints by George "Pop" Hart in one gallery; portraits by William Van Dresser, an interesting collection of the likenesses of well known people; a varied collection of landscapes by Aaron Kilpatrick; and a very fine selection of oriental fabrics, old maps, and etchings.

THE LOS ANGELES COUNTY FAIR made the following awards in the Print Department: For etchings, Benjamin C. Brown, first; John Cotton, second; Carl Oscar Borg, third; honorable mention to Loren Barton, Dick Blackston, Eileen Scper, and Sidney Tushingham. Honorable mention in block prints to Carl Oscar Borg, John Platt and Bertha Lum. In photography, first prize to Henry Ravell; second to Fred Archer; third to Clark Thomas. Honorable mention to D. J. Sheehan, John Stuk, Gertrude Arnold, and M. Kushiro.

ELLIOT TORREY exhibited marines, landscapes, and pictures of children during October at the Fine Arts Gallery, Balboa Park, San Diego.

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, are showing the work of Conrad Buff and, as always, selected paintings of the work of contemporary artists.

NELL BROOKER MAYHEW announces that her studio in the foothills of Highland Park, 5016 Aldama Street, at Avenue 50, Los Angeles, will be open every afternoon during November for an exhibition of paintings and color etchings of California landscapes, also flower pictures done in tempera and a group of small etchings and especially designed greeting cards for the holidays.

KATHERINE HUNLEY is shownig a group of paintings at the new Y. M. C. A. building in Redlands, this being the initial exhibition of a series planned by the Association. The show is a good one, well balanced, and opened with the sale of two paintings, "Mt. San Bernardino" and "Spring at Bryn Mawr."

THE PHILLIPPS STUDIO, La Crescenta, California, held the third annual exhibition last month, including landscapes and marines by Carlotta V. Phillipps; miniatures by Clare Shepard Shisler; costume designs by Caroline Gommel; tooled leather by Helen Chase, and studies in life, still life and antique, by the students of Carlotta V. Phillipps.





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ALTHOUGH CANNELL AND CHAFFIN, INC., 720 West Seventh Street, have discontinued the fortnightly picture exhibitions, which for years were so generously given by them to California art lovers, they have by no means dropped entirely the display of paintings for indefinite periods. One may find in their shop, in the veritable maze of rooms of which it is composed, splendid examples of works by old and new masters, shown in congenial surroundings. The print room remains unchanged with choice etchings always hanging or in stock.

THE ARTLAND CLUB is showing in a joint exhibition the work of John Cotton, Karl Yens and Marco Zim, the latter is showing paintings, etchings and sculpture as well.

CLUB CALIFORNIA GALLERY, Long Beach, Paul Conner, Art director, is showing landscapes by Paul Conner. Opening November 15th, paintings by George R. Colman.

Music

THE PHILHARMONIC SYMPHONY ORCHESTRA, W. A. Clark, Jr., founder, Georg Schneevoigt, director, Mrs. Caroline Smith, business manager, will present the usual symphony concerts throughout the month: The symphony pairs are given Thursday evenings at 8:30 and Friday afternoons at 2:30, the popular concerts are given Sunday afternoons at 3:00. The current dates are November 10-11, November 24-25 for the pairs, and November 6 and 20 for the popular concerts. The soloists to be presented through the season include Frances Berkova and Alfred Megerlin, violinists; Benno Moiseiwitsch and Harold Bauer, pianists; Sophie Braslau, Myra Mortimer and Florence Austral, voices.

PASADENA MUSIC AND ART ASSOCIATION in the 1927-1928 Artist Series announces the appearance of the following artists: Florentine Polyphonic Choir, Thursday evening, December 1; Lawrence Tibbett, baritone, Thursday evening, December 8; Mary Lewis, soprano, Thursday evening, January 12; Walter Gieseking, pianist, Tuesday evening, January 24; Beniamino Gigli, tenor, Saturday evening, February 16; Albert Spalding, violinist, Thursday evening, February 23. These concerts will be held in the Pasadena High School Auditorium.

THE COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, pianist, opened the season last month in Pasadena with the Persinger String Quartet, and presents the deBusscher Woodwind Ensemble, November 13. These concerts are given in the Pasadena Community Playhouse, 39 South El Molino Avenue, Sunday afternoons at three thirty.

LOUISE HOMER, contralto, appears in recital at the Shakespeare Club House, Pasadena, Thursday evening, November 10, under the management of Teresa Cloud.

THE CAULDRON SINGERS OF PASADENA, Franklin Thomas, president, are in rehearsal of the programs for the season, and the first concert will be given early in December.

THE SERIES OF POPULAR CONCERTS for young pepole will be continued in Pasadena this winter. Four of the concerts will be given by the Los Angeles Philharmonic Orchestra and one by Creatore and his famous band. The five concerts will be given in the afternoon and are in charge of John Henry Lyons, supervisor of music in the public schools. The first two concerts will be given at the John Marshall Junior High School Auditorium, November 4 and December 2. The last three will be presented at the Pasadena High School Auditorium, January 24, March 9 and April 6.

THE SANTA ANA SYMPHONY ORCHESTRA, D. C. Cianfoni, director, will give ten concerts during the season and it is the intention of Mr. Cianfoni to present Los Angeles artists as well as the local talent. The concerts are sponsored by the Lion's Club of Santa Ana.

SAN FRANCISCO SYMPHONY CONCERTS, under the direction of Alfred Hertz, opened last month and will consist of three separate series of twelve Friday afternoon concerts, repeated succeeding Sundays, with alternate Sundays given to popular concerts.

GLENDALE SYMPHONY ORCHESTRA, Modest Altschuler, conductor, gave the first concert of the season last month. The guest artists were Margaret Messer Morris, soprano, Ivan Edwards, tenor, and Charles Wakefield Cadman, pianist-composer, in excerpts from Mr. Cadman's opera, "The Witch of Salem."

THE BEHYMER PHILHARMONIC COURSES offer in this ,the twenty-sixth season, the usual Tuesday and Thursday evening series as well as the Selective Courses; the latter allows the choice of fourteen events selected from the Tuesday and Thursday series. John Charles Thomas opens the Thursday course November 3. The Beggars Opera will fill the week of November 29. These concerts are given at the Philharmonic Auditorium, Fifth and Olive streets, Los Angeles.

THE ELLIS CLUB, J. B. Poulin, director, makes the first appearance of the season in concert at the Philharmonic Auditorium, Los Angeles, November 2.



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THE WOMAN'S LYRIC CLUB, J. B. Poulin, director, will appear in an attractive program, December 14, at the Philharmonic Auditorium, Los Angeles.

CLARENCE EDDY will include Los Angeles on his concert tour of the West and is announced to appear at Shrine Auditorium, November 20.

ALICE SECKEL'S MATINEE MUSICALES in San Francisco were opened by the Smallman A Capella Choir. The six events also include Nina Morgana, E. Robert Schmitz, Eva Gauthier, Pro Arte String Quartet, and Gay McLaren.

THE PERSINGER STRING QUARTET OF SANTA BARBARA, formerly of the San Francisco Chamber Music Society, gave the first concert of the second Los Angeles season last month at the Beaux Arts Auditorium. The series will consist of six concerts but owing to Eastern engagements the last five will be given after the first of the year.

THE HOLLYWOOD BOWL ASSOCIATION announces a composition prize of $1,000, the winning composition to be performed by the Bowl Symphony Orchestra. For 1928 a concert overture is required, and in succeeding years the competition will be for a suite, a symphonic poem and a symphony, in the indicated order. Gertrude Ross is the chairman of this Bowl Annual Composition Prize Committee. Full information and rules governing the competition may be obtained from the Bowl Association, 7046 Hollywood Boulevard.

COMMUNITY MUSIC ASSOCIATION OF REDLANDS held the annual business meeting last month Mrs. G. E. Mullen, the promoter and manager of these entertainments for the neighborhood, was again elected a director, as were William Cochran, Calder Bennett, and Miss Christine Lindenberg. Theodore H. Doan is the treasurer.

THE PHILHARMONIC ORCHESTRA, Manager Caroline E. Smith, announces that out-of-town regional boards of the Philharmonic Orchestra have now been completed for the coming season as follows: Pasadena, where the Orchestra will give four concerts, Mrs. Joseph F. Rhodes, Jr., Chairman, Mrs. Joseph M. Hixson, Mrs. Frederick H. Stevens, Mrs. James R. Brehm, Mrs. John S. Cravens, Mrs. A. Stevens Halsted, Mrs. O. James Salisbury; San Diego (six concerts) Mrs. John Vance Cheney, Chairman, Mr. A. D. LaMotte, Mrs. E. J. Campbell, Mrs. G. A. Davidson, Mrs. Florence Kennett Dupee, Mrs. W. H. Sallmon, Mrs. A. S. Bridges; in Santa Barbara (six concerts) Mrs. John A. Jameson, Chairman, Miss Amy E. du Pont, Mrs. Hilmar O. Koefod, Mrs. Francis Price, Miss Mabel C. Washburn; Santa Monica (five concerts) Mrs. Harry L. Lane, Chairman, Mrs. Joseph George Braun, Mrs. Neil S. Edgar Brown, Mr. T. A. Johnson, Mr. T. E. Plumer; Riverside (two concerts) Mrs. Stewart Malloch, Chairman, Mrs. Margerite Lawrence Test, Mrs. A. C. Lovekin, Mr. A. N. Wheelock.

THE TUESDAY MUSICAL, Riverside, has arranged for five attractions for the next season as follows: Los Angeles Philharmonic Orchestra, Dec. 6; Mary Lewis, Jan. 10; Albert Spaulding, violinist, Feb. 8; Harold Bauer, pianist, in March; and the Barrere Little Symphony in April. The officers of the Tuesday Musical are Mrs. Stewart Malloch, president; Mrs. E. D. Test, past-president, and Mary Bakewell, treasurer

MAY MacDONALD HOPE, pianist, well known in the chamber music field in Los Angeles will present a series of delightful trio concerts this season. Her co-artists will be Xavier Cugat, a Spanish violinist, and the Russian 'cellist, Misha Gegna. The first concert of the series will be given December 9 in the Biltmore Hotel Music Room.

THE LOS ANGELES TRIO, May MacDonald, pianist, Ilya Bronson, 'cellist, and David Cracov, violinist, one of the best known instrumental ensembles of southern California, has announced the disbandment to the regret of all music lovers.

SAN DIEGO SYMPHONY ORCHESTRA, Nino Marcelli, director, will give their concerts every alternate Sunday afternoon at Balboa Park, San Diego, alternating with Dr. Stewart's organ recitals at the Park.

MATINEE MUSICAL CLUB held its annual fall luncheon last month at the Ambassador Hotel. Mrs. Louise Heydenreich, the new president, was in charge. The affair celebrated the nineteenth anniversary of the club, and honored the founder, Mrs. James Henry Ballagh, and charter members and past presidents.

MAUDE DARLING WEAVER is to sing for the Wa Wan Club, at the Biltmore, Nov. 9, and at the Ebell Club, Dec. 5. Mrs. Weaver also has been engaged for the contralto part in the performance of "Elijah," to be given by the Los Angeles Oratorio Society, Feb. 5.

ZOELLNER CONSERVATORY. Albert E. Ruff, head of the voice department, will lecture at the conservatory on "Natural Singing and Breathing," Nov. 29, Marjorie Dodge, who won much admiration by her recent performance in "Turandot," assisting. Miss Dodge, also her father, were former pupils of Mr. Ruff.

Announcements

PASADENA COMMUNITY PLAYERS are continuing the repertory plan under which the Playhouse is never dark except on Sunday and Monday evenings. The programs for the month are: November 1-2-3-4-5 (matinee and evening), and 8-9-10-11-12 (matinee and evening), "The Admirable Crichton", by James M. Barrie. November 15-16-17-18-19 (matinee and evening), and 22-23-24-25-26 (matinee and evening), "Yellow Sands," by Eden and Adelaide Phillpotts.

IN THE GREEN ROOM of the Pasadena Community Playhouse the workers and friends of the Playhouse meet for tea the third Friday of every month, from four to six. The current date is the 18th.

THE PASADENA CENTER OF THE DRAMA LEAGUE opened the winter season's work in October. The officers for the year are Mrs. Robert A. Millikan, president; Mrs. Holloway I. Stuart, Miss Eleanor M. Bissell, Mrs. Alson S. Clark, vice-presidents; Karl A. Kieling, treasurer; Mrs. George R. MacMinn, recording secretary; and Miss Elizabeth Conner, corresponding secretary.

DRAMA BRANCH of the Community Arts Association, Santa Barbara, give performances Friday and Saturday evenings of two consecutive weeks with a matinee on Saturday of the second week of presentation. The programs for the month are: "To the Ladies", by George S. Kaufman and Marc Connelly, November 4-5. "The Haunted House", by Owen Davis, November 25-26, December 2-3.

THE LOS ANGELES COMMUNITY ART THEATER, headed by Sigurd Russell, David Imboden and Winifred Aydelotte, will open a series of plays in the Auditorium of the old Ebell Club Building on Figueroa street, this month. The first production is the "Sabine Women", by Andriev, for which the stagecraft students of the Otis Art Institute have prepared the stage settings and costumes.

THE ARTLAND CLUB has prepared and will present a series of 25 concerts and two children's matinees—27 complete programs in all—in the Beaux Arts Theatre. This provides a cultural program each week during the entire winter, except the two weeks just before Christmas. The November dates are: Thursday, November 3, Tuesday, November 8, Monday, November 14, Tuesday, November 22, Tuesday, November 29, Monday, December 5, Thursday, December 15.

Only twelve of the programs are announced herewith; the others to be announced when tickets and printed programs are mailed: Roland Paul with assisting artists in Operalogue "Thais"; Arthur B. Kachel in "Disraeli"; Henri de Busscher, oboist, and Nino Herschel, concert pianist; Ravenelle's Youthful Players in one-act plays, including "Beau Brummel"; Ilanco (Edward Langley) Lecture illustrated with paintings and music; The Hollywood Trio: Sol Conen, violinist, Celeste Nellis Ryus, concert pianist, Robert Alter, 'cellist; Anna Ruzena Sprotte, contralto, with 'cellist; John Smallman's a Cappela Choir, an aggregation of unaccompanied singers; May MacDonald Hope Trio in chamber concert recital; Z. Earl Mecker and 'cellist in Pagliacci "Prologue" (costumed) and other groups; Princess Tsianina and Homer Grunn in an Indian Evening; Alfred Kastner's Harp Ensemble with vocal soloist; Charles Wakefield Cadman and Margaret Messer Morris in Cadman compositions; Flora Myers Engel, dramatic soprano, Calmon Luboviski, violinist, and Claire Mellonino, concert pianist; Fannie C. Dillon with a group of her artists in original compositions.

LEAD GARDEN ORNAMENTS are among the latest importations from England by the Serendipity Antique Shop, Inc., Pasadena. These include bird baths of varying sizes, exquisite fountain groups, a Flute Boy, and the "Four Seasons".

DRAWING ROOM TEA SERIES with creative interpretations by Edgcumb Pinchon, of the book-of-the-week; new plays; operas; symphonies; unusual motion pictures are planned for the winter at the Beverly Hills Hotel, on Thursdays, Ambassador Hotel on Tuesdays, and the Biltmore Hotel on Fridays at 3:30 o'clock. Mr. Pinchon is a well known British Essayist and Critic.

MARGARET SPRAGUE CARHART, Ph.D., Assistant Professor of English, University of California at Los Angeles, is interpreting The Drama of Today in a series of ten readings and talks at the Three Arts Club, 987 Magnolia Avenue, Los Angeles, from four to five fifteen, Tuesday: November 1-8-15-22-29, December 6-13-20, and January 3-10.

ALINE BARNSDALE, art patron and philanthropist, has given to Los Angeles another tract of park land, adjoining the northeast edge of Barnsdall Park. This additional two acres is to be used for the recreational, cultural and playground needs of the children of the city. Included in the gift is a residence which will be used as a recreational center by the children.

AT THE STATE BUILDING, Exposition Park, Los Angeles, a public reception is arranged by Mrs. M. L. Allen for the artists of southern California, the middle of the month. Mrs. Allen is to be permanently associated with the State Building and the artists feel they are fortunate in having so capable a representative.

THE ANNIVERSARY DINNER at Mount Washington, Sunday, Oct. 23, was attended by more than two hundred students of the India philosophy. Swami Dhirananda presided, assisted by Countess Nadine Tolstoy. Doctor Karl T. Waugh, dean of the College of Liberal Arts, University of Southern California, was the principal speaker. Short talks were made by Mrs. Lillian Bell of Hollywood, Countess Tolstoy, Dr. J. L. Woodruff and Sigurd Russel of The Community Theatre. Mr. Leslie Brigham of the Los Angeles Grand Opera Association, contributed to the program of music. Among the guests were Princess A. Galizin from Russia, Miss Edna Shaw, Mr. and Mrs. Hamed Bey of Egypt, Mr. and Mrs. Frank C. Wamsley, Hollywood. Swami Dhirananda will speak at the University of California in the near future.

"THE TEMPEST" was the contribution of the Drama Association of Mills College to the long list of Shakespearian plays presented annually on the college campus. The play this year was staged for three consecutive evenings, Thursday, Friday and Saturday, October 20, 21 and 22, under the direction of Mrs. Marian L. Stebbins. According to Miss Dorothy Wilder, president of the Drama Association, the Shakespearian wardrobe belonging to the association was used for the players. This wardrobe was designed originally by Miss Lael Klum who worked it out as an art problem during her graduate year at Mills. She used Elizabethean costuming as a basis for her designs, that the costumes might be suitable for any Shakespearian play. Miss Teresa Crowley, of the Staff in Physical Education coached the dances for the production. The play was given in the Campus Outdoor Theatre. Many members of the Alumnae Association return to the campus for this annual event.

"AMERICAN COMMERCE AND WORLD PEACE" is one of the evening lectures, open to the public, scheduled for the Second Annual Session of the Institute of International Relations, to meet at Riverside, California, Nov. 27-Dec. 3. with President R. B. von KleinSmid of the University of Southern California as Chancellor, and Dr. K. C. Leebrick of the University of Hawaii as Director. With representatives of industrial, civic, commercial, political, scientific, and educational organizations taking part, round table conferences attended by members of the Institute and delegates will be held each morning, discussing "World Markets," "Labor and Post-War Tendencies," "Pan-American Relations," etc., for the seven-day conclave.

MME. LOUISE HOMER, Contralto, will open the 1927-1928 Music and Drama course at Pomona College with a concert on the evening of November 7th at 8 p.m., at Bridges Hall of Music.

The Friends of the Mexicans Conference of Pomona College under the direction of James Hoffman Batten, will be opened on the evening of November 11th at Holmes Hall with a costume fiesta, "A Night in Old Mexico" produced by fifty Mexican artists. Mme. Estelle Heartt Dreyfus, noted Los Angeles soloist, will sing a group of Spanish songs. On November 12th a conference will be held throughout the day and evening commencing at 10 a.m., for the discussion of leading problems affecting the Spanish-speaking people in the southwest. Hon. R. W. Kearney, State Commissioner of Immigration and Housing, Dr. E. P. Bogardus of the University of Southern California, Hon. F. S. Pasquiera, Mexican Consul at Los Angeles, Miss Helen Montegriffo, Executive Secretary Catholic Welfare Bureau of southern California, Harry M. Shafer, Assistant Superintendent of Los Angeles City Schools, and Dr. Robert Glass Cleland, Acting President Occidental College, will be among the speakers. A photographic exhibit will be shown of model housing colonies and also of contrasting conditions in sections in the Southwest having a large Mexican population. Pictures will also depict various phases of settlement welfare work and neighborly service houses. There will also be a sale exhibit of Mexican handwork in Rembrandt Hall.

The Masquers Society, the college dramatic group which has earned a reputation for the excellence of its work, will give "The Patsy" at Holmes Hall on November 18th, at 8 p.m.

Edward Johnson, leading tenor of the Metropolitan Opera Company, will be heard at Bridges Hall of Music on the evening of November 21st.

The Cambridge University Debating Team will meet Pomona College debaters at Bridges Hall of Music on the evening of November 29 to debate the question: Resolved, That the power of the press has increased, is increasing and ought to be diminished. The members of the Cambridge team are, Mr. M. A. B. King-Hamilton and Mr. Herbert Lionel Elvin of Trinity Hall, Cambridge, and Mr. Hugh Mackintosh Foote of St. John's College, Cambridge. The Pomona debaters are, Patterson French, Herbert Tay and James Whyte.

The Pomona College Choir has accepted the invitation of the Los Angeles Oratorio Society to assist in the great forthcoming presentation of the Messiah to be given at the Shrine Auditorium, and also to take part in the Elijah to follow later.

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NO. 95 NOVEMBER, 1927 Vol. IX

CONTENTS

	PAGE
KURDISTAN.....*Cover Design* *From the painting by Hosvep Pushman (Courtesy of Cannell and Chaffin, Inc.)*	
SOUTHLAND CALENDAR.....	4, 5, 6, 7
INDIANS, WARDS OR SLAVES?.....*John Collier*	9, 11
WITHIN GARDEN GATES.....*Evvanna Bowen Bissell*	12, 13
THE SEASON OPENS WITH MUSIC....*Jessica Kate Seneca*	14
AMONG FRIENDLY BOOKS.....*Louise Morgrage*	15
SOUTHLAND OPINION..... *Stream Capture in the Sierra* *Mary Wallace Weir on the Near East*	16, 17
SPORTS IN TOWN AND OUT.....*Ellen Leech*	18, 19
A PAGE OF WESTERN POETRY.*Karl Tinsley Waugh, Editor*	20
CANDID CRITICISM.....*Frederic F. Isaac*	21
CONTRIBUTION FROM THE A.I.A.....*Harold Sexsmith*	22
HOW TO ESTIMATE APCHITECTURE.....*H. Roy Kelley*	24
THE LILLIES OF SAN FRANCISCO..*An Eastern Californian*	27
LOCATIONS AND TEA ROOMS FOR STARS.....*M. U. S.*	28
AT THE SIGN OF THE GARDEN SEAT.....*E. B. B.*	30

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CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST







ONE HUNDRED PER CENT AMERICANS

The upper picture "The Oil Scout" by J. H. Sharp, is owned by Mr. E. W. Marland of Oklahoma. The lower reproductions are from the brush of Mrs. Kathryn W. Leighton. On the left an old Blackfoot is depicted as he sits before the fire telling the old time myths of the tribe. On the right is Chief Turtle, smoking a peace pipe made from the pipe stone of Montana and carved with a pack knife. Both the lower Indians portrayed are of the Glacier National Park. Mrs. Leighton's paintings are owned by the Great Northern Railroad.

OUR INDIANS WE SHOULD KNOW

An article by MR. JOHN COLLIER, executive secretary of the American Indian Defence Association

With Illustrations from the paintings of

KATHRYN W. LEIGHTON

THE Hollywood Bowl in September was a place of new experience to many. According to the hunger they brought—conscious or unconscious hunger—unknown hundreds experienced what the writer can testify to, as many others can testify who have visited the Indians in their home villages.

That is the experience of being struck, as by a benign flash of lightning, with a new beauty. New in intensity, in complexity, in simplicity. New in the daringness of color, of movement, of noise. New in the perfection of team-movement. Above all, new in that union of impersonality with passionateness, which we have known as Greek and are beginning to know as Indian.

So new to us, so widely strange, this art of the Indians. We call it art, though they do not: to them it is only the more deeply intended part of their common life. New and strange, yet so abysmally naive, central, and unforgettable, to us onlookers and hearers from a different race. Like one of many homelands of our own, lost and yet not far away, being within ourselves; within ourselves from long ago and for the distant future, we feel, yet for ourselves a closed door until struck by this alien wand.

Many historical heritages act upon our natures in just this way. William Blake and Wordsworth; Greek architecture and Plato's visions; Chartres cathedral and creative modern music; and "the thoughts that shake mankind." Far-off and strange, wakening momentarily an excitement that is racial and hardly personal to our vanishing lives; and sometimes terrible and desolate in their aftermaths, for these doors of our own, into our own haunted land, which the racial culture swings wide, are closed again by our own life of habit. We, and our social environment, quickly or slowly shut the doors. Then we are half-remembering exiles from our own.

Not suggesting that the Indian cultural gift is more or is less than any of the heritages named above, we must note one tremendous difference in circumstance. All the great heritages, coming down from Egypt, Palestine, Greece, the Middle Ages, the Renaissance, and our own century, are safely preserved for times to come. We may have them and lose them, or never have them at all, but we cannot deny them to those born after us. Though all the originals of our culture-heritage should perish, the heritage would go on in written record.



CHIEF BIG TREE, WHO SAT FOR THIS PORTRAIT, ALSO POSED FOR THE "END OF THE TRAIL," BY FRASER, SHOWN IN SOUTHLAND FOR APRIL, 1927



CHIEF WHITE HORSE OF THE ARAPAHOE TRIBE, A PORTRAIT, SUPERBLY PAINTED BY KATHRYN WOODMAN LEIGHTON, LOS ANGELES, CALIFORNIA

But the Indians are not recorded. Great or small, their gift to the world, *as yet*, exists almost wholly in their own living soul, their living flesh and blood, their living communal practices. One cannot say that their heritage can never be transcribed; only, as yet neither they nor we have transcribed it. Of their glory of living speech, not one one-hundredth even of the part that has remained after vast destruction has been adequately rendered. Of their glory in that composite art where speech, song, dance, dramatic symbolism and adoration are blended, nothing at all is as yet successfully recorded. And of their organization of social life, their mystic and their explicit beliefs, the meanings of their world-view, their psychotherapy, and their marvellously potent educational disciplines—of all this profound, veiled, vastly ancient life of theirs, whose unbroken reach is from now backward to the fountain-sources of human life in our world, we possess in record form nothing but disputable, exciting glimpses. *And their influence upon ourselves has barely been begun. And of our moral debt to them for awful wrongs done and opportunities wasted, no iota of payment has yet been made.*

In an aspect more intimately concerning ourselves, the Indian heritage differs from all these other cultural heritages. The other heritages do not depend on ourselves, here and now, for their future life. Only by a unanimous suicidal action of the whole civilized world could they be destroyed. The Indian heritage does depend on us—on ourselves, immediately and not for long—for its future life. Unless we act, it must die, for the Indian souls, the flesh and blood, the communal institutions which constitute the unrecorded heritage, must die.

They are doomed—actually sentenced to death—by the official policy, the official acts and lapses of the United States government, which means you and me. These words are used deliberately, though the present article allows no space for illustrating or demonstrating them. I will but state a few proved facts of official record. Under the mandatory guardianship of our Indian Bureau—an agency responsible to Congress but accountable to no court and reviewable by no court—the Indians are dying at more than twice the rate of the general population. Their death rate has increased 48 per cent in the last four years of complete Federal census record, in thirty-three states. Their property is being diminished through actions by the guardian at the rate of four per cent of its capital value each year. About sixty thousand of them are suffering from tra-

choma, a disease which leads to blindness. Their family life is being assaulted in a manner unknown since the days of open slavery,



KATHRYN LEIGHTON HAS HERE RECORDED THE PASSING ART OF WEAVING A WATERTIGHT CORN HUSK BAG.

by the forcible deportation of their children to distant boarding-school asylums and by the denial to children of the right to inherit their parents' land. Systematic official warfare is being waged against their tribal and religious institutions which contain, and which alone contain, any beauty that anyone witnessed at Hollywood, and beauties indescribably vaster and deeper, and all their moral life and all their soul.

Readers of CALIFORNIA SOUTHLAND who want to know more, and want to do something about it, can inform themselves and can unite through the Indian Defense Association of Pasadena, at 535 Bellefontaine Street, Pasadena; or the Indian Defense Association of Santa Barbara, at Box 274, Santa Barbara; or the Indian Defense Association of Southern California, at Chamber of Commerce, Los Angeles; or the publication office of *American Indian Life*, at 1037 Mills Building, San Francisco; or the American Indian Defense Association, Inc., at Munsey Building, Washington, D. C. The life or death of the Indians and of whatever they represent (including a chance to redeem our national honor) is being settled now, and there are services which every well-wisher of Indians can perform.

A letter has just been received by the chairman of the Indian Affairs section of the Commonwealth Club of California It was written by a Presbyterian missionary on the Navajo reservation, who has worked among these pure-blood and primitive Indians for years. He has authorized its publication. It will fittingly balance an article which began with a meditation on the Indian spiritual culture. The letter, addressed to Charles de Y. Elkus, follows:

"Tuba City, Navajo Reservation,
"October 4, 1927.

"Dear Mr. Elkus:

"The greatest need of the Navajo is hospitalization. The Government only does emergency work. They do not handle chronic cases. Only among the school children do they attempt to prevent disease and when serious cases develop even among the children they are sent home to die.

"Tuberculosis and trachoma are our worst enemies. There is not a hospital in the Navajo country that is open for either one of these maladies except as they are related to the school children—not even the father or mother can enter the hospital unless some travelling trachoma specialist happens to be present for the treatment for a specified time.

"Taking children from the reservation to non-reservation schools over the protest of the parent and against the advice of reservation agents is a great evil. Aggravating this is when children of a very tender age are taken. This also applies to the reservation school, as mere babies are brought in to fill up the "quota" and when sickness occurs there is no one to do for the child what the mother could perform at this tender age and often a child dies from the lack of this.

"Taking our boys to the beet fields where they contract typhoid fever and come back scattering this disease among their people who would never have this disease otherwise, as we have never been molested with typhoid until these boys were taken away. Twenty-five boys were taken away this year and hardly a well one returned and of the number ten or twelve had to be put to bed with typhoid, three being left along the road home as they were too sick to travel. Of the remaining number five lingered in the hospital at Tuba so long with this wasting disease that we do not know if they will ever entirely recover.

"Keeping children in school all day at the boarding schools and forcing them to make the white child's standard is undermining the average Navajo child's health as they have never been used to such housing conditions and tendency to tubercular conditions is enhanced many fold.

"Not sufficient food is furnished the average boarding school child. They arrive undernourished and many never live through the school year as their endemic condition is not strong enough to withstand the usual school epidemics.

"Further proof of these statements will be furnished on request.

Sincerely,

(Signed) Hugh D. Smith."

THROUGH the genius of our artists, and theirs, the hidden, spiritual life of our Indians is being interpreted for us. Cadman made phonographic records of songs and flute pieces. H. H. wrote Ramona, and Virginia Calhoun's dramatization of it led the way for all the present day Indian pageants in California. J. H. Sharp painted for Mrs. Phoebe Hearst a portrait from every tribe; and now Mrs. Leighton has won the Indian heart and been named with an Indian name. She brings us word from the north that the Indians are dying of grief and fright because our government has forbidden the ceremony of "the forgiveness of sins" because "it takes them three days from their farms"! Shall we give up our camp meetings for the same reason? Give Indians the ballot and this violation of the Constitution will cease. Mexicans have suffrage: must Americans give up their religious or tribal allegiance in order to vote?

M. U. S.



CHIEF LAZY BOY, THE OLD MEDICINE MAN OF THE BLACKFOOT TRIBE. HE IS HERE DEPICTED CALLING UPON THE GREAT SPIRIT FOR HELP

WITHIN GARDEN GATES

ERVANNA BOWEN BISSELL, EDITOR, GARDEN PAGES

"The melancholy days have come
The saddest of the year
With wailing winds and naked woods
And meadows brown and sear."

DID you ever when you were young—oh, quite young—hear your father read those lines in his deep voice? Do you remember the little shivers that crept all over you, though you couldn't tell why? You didn't know what "melancholy" meant. It sounded sick and crippled—bent over in the middle. You wondered why those helpless days had to come; were they so poor they must go begging door to door? Yes, they sounded sad and made you feel so, too. Words often did. Yet "Wish you Merry Christmas" rolled gaily like a hoop; while "Birthday! I've got a birthday!" hopped and skipped as if it were a jumping-rope.

And oh! those "wailing winds!" You moved your stool closer to the armchair. Perhaps those were the very winds which hung around the chimney and tried to slide down when the room was dark. But the "naked woods" were more than you could bear. You saw the little trees huddled close together without even a blanket to keep them warm You wanted, passionately, to give your Sunday School pennies to help poor lame November keep her sickly days at home. Why didn't the Missionary Lady who lived Beyond the West, get more money, more clothes to dress November up?

Years and years after, when you'd come to live in California, you found that that was the very thing they'd done here. November was no longer sad and old. A New England poet would not recognize this sprightly month as the gray creature of his verse. Her days, to the garden lover, are the gladdest of the year.

The rains are near, the ground has not grown cold and planting moves apace.

There is nothing so dear to the gardener's heart as making plans, and this is the month in which to make and execute them. In a way, one does that every month, but November offers special privileges. You may plant trees almost certain of your success. You know their foliage will not burn and if strongly staked, they will become established before the dry season.

Perhaps the memory of those "naked woods" makes us leave deciduous trees off our planting list. In this climate ornamental trees like to wear green leaves the year 'round, and when they stage beauty contests, they add more covering to their costumes. The Acacias drape themselves in yellow. No bare limbs for them! India's great scientist, Sir Jagadis Chandra Bose, says that all the mimosa tribe (acacias belong to it) are sensitive and shrink from familiar contacts. Such nice manners!

The earliest acacia to bloom is weighed down with a cumbersome name—podalyriae-folia—but there is nothing in it to destroy the tree's charm. Its ovate leaves are covered with silvery down, its branches are gray also, and carry long, terminal racemes of bright yellow flowers. It resembles A. cultriformis with leaves, sharp like a knife blade, gray in color and has feathery sprays of yellow flowers. It is my favorite for foliage decoration in the house, lasting for months without water. A. floribunda has narrow green leaves, small clusters of pale yellow, fragrant blossoms and is everblooming if pruned and given water. The popular A.baileyana with its gray, fern-like leaves and deep yellow flowers grows flamboyant with heavy bloom. It decidedly objects to trimming and will die back from the cut end, while the floribunda thrives under the knife. I like garden friends which meet adversity without sulking.

Two Australian trees (called Brachychitons in California) are the Stereulia acerfolia and the S.diversifolia. The former is the flame-tree with its maple-like leaves and brilliant red flowers in summer. It thrives in a dry place and does not object to moisture. A.diversifolia has various shaped leaves—ovate to lanceolate, entire or lobed—and panicles of white to red, bell-shaped flowers appearing in winter. An old specimen in Miss Caroline Hazard's garden is much admired.

One must consider well before planting Eucalyptus in a garden.



MRS. THORNE'S GARDEN, MONTECITO, DURING THE MEETING OF THE GARDEN CLUB OF AMERICA AT SANTA BARBARA, CALIFORNIA



THE TERRACE, MRS. ROWLAND G. HAZARD'S GARDEN, SANTA BARBARA, CALIFORNIA

They are robbers of the soil, but so are acacias. The E.ficifolia which is low growing and blooms in summer, should be seen in flower before buying it It does not come true from seed. The rose shades blend while the brick-red colors often kill one's planting scheme.

From the terrace of Dial House, one looks through a veil of eucalyptus branches across to the mountains. These trees have their roots on the bank of Mission creek down below the wall and tower aloft, white of trunk, in stately manner. The sycamores planted beside the stone bridge, their shining boles flecked with shadows form as handsome a contrast as one ever sees. In this terrace garden, Mrs. Hazard uses potted plants for color against a background of evergreens and flowering shrubs. Pittosporum tobira—the Japanese variety — with its clusters of sweet scented, waxen flowers makes a foil for pink and rose-colored camellias.

November is also an excellent time to make changes in garden outlines. Perhaps we need a strong accent in one place, a wider perspective in another, and plant material which must be dug and transferred to carry out our scheme will suffer very little at this time of the year. Not many gardens have depth enough to get the long perspective which one sees in Las Tejas' garden, Mrs. Thorne's winter home. But this same view is carefully accented by the long hedge of clipped Monterey cypresses which leads the eye down to the belvedere at the end. The Italian cypresses with their vertical lines halt the composition for a moment in a happy way. One stops to see the cascades outlined in sheared Bermuda juniper and the formal arrangement of decorative agaves around the pool, then the lines open and go on down to lower levels where bright orange trees give color against the dark green of the hedge. But color can never take the place of form. The fence line, the hedge or long border that does not come to rest logically at some focusing point tires the mind and perplexes it.

While the lines down this slope bend to make enclosures where roses grow, the hedge line carries on, then lifts to die away in the rounded tops of the trees beyond the belvedere. That is art, for one's thought still travels over the Eucalyptus across the blue sea to the distant horizon.

Not only trees, but large-growing shrubs, especially natives, are better planted now. Fremontia california—Flannel-bush, an absurd name for the leaves have the look of embossed leather and feel like felt. The variety offered by most nurserymen is Mexicana with flowers of a deeper shade of orange. When botanists disagree, what shall we do? Bailey says that Fremontia is deciduous while Dr. Jepson calls it evergreen. Four year's experience with it convinces me that if it drops its leaves entirely, it does so discreetly at night and comes forth fully clothed in the morning.

Fremontia is a loosely branching shrub from six to ten feet high. The main branches are flexible, tough; the flowers come in the axils of the leaves born on short branchlets (spurs). The leaves are green above, lined with grayish "felt." The yellow flowers are deeply 5-cleft with prominent calyx and no corolla.

The banks above Gaviota Pass were once covered with this shrub and we can imagine an Indian behind each bush when General Fremont was trying to discover a way down to Santa Barbara. He found it, and the shrub—which is named rightly for him.

Another native shrub, very temperamental, is Carpentaria californica with opposite, tapering evergreen leaves inclined to roll back and show their white lining. It is slow growing, likes partial shade but demands soil not exhausted by tree roots. When planting, dig an extra sized hole, fill with new earth, (no fresh manure but leafmould) and do not water too liberally. Winter planting is best, for nature looks after her supply of rain water. How natives hate our hard water supply I don't blame them!

The Carpentaria is the only one of its kind and its terminal cymes of fragrant white flowers are quite like the cultivated syringa. The finest specimen in captivity is in the Hugh Evans' garden at Santa Monica.

In eastern gardens, now, the withered leaves "rustle to the rabbits' tread," but in California our growing vegetation finds no Voodoo charm in a rabbit's foot.

OPENING OF THE SEASON—IN MUSIC

MARION TALLEY AT SHRINE AUDITORIUM

By JESSICA KATE SENECA

SHORT, and sturdily built, with a broad, strong, composed young face, a hint of intensity about the nostrils, ardent life in the eyes, and a wholehearted young smile—the nineteen-year-old Metropolitan Opera House prima donna from Kansas City.

The little figure happily was not left alone with huge dark pillars towering formidably behind it, and long snaky purple clouds above; this overpowering background to the puny (in comparison) forms of solists on the spacious Shrine Auditorium stage, was replaced by a scene considerably less in size and realism, representing apparently a peaceful park-like scene, where nothing could possibly be going to happen, and suggesting with its gaudy looks, that it had been freshly painted for the young singer's benefit. A plain curtain would have been better, but still one appreciated that care was being taken of her. A white square where the singer was to stand, instead of the usual—for the most distinguished—long white strip right from the wings, indicated either the brevity of the singer's reputation, or some commendable diffidence about introducing a prominent and plainly inharmonious detail amidst the resplendencies of the big hall.

The excitement of Marion Talley's initial entry was purposely increased by delay and suspense. A violinist, John Corigliano, gave the first number on the program, the Sonata in D Minor of Francesco Veracini, and when he was gone, there was a protracted wait before she herself appeared. These obvious arrangements and the, one suspected, calculated emphasis on her youthfulness by skipping movements about the stage, rather cheapened the effect she produced. But from the circumstances vociferously surrounding her brief career, one hardly expected otherwise. She could not come to us clothed in the simple dignity of the artist; but appeared first of all as a triumphant example and justification of the American genius in advertising.

Her opening aria "Ah! non credea mirarti" from Bellini's La Sonnambula, revealed to the long expectant ear a voice of notably beautiful quality, and an incomplete mastery of the art of operatic singing.

Her second aria, "Je suis Titania,' from the opera Mignon, showed such flexibility of voice as indicated her development into a primarily coloratura singer; but other qualities of the singer made it seem less likely that this least soulful mode of singing would ultimately claim her specifically for its own.

The beautiful clearness, vibrancy and freshness of her voice were well shown in the simpler songs. In Lizst's Lore'ei she achieved the greatest loveliness of the evening. The most beautiful notes issued;—sounds of pure round golden loveliness. Apart from beauty of sound she could not thrill you. Her songs were sung still somewhat maidenly. And her voice is by no means superlative enough to have in itself justified the immense sensation of her New York debut, with two houses nearly sold out in advance, and thousands of the unadmitted thronging the streets around the Opera House on the night itself.

Kansas City produced her; the city of her infancy, though not of her birth. It discovered her gift as a child; advertised her as a wonder; spent lavish thousands on music for her; believed in her as one destined for the glorification of Kanas City and American art; centered in her its love and hope and pride; and finally thrust her at last victoriously upon the world.

As a little girl of fifteen, singing then in her city's civic opera company, she came up to New York for an audition at the Metropolitan Opera House. Three years later the authorities there had been convinced that apart from the actual great merits of her voice, it would be a good commercial venture to let her appear as prima donna.

She was acclaimed as one of America's own native daughters, marvellously gifted, and gloriously young, who had found her way into the stronghold of foreign art and artists. New York City, which, for all its cosmopolitanism, also worships youth, listened, and believed, and grew thrilled with the contagious enthusiasm of Kansas City; and almost before hearing her, had given her a wholehearted welcome.

Her youth seems to have been encompassed by sentiment. "Nothing has gripped Kansas City," one of her ardent supporters there is reported to have said, "like the beauty, spirituality, and glory of this little girl's singing."

"Our little girl" telegraphs home her father, a telegraph operator, backstage at the opera house the night of her debut, "our little girl is singing to the world."

Though when questioned as to whence she inherited her voice, Kansas City pointed skyward, one thinks it really must have come from Germany. There is an attractive picture of a German grandfather on the prairie playing his fiddle to a large family of children gathered round him, and learning melodies.

One feels that the girl herself was perhaps sacrificed in some degree to secure plaudits for Kansas City and American art. It is perhaps a little cruel to give to early youth fulfillment of its highest hopes. It can so well afford to wait a little. Its hopes and dreams are lovelier than fulfilment. She has been deprived of part of youth's heritage—of some of the real and unreturning sweetness of life. The Kansas City folk did not realise that they were trying to conquer not merely prejudices, bars against youth, conventions in the opera world, with American defiance of tradition and precedent—something of the spirit of Carl Sandburg's "The past is a bucket of ashes." These could be forced and overcome with sufficient shouting and persistence; but they were against something that could not be forced—Life itself, Art itself. Youth, however endowed, must remain youth—with its immense ignorance of itself and life. And Art must grow out of life.

One is glad that so beautiful a thing as Marion Talley's voice should have come into the world of music; and that it has still years of growing into, one hopes, greater beauty. Marion Talley herself inspires confidence. One has faith in her musicianship; and in her serious soul.

One thinks that apart from vocal marvels, there must have been something fine and strong and true about a girl who could so attract to herself a big city's pride and confidence. With sufficient judgment and character to overcome the disadvantages of early notriety, it seems likely that Marion Talley will come in time to be amongst the most admirable and beloved of America's native singers.

The late Israel Zangwill, the writer, coming from London some few years ago to visit New York in a curiously bitter mood, in his public addresses directed a series of such strong criticisms against Americans,—hitting also sharply at his own Jewish race—that even his patient and polite audiences at last protested. But in between he said one thing that took the sting out of most of the others. "The Americans are, perhaps, the most lovable people in the world." And it seems as though something of the sort of loveableness Zangwill meant is shown in the story of Marion Talley and her home town folks.

. . . . . .

The presence of a second performer, with any singer whom one really enjoys, is apt to be something of an intrusion, a breaking of the charm. An exception is Homer Samuels, who harmonizes perfectly with Galli-Curci. But the intolerable thing is the second singer. Last time he came, a thin-voiced young woman broke in upon the sweetness of Gigli's singing. One remembers one's horror when Matzenauer, a singer with a powerful sway over the sense, announced a baritone as fellow-artist for the evening; and one's resolve to sit out all his songs on the stairs, with tight-closed ears. Jeritza managed happily—with a sweet-faced little violinist who played very emotionally, so that he seemed not to be making any independent claim, but just expressing all one's feelings about Jeritza.



MARION TALLEY HERE REPRESENTS PHILINA, A CHARACTER IN THE OPERA MIGNON. SHE IS THE LIGHT-SOULED LITTLE ACTRESS IN THE TROUPE OF STROLLING PLAYERS IN GOETHE'S WILHELM MEISTER, THE BOOK ON WHICH THE OPERA STORY IS FOUNDED. IT IS AN ATTRACTIVE PRESENTATION, BUT NOT ESSENTIALLY INTERESTING AS A PORTRAIT OF THE SINGER, REVEALING TOO LITTLE OF HER CHARACTER AND CHARM.

AMONG FRIENDLY BOOKS

Glamorous Exploration
Paying the Doctor
Romance on a Dump
Fainting Females
Stokes Fall Fiction

Glamorous Exploration

If the muse had bestowed upon young Mr. Harry Hervey a literary style in keeping with his artistic perception, this youth would be among the great writers of the earth As it is he is doing very well. His markedly sensuous feeling combined with an adroit handling of certain points of technique makes his latest work, "King Cobra" (Cosmopolitan Book Corp.) a rare and rich experience for readers intuitively responsive to such manifestations of a creative imagination. Those however demanding in travel books photographic clarity, sharp outlines and explicit details may be disappointed, if they expect too much in that way from this account of Mr. Hervey's recent journey into the far interior of Indo-China, merely to contemplate the ancient ruins of Ankhor and Wat Phu.

Yet these exacting persons may find surprisingly sagacious moments which interrupt now and then these dreamy interludes. He can come down to earth and express shrewd comments on the ways of Europeans with their subject eastern peoples. He can also give snatches of archaeological lore, with an occasional patch of historical information or even lively personal bits, but for the most part this book is notable for its poetic interpretation of a vanished past, and a glamorous present.

Every travel writer has an ego which the reader must accept even though in many cases he would prefer actually to ignore it. Mr. Hervey's ego is an ideal companion, and when finally it fades out of the reader's ken there is left a distinct feeling of loneliness and loss. Whatever he may be in the flesh he is nice to travel with in books.



HARRY HERVEY, AUTHOR OF "KING COBRA," PUBLISHED BY COSMOPOLITAN BOOK CORP. COURTESY OF CHARLES HERVEY.

Paying the Doctor

Corra Harris is lucky at turning whatever happens to her into an interesting bank account. She puts her experience into her special aura, as to act as mirrors clearly reflecting the workings of her inner consciousness. Many other people happen to have a similar vision without her aptitude for revealing it, and such while reading her books may have the agreeable sensation of looking over her shoulder and gazing at their own images in a glass of printed paper. They usually belong to a most respectable class forming the straightly upright backbone of the country, and so they like the looks of what they see, and who shall blame them?

Her latest book "The Pilgrimage" (Houghton Mifflin Co.) came about through an illness, doubtless an unusually profitable experience, since it found her in a receptive mood, and in California a kaleidoscopic land most stimulating to her type of wit and wisdom. So while recuperating within its borders she found much to write about with the customary shrewd and practical insight, handing out at intervals sharp cracks at local quirks both human and inanimate, although her bantering is really kindly since she is too nearly akin in spirit to contemporary California to be a harping critic.

Romance of a Dump

There is a strong flavor of Dickens clinging to "Bugles of the Night," by Barry Benefield published by the Century Company. Likewise one finds every now and then a dash of whimsicality reminiscent of Barrie, all of which means of course that the author is one of those who underwrite, "God's in His Heaven . All's well with the world." An old confederate soldier in the days when such could be alive rescues a girl from "worse than death," and thereafter they live on next to nothing in a world where everyone has kindly hearts. It is actually the most preposterous stuff and nonsense, and yet since Mr. Benefield has the magic touch it never fails in its hold upon the imagination, which is doing pretty well for a love story founded on a refuse dump.



THIS COTTAGE WAS THE INSPIRATION FOR "THE HAPPY PILGRIMAGE," BY CORRA HARRIS. HOUGHTON MIFFLIN, PUBLISHERS.

Fainting Females

The title of Foxhall Daingerfield's story of Kentucky in the eighties is as sentimental as the tale. It is called "The White and Gold Lady" and is published by Geo. Doran. The story sighs and sobs and moans its way through hectic and lurid events in high social circles such as probably happened many times in those good old days. There is a philandering colonel who promptly shoots his little wife when she attempts a like diversion. Mr. Daingerfield has many literary failings so it must be in spite of himself that he has indicated so plainly a time when mid Victorian standards were quivering on their perch preparatory to taking a headlong fall into another era.

Stokes Fall Fiction

From a literary point of view the most artistic of these novels from Stokes perhaps is "My Lady of Indian Purdah," by Elizabeth Cooper. She has limned most delicately a high-keyed romance of an eastern harem. An Englishman in the civil service and a Hindu princess meet and love ardently, since stolen waters always are the sweetest. But there it ends since they both are pawns to be moved about at will by potentates in the game of statesmanship.

Perry Newberry who served in the world war, has used its atmosphere effectively in a story of adventure called "Forward Ho." The hero is a youth pitchforked as it were into the thick of operation where he acquits himself with honor. It will appeal to boys but older persons will find it interesting.

A novel by Harold Bindloss is entitled "The Dark Road." A party of explorers penetrate the jungle of a central American state and get involved in a revolution. The plot and details are good, but the style is somewhat logy.

"The Defenders," by Stella G. S. Perry contains the story of lively doings in New Orleans in 1814. Many characters appear historical and otherwise, but Andrew Jackson commander and Jean Lefitte smuggler divide the honors as heroes of the tale. (There is a good description of the famous battle.)

Alice Macgowan and Perry Newberry combine on a detective story based on actual facts in a celebrated murder case in California.

L. M. Montgomery finishes up her series of books for girls about a heroine named Emily with "Emily's Quest," ending with a marriage.

Louise Morgrage.

SOUTHLAND

HOW TO STEAL A RIVER

THE necessity for stealing rivers is, of course, debatable. There are near-by sources undeveloped, and there run to waste, out by the harbor, millions of cubic feet each year. But this does not at all affect that state of mind which many newcomers still call "Southern California." Within that state it is deemed disloyal to argue that the inflow of tourists—convertible into "Southern Californians" shall ever cease or even wane. Since, therefore, the population will continue to increase 'til Kansas is depopulisted and Iowa forgot, we must secure more water; and we are out to get it no matter whose it is.

The easiest way, of course, to annex a new source of supply is to raise a great hue and cry until all our politicians promise to give it to us if it can be found on the moon. Or, by turning all our well-known propaganda proclivities inward on our million odd voters we may set them to yelling for the muddy Colorado until Congress, for the sake of quiet, helps itself to millions of the people's money and builds a dam ten times as high as the tower of Babel making the Colorado flow across the desert to Los Angeles.

But whisper it in Gath, tell it not to the marines: there is more water now in California than any one who has never set foot outside the seven counties of the Southland has ever dreamed of in his philosophy!

If you would be a loyal Californian,—and there are thousands now in southern California who bear this name proudly as that of their native state,—you should make a pilgrimage to Sacramento which although you may not have heard it mentioned since you came here, is the capital of this golden state. Don't be afraid of the Sacramenteuse, she will not hurt you, although she has a sly way of saying when confronted with our great increase in population in Los Angeles, "Oh yes, she's big; everybody comes to southern California; but only the elect go north."

If you think that this sunny southland has its problems and has made a record getting water, read the history of your state and learn what terrific problems Sacramento solved in getting rid of it. Take a contour map and see what rivers pour into this California flood zone. To save the city, levees have been renewed time after time, and Butte and Sutter, Tisdale, Yolo and the Sacramento bypasses have been built, as flood control works to take care of 600,000 second feet! The Sacramento further down was naturally a bottle neck and this neck had to be removed. This excavation very nearly equalled that of the Panama Canal. What was it for? To throw away the thundering tons of mountain water which California has and which the southwest stretches of the San Joaquin and southern California need to the last precious drop.

Northern rivers in the "webfoot" part of California flow west of the Shasta range into the sea.

The "drys" in southern California have never seen the lovely Russian River and hardly know that the Eel River, the Trinity and the tremendous Klamath River are their own. But our great geographer, Col. Robert Bradford Marshall has spent his active lifetime studying the water problems of this great state as a whole. His plan will tunnel through and bring these wasted river waters down in grand canals, replacing floods and drought by regulated use of California's abounding source of wealth. What's an aqueduct like ours to one that will reach from Shasta down to Imperial?

But this is not the greatest source of California waters. Along the high Sierras where we may inspect God's great gift of water works gigantic on our way to Tahoe Tavern and this winter's gift of snow, the western foothills form a bargain counter full of rivers! Feather River, with its many branches, Yuba, Bear, American, Cosumnes, Mokolumne, flow into the Sacramento; Calavaras, Stanislaus, Tuolomne, Merced and Fresno into the San Joaquin. The noble Kings is spread all over the great fertile valley of the grape and used for irrigation, while further south Keweah and the Kern flow down tumultuously within their giant canyons, ignominiously to sink at Bakersfield or vanish in thin air.

Thus, while all the south luxuriates in sunshine, and markets its fine, God-given climate to the tourist, there awaits in northern valleys a gigantic task for men. Comes now the Chamber of Commerce of Sacramento in its "Capital Business" with a few facts to astound even populists.

"Sacramento River carries three times more flood water than the Colorado River, the Sacramento at full flood carrying 600,000 cubic feet per second, the Colorado 200,000.

"Considering the relative areas drained, the flood volume of the Sacramento is twelve times as great as that of the Mississippi, and four times that of either the Ohio or the Columbia.

"Sacramento River is one of the most important natural inland waterways in the United States in point of total tonnage carried, and first in per ton value of cargo.

"California's total land area under cultivation has not increased since 1885, when the limit of dry farming was reached, but the application of water to the soil has increased the value of that land sevenfold and has brought California to third place among the states in the value of agricultural products."

Send for the Bulletin of October and read this amazing history and the bill now before Congress. Our own A. S. Dudley of Los Angeles is secretary-manager at Sacramento and is doing fine work for both ends of the state.

But the scientific way to steal a river, is set forth in a report called a Geological Reconnaissance of the Inyo Range, etc. by Adolph Knopf for the Department of the Interior under Franklin K. Lane. On page 86 the geologist informs us on the process of stream capture which has gone on for ages in the high Sierras.

Tourists who have gone over the Tioga Pass from Mono to Tuolomne Meadows can appreciate how it was done.

To steal a river, go back into the Pleistocene—if you know what I mean,—put on seven league boots and climb to the top of Mt. Whitney. Here are the fields of perpetual snow. Look about and select a convenient glacier; train it to eat out of your hand. Wheedle it into cutting the tops off the mountains so they will slope toward the aqueduct instead of toward the western slope to the San Joaquin. In telling how it was done the geologist has let slip a secret. Perhaps we don't have to go back as far as the Pliestocene. "The divide at the head of Carthage Creek at an altitude of 9,000 feet" he says, "is occupied by a small marshy pond below which, toward Owens Valley, there is a considerable stretch of grassy meadow, whose lower end is just beginning to be incised by Carthage Creek, which close below falls 4,500 feet in three miles. . . . The small stream heading on the north side of Olancha Peak appears to have been captured from the westward flowing drainage." Again. "A relatively large headwater tributary appears to have been diverted to the easterly drainage by one of the affluents of Cottonwood Creek . . . . It is manifest here as at Carthage Creek that capture is imminent." The conclusion of this interesting chapter is in the following words: "The fault escarpment may have been produced too recently for the eastward flowing streams to have effected a notable amount of stream capture. The headwaters of many streams that now drain westward will, however, in all probability ultimately be diverted to the Great Basin." Now the "Great Basin" is the geological term for the part of this country which begins in the Owens Valley where Los Angeles has already placed her rain barrel and the Mulholland Aqueduct. How would a few steam-shovels do instead of a glacier? "Ultimately," why not now?

OPINION

An Investment in International Goodwill

FEW examples of American friendliness and far reaching effectiveness are more outstanding than those of the educational institutions which have been founded and maintained by American educators, and world minded philanthropists in foreign countries.

These institutions have gained in members and in influence to an amazing degree—an influence which has been recognized as a potent factor in the establishment of mutual understanding, and the promotion of international goodwill.

"And there is no place where goodwill is more needed than in the Near East, where lines of commerce cross, where Islam, Judaism and Christianity overlap, and where empires meet," said President Bayard Dodge, of Beirut. "The Near East was so upset by the last war, that it will continue to be breeding place for troubles, unless there is reconstruction."

He calls attention to the interruption of business in Syria as a result of the rebellion, to the extreme economic depression in Palestine, as examples of conditions which the people of that part of the world are called upon to meet. Similar economic conditions prevail throughout the Near East. Everywhere, it is apparent that even more than money, these countries need more men and women, fired with lofty ideals and trained with scientific methods. The American institutions in the Near East are offering these opportunities. The Presidents and facilities of these institutions exercise wide influence, not only in the countries in which the colleges are located, but even in the more remote regions from which students come and to which they return to put forth their utmost efforts to improve social and economic conditions.

Graduates of the colleges hold first place in government, in social and commercial life, in schools and civic organizations. They have been pioneers in child welfare, in nursing and public health work. Strong Alumni associations are contributing to library and scholarship funds.

A significant development in the management of the Near East Colleges is the recent plan which has been adopted by the Boards of Trustees, of combining their administrative work in a joint office; and that of forming the Near East college Association.

The colleges included in the Near East College Association are: Robert College, Constantinople, American University of Beirut, Constantinople Woman's College, International College of Smyrna, Sofia American Schools, and Athens College.

The financial program for the college called for the raising of an emergency fund, to liquidate the deficits accumulated during the war period; a campaign for a maintenance fund, needed to cover the operating expenses over a period of five years, and, finally, to insure the continuance and permanency of these institutions, to secure an adequate Endowment Fund. The first two funds have been secured.

The opportunity to share in this further evidence of America's outpouring of goodwill is given everyone who wishes that privilege, through membership in the Near East College Association, or a contribution to the Endowment Fund.

MARY WALLACE WEIR.

Lausanne in Retrospect

WILLIAM C. STURGIS, lay delegate of the church to the conference and editorial correspondent of the Spirit of Missions, gives interesting report of progress in church unity. He says:

"Lausanne had a great advantage in beginning right. Not the Church, not the Sacraments or Creeds, not the Ministry, was seen as the proper starting point for discussion. The great Message of the Church—the Gospel—the Good News of the Kingdom of God on earth—this was the theme which, at the very outset, brought to mind the primary function of the Church. * * * * * *

"The Lausanne Conference was notable too for the presence of some of the ablest representatives of the Churches of the Far East, both foreign and native. One felt that these men spoke with authority, for they had experienced both the evils of disunity and the partial achievement of unity. Indeed, Church unity with them was not a mildly desirable aim, but a passionate necessity; and, no matter what the topic, they were constantly applying the discussion to that need and translating it into the terms of the foreign field. During the discussion of a certain clause in the findings relative to definite steps toward unity in the foreign field, an oriental delegate threatened to cancel his affirmative vote on all of the preceding findings if this particular one were defeated. Of course such a procedure was out of order, but the incident illustrates the supreme importance attached to unity in the minds of oriental Christians.

"In this connection it was also interesting to note the tone of sharp criticism in which the Orientals expressed their views regarding the Occidental Churches, apparently forgetful of the fact that, historically, Christianity is associated with the Orient rather than the Occident, and that what the latter may now rightly expect from the former is not merely destructive criticism of the glaring defects of so-called Christian civilization in the West, but a constructive interpretation and application of Christianity through the medium of the oriental mind."

The Cover Plates—Kurdistan

TO READ in a brief biographical article that Hovsep Pushman was a pupil of Lefebvre of Paris, or of the Art Institute of Chicago, seems trite and tame. Rather do we wish to think of him as a being reincarnated from a dim Oriental past; one who has captured in some mysterious fashion the very essence of color; who quickens our pulses and charms our visions with still-lifes compounded of strange, deftly blended tints; with vibrant figure studies that gaze at us through eyes that hold the secrets of past ages and yet are ever alive.

Mr. Pushman's color sense is in a great measure a heritage from forbears whose love of beauty has been stimulated by the handling of Eastern rugs for generations, but we in California like to think that his palette may have been enriched by the contemplation of the manifold glories of the "State of Gold" during his long residence here. Of late years French customs and French life seem to have claimed him; but this picture on our cover speaks of the Orient.

GEORGE LITTLEJOHN
Curator of Prints, Cannell and Chaffin, Inc.

The Prayer of Consecration

(Page 235 in The Prayer Book.)

YOU and I, as long as we wear bodies, have to reach each other's souls, have to make ourselves felt one by another, have to touch one another, by means of this outward visible thing we call our body. All our personal relationships depend perforce upon our use of outward and visible signs through which to carry and convey inward and spiritual and personal meanings.

It is one of the common, everyday mysteries of daily experience, that when I reach out my hand and take yours—you partake of my friendship, my understanding, my good will, myself. The words which I speak to you are in themselves nothing but vibrations in the air, but through these outward and audible things is carried the thought and the reality of a living mind. And so in all our ordinary relationships in life, we have to use handclasps and sounds, and movements, we have to take the common outward things of life, we have to take such things as bread and wine—the innumerable symbols that by long use become freighted with the deepening significances of association, until we make them carry—poor, inadequate symbols though they be—until they carry for us meanings and realities too deep for sight and sound and touch.

(From the Address at the Class in Personal Religion by Dean Sturges, Cathedral Church of Boston.)

A HORSE SHOW AND A TENNIS TOURNAMENT



The gay crowds which formed the audience at the Horse Show ring at Palo Alto some weeks ago, acclaimed each event and reveled in the friendly atmosphere, knowing the Junior League of San Francisco had sponsored the show to augment the funds they so carefully dispense for their selected charity

Chateau Arts Studio.

Francis T. Hunter was seen on the courts of the Ambassador Hotel, in a series of exhibition matches, following the Pacific Southwest Tennis Tournament at the Los Angeles Tennis Club last month



The tournament was marked by the attendance of several international champions. Miss Kea Bouman, the net champion of Holland, Manuel Alonzo of Spain, Mrs. Molla Mallory, seven times national champion, Big Bill Tilden, and our specially own May Sutton Bundy, were entrants



Miss Midge Gladman, holder of the National Junior Women's title, was an entrant in the exhibition games on the Ambassador Hotel courts, as well as in the Pacific Southwest Tournament

Mrs. May Sutton Bundy, former national and world's champion among women players, after playing through the Pacific Southwest tournament at the Los Angeles Tennis Club, entered the exhibition games on the Ambassador Hotel courts



THE COUNTY FAIRS AND NATIONAL BEARS

The return of Archery to favor suggests so many possibilities! It is even likely that the use of the bow and arrow may restrict the mighty hunter to only such game as he needs for food, the rule of the early users of such weapons



Frequently we benefit artistically, as now through the art of Miss Verna Gordon, dancer, in her new creation, The Bow and Arrow Dance of the American Indian, recently given at Hotel del Coronado

Like the rest of the younger generation they know what they want, and can sing the Gimmes with the best of them. A visitor to Yellowstone National Park will find the bait for bears is a double deck ice cream cone





Chateau Arts Studio.

Larry Lansburg, of the whirling lariat, knows all the secrets of the mysterious circle and can throw rings around all comers—or goers



The County Fairs of the Fall from Sacramento and Stockton to San Diego all offered good Horse Shows, some more elaborate than others but all with individual features. The hunting teams were always applauded in their jumps and the red coats added the joyous color note *Chateau Arts Studio.*

Poetry is The Breath of Beauty—Leigh Hunt

SOUTHLAND-ARTLAND POETRY

Conducted by

KARL TINSLEY WAUGH

THE DREAMER

By Olive Pixley

A weaver wove a rug upon his loom,—
A common rug, for common feet to wear.
But as he wrought, his thoughts were otherwhere
Than in the dreary precincts of that room.
His eyes beheld far fields of flowers abloom,
And light, and colors rich beyond compare.
He was a dreamer, and he did not care
That days were endless—that he dwelt in gloom.

Yet, ever as he dreamed, the shuttle flew.
And, since the thread was lifeless in his hands,
He still supposed he wrought a simple thing.
His eyes were on the stars. He never knew
That all his dreams were shining through the strands,
And that his work was worthy of a king!

MONOCHROME

By Winifred Gray Stewart

There are days when the haze hangs over these hills
And the yuccas are dull sparks growing dim;
The firebreaks crawl like crippled snakes
Up to the last grey ragged rim
Of pines, that wrap like a fringed shawl
The mountain's shoulders gaunt and grim.

There are days when our eucalyptus trees
Are tall and tufted and tense with cold;
The little leaves shake with a sudden shower
Of tears too heavy for clouds to hold;
And they tell us tales of days long dead,
In a world grown strange and dim and old.

IDENTITY

By Winifred Gray Stewart

I dread the daily need to meet
The wan faces that walk my street;
But for the few that lifting, shine
With fire of vision kin to mine.

HOW ARE THE HEROES

By Sydney King Russell

How are the heroes toppled to the dust,
Honor a sign and chivalry a name
And we dishonored who have placed our trust
In the rash promise of uncertain fame.
Poet and warrior alike are fled
Down vast, uncertain ways. It were in vain
To cry our challenge to the nameless dead,
The answer, silence on the lips of pain.

Brave deeds are soon forgotten, and the songs
Of nobler days have perished with their own;
Stout hearts which cried against their ancient wrongs
Are one with the frail dust forever blown
Against the heedless walls of us who sleep
With neither heart to dream nor will to weep.

THE TABLE OF THE GODS

By Daisy E. B. Parrent

They ate their coarse, grimed bread and half raw meat
Like famished things—and thought they found it sweet;
They drank the juice from refuse of the vine,
Rotted and stale—and dreamed that it was wine:
But once while dreaming saw a phantom tray
With sparkling, age-old wines in clear array;
With luscious fruits and dainty, well-baked meats
And bread made from the ripest, finest wheats:
Nor ever then could eat their vulgar foods,
Nor satisfy their souls with subterfuge;
But turned in loathing from the sordid past,
Choosing the vision—through a life-long fast.

KINSHIP

By Bessie Pryor Palmer

When first the wide dawns marched to rhythmic beat
And ancient planets tunefully careened,
The Vastness of primordial space grew sweet
With music; and when Man's traditions, g'eaned
Through repetition, gained the dancer's pace,
Such song-compelling quickenings were wrought
As human voice could sound; an urge to trace
Still-tones beyond set the first lute strings taut.
Thus Poetry and Music, closely kin,
Beat out their beauty on a world well-blessed
With their rich message for the soul within
The clay, expressing all it unexpressed

Their ways are paths of loveliness entwined
Within the heart and on the plastic mind.

WHAT WOULD I DO

By Pamela Hughes

What would I do in Heaven?
A gipsy with dainty feet,
Who dances by the fire light
Out where the cross-roads meet,

What should I wear in Heaven?
A white frock would look serene—
Could I smile, when I'd be grieving
For my spangles and tambourine?

What could I sing in Heaven?
Would eternity be my prize?
Let me end my life a Romany
Singing the song of the skies.

THE DESERTED GARDEN

By Sylvia Byer

So still the garden lies, it seems asleep,
The very birds affrighted hush their tones,
Nor leaf nor blossom stirs, and in the pool,
The red-gold fishes float on languid fin,
The deepening shades like phantom thieves creep on,
To steal the last gold of a dying day,
A sudden surge of memory drowns my heart,
And ghostly laughter mocks my tear-blind flight.

Contributions in poetry, which should be original and must possess real merit, will be considered for publication in this section of the magazine. Address manuscript with stamped addressed envelope to the conductor of this section, 3511 University Ave., Los Angeles.

CANDID CRITICISMS

By FREDERICK F. ISAAC

THE MAJESTIC THEATRE RECLAIMED

IF the queen of Roumania were to go into the boot business people would immediately make the remark that although she is good as a queen, as a bootmaker she is not exactly the last word in perfection.

Now although "Young Woodley" at the Majestic Theatre is nothing to do with the queen of Roumania nor for the matter of fact, with the boot business, the hero of the play, young Douglas Fairbanks Jr. acts under the same difficulty as would have our lady of the Balkans under the circumstances above mentioned.

Fairbanks junior is known as a film actor and, together with this, his father has knitted the family name to the films.

With a prejudice therefore amounting as high as the probable customers of our above mentioned bootshop, I made my way through the vast crowds in the foyer of the theatre to my seat, on the opening night of the show.

The people were bubbling with excitement as every car drew up to the theatre, expecting to obtain a near view of Mary Pickford and thereafter to go to their homes following their sensational evening with a "my dear, she's not half so young as she looks on the movie—and those curls, they must have cost her—"

Eventually I found my seat in the balcony and when I had recovered from a twisted hip which I had bent while straining down to catch a glimpse of Flossie Giggleswick the new extra girl on the Blah Blah studio set, I began to take some notice of the play.

"Young Woodley" is the story of an English schoolboy who falls in love—in quite a respectable way—with his housemaster's wife. The tale is very delicately told by the author, John Van Druton, who has delved deeply into the minds of those who go to make up the British so-called public school.

The play was banned in England, possibly because such a production would attract a number of schoolboys whose minds would thereby be polluted by the phenomenon of an attractive woman in the role of an English schoolmaster's wife. Sex, as a study, relaxation or inspiration is definitely barred from the English college boy's life till he leaves, at the age of nineteen. This explanation is necessary for those who wish more thoroughly to understand the play.

Fairbanks plays the role of Woodley, the bashful, emotional poetry-loving school-boy, with great credit, taking into consideration that he is an American and that the script must have been read to him like so much make-believe.

Others in the cast are good with the exception of David Henderson who imagines that all he has to do as the objectionable Vining is to be rather more raucus than realistic. Miss Doris Lloyd as the housemaster's wife is satisfactory and interprets her role with the false dignity necessary as the housemaster's wife, relapsing realistically yet with restraint, into the role of a woman.



"GENTLEMEN PREFER BLONDES" IS NOW IN THE COURSE OF FILM PRODUCTION FOLLOWING THE SUCCESS OF THE BOOK AND PLAY OF THAT NAME. MISS RUTH TAYLOR (RIGHT) PLAYS THE BLONDE HEROINE, MISS ALICE WHITE, THE BRUNETTE

Barton Hepburn as "Ainger" deserves special attention for his interpretation. To himself and young Fairbanks go the honors of the play "Young Woodley" at the Majestic theatre—an interesting dramatic piece, but not a masterpiece. See it.

Popular Presentations

"They All Want Something," with Wm. Tilden at the Hollywood Music Box.

"Carmen"—a film—with Dolores Del Rio at the Carthay Circle theatre.

"Gaucho"—a film—with Douglas Fairbanks at Grauman's Chinese theatre, Hollywood.

"Young Woodley," with Douglas Fairbanks, Junior, at the Majestic theatre.

"The Patsy," with Dale Winter and Henry Duffy at El Capitan.

"Twinkle Twinkle," with Flo Lewis at the Mayan.

"The Devil's Plum Tree," with Ruth Chatterton at the Belasco.

"The Devil Dancer" with Gilda Gray at the Million Dollar Theatre.

"Broadway" at Erlangers Mason theatre.

"Mitzie" at the Biltmore theatre.

"Meet the Wife" at the Hollywood Playhouse.

To be announced, The Mission Playhouse, San Gabriel.

"The Admirable Crichton" by Sir James Barrie, at the Pasadena Community theatre. First half of month.

"Yellow Sands" by Eden and Adelaide Phillpotts at the Pasadena Community theatre last half of month.

A PLUM WORTH PICKING

AT the Belasco theatre there is a very naughty play, but besides being very naughty the presentation is also very clever and very pretty. When these three aspects of a theatrical success are combined, the result is generally worthy of an evening's visit. "The Devil's Plum Tree" by John Colton is the most interesting theatrical performance that I have been privileged to see in Los Angeles.

According to the program the action of the play begins in the year 1630 in the township of Trabia in the Hierarchy of Croatia. Interpreted into terms of present day description this means that the exquisite costumes, scenes and color schemes have for their excuse the middle ages—a time and a place, where according to the play, priests, robbers, their families and their ladies, said delightful and wise things with an accent and language which was almost American.

But digging deeper into this play we see that the eternal fight between the flesh and the soul can still be made thrilling; intriguing. Ruth Chatterton, superb actress, leads the play with her interpretation of Mara Nikolova. No part could be so difficult to portray, so easily dragged in the mud; yet Miss Chatterton carries the interpretation through to a personal triumph.

There are little spots in "The Devil's Plum Tree" which are not entirely suitable for drawing room dramatics There are moments when, in the entre-act following, young ladies titter with exotic nervousness and strong men make weak conversation about the weather, but Ruth Chatterton covers the play with a cloak of delicacy by lifting it to the heights of fantastic art.

The entire cast is satisfactory. The production is superb and there is nothing to grumble at, which is most annoying.

Miss Ivis Gouding, who plays the part of younger sister to Mara Nikolova carries an eminently important part well. Her characterizationcreates a great deal of the atmosphere in the play, thereby helping it on to success. Mr. Edward Leiter as Kristan the Wolf, tempter and lover of Mara Nikolova, is excellent. He looks the part as well as acting it. Mr. Kenneth Thomson as the priest-hero of the play is eminently successful in his contribution to the well delivered fantastic masterpiece.

The story concerns the fight of a woman whose soul is fired with the love of a wild he-man of the highways to conquer her passion and to adore the priest to whom she is affianced. Through self denial and God, possibly the priest succeeds—that is suggested or not, as you will be left to discover when you visit the play at the Belasco theatre. It is an enjoyable, sensuous but one hundred per cent artistic production, from the pen of the author of "The Shanghai Gesture" Mr. John Colton; a naughty boy but a dramatist of growing repute.

"The Devil's Plum Tree" is a good play and we should see that it is patronized.

P. S.—Little Bennie will be unlucky again.

LOS ANGELES A 12% CITY

By HAROLD O. SEXSMITH

THERE are apparently more teeth than was at one time suspected in the law controlling registration of architects in California. According to a recent opinion handed down by the Attorney General, it is no longer legal for uncertified men to advertise themselves in such a way as to mislead clients into believeing they are holders of the certificate to practice.

The Attorney General's opinion comes at a very opportune time when building is again on the ascending curves and when flagrant violations of the letter and spirit of the law are seen on every hand. Certainly one has much more respect for the designer who uses no artifice to give the impression he is certified. In substance the opinion finds it against the law to use any of the following terms in connection with the practice of architecture unless the user is certified:

John Doe, architecture
Doe & Roe, architectural engineers
John Doe designer and builder

Other derivatives of the word architect are also ruled against along with the pet subterfuge of a large number who sign themselves "Architect, N.R." or "Architect, N.C." Recently we asked one of these gentlemen what the N.R. after his title implied. He blushed very red and replied in a meek vioce that it meant NOT REGISTERED!

Mr. A. M. Edleman, Secretary for the Board of Architects, Southern District, declares that with this opinion of the Attorney General in hand, the Board will now be able to prosecute cases against violators of this law. Mr. Edleman's plea is not that the registered architect will be benefited, although this is true, but that many unscrupulous and sometimes dishonest men will be obliged to stop using this title which should carry with it the implication of the highest integrity and ability. Thus the prospective home builder will be protected and if he chooses to select an uncertified architect he will at least do it with his eyes open.

CONSIDERABLE interested speculation has been indulged in by the readers of SOUTHLAND regarding a question propounded by Charles H. Cheney, distinguished city planner. Mr. Cheney has written a paper in which he makes the statement that Los Angeles has only 12% of good architecture, San Francisco 11%, and Santa Barbara 40%. A short resume of his article was printed on this page in the August number of SOUTHLAND. Mr. Cheney was instrumental in having a ballot on this question of the percentage of good architecture in our various cities, circulating among the southern California architects. The returns were so widely varied that the committee which tabulated them recommended that they be not published. At the October meeting of the architects Mr. Cheney, backed by most of those present, revived the question. After much lively discussion a vote was taken that it be the sense of the meeting that Los Angeles has but 12% of good architecture. Putting the question simply, this means that only 12 of every 100 buildings in Los Angeles would be judged by a competent group of architects as passing even a minimum standard of good design and plan. If this is true, and few architects deny it to be a conservative statement, Mr. Cheney is right in calling it "one of the greatest economic losses of our time."

Our local building inspectors tell us that only about eight or nine percent of the building plans submitted to them are designed by architects. Mr. Cheney believes that the resultant waste is entirely unnecessary and that architectural control of design and plan is just as vital as the control of sanitation and safe construction. It is only because the persons about to build are unaware that poor plan and design are a direct economic waste to them, that they tolerate any but the best obtainable architectural service.

A case (one of two which have recently come under the writer's observation) will suffice to illustrate Mr. Cheney's point. A gentleman in Glendale had arranged with a so-called architectural designer to have a set of plans drawn for an eight room house. The price was to be seven dollars per room for plans and specifications. In due time the finished plans were delivered and were being shown to a friend who was acquainted with the writer. The friend suggested that the plans be submitted to the writer for criticism. With some reluctance the criticism was given, for, as Ezra Kendall used to say, "they were as full of holes as a ten foot ladder." The gentleman agreed to a revision with the result that some sixty-five square feet of floor area was eliminated, sundry useless appendages and knick knacks cut off, and the dimensions of three of the principal rooms enlarged. The saving in cost amounted to about $450 and both plan and design were greatly improved. The gentleman was convinced that his investment in a cheap set of plans was not so cheap in the light of the $400 loss he was incurring—to say nothing of the bad design and plan in which he was investing. In this incident is the germ of the reason back of Mr. Cheney's statement that 88% of Los Angeles architecture is bad. Whether we agree with Mr. Cheney or not, every architect knows that properly studied and adequate plans cannot be produced for seven dollars a room any more than a doctor's services can be valued at so much per pound of his weight. It is not extravagant to say that almost 90% of the houses constructed in Los Angeles today are from plans just as inadequate.



A ROW OF HOUSES, RANCHO SANTA FE, DESIGNED BY LILIAN J. RICE AFTER RETURNING FROM A TRIP TO SPAIN

THROUGHOUT southern California there are now to be found sufficient isolated examples of good architecture to demonstrate the value of the architect in the building operation. The time is now at hand when more thought should be given to the harmonious grouping of buildings as to style and mass or silhouette. The property owner who disregards what his neighbor has built and erects a Southern Colonial mansion hard by a Norman French Chateau detracts from both his own and his neighbor's property.

For the best examples of group planning we are obliged to turn to the great realty developments where a thorough architectural control has been established. Realtors have been among the first to see the advantage in the proper grouping of buildings and have set up architectural juries through whose hands all plans must pass before construction is permitted. Unfortunately such architectural control has been advertised by many subdivision owners, but the control is a very perfunctory thing at best and confines itself largely to insistence upon sloping roofs, set back rules, or building of more than one house on a lot.

There are only two realty developments is southern California, so far as we are aware, where complete architectural control has been given over to a jury of architects whose work is independent of the subdividers and whose office is perpetuated by an annual tax on lot holders after the property passes from the control of the subdividers. A third subdivider is now planning such a move, but the jury is not yet set up.

European visitors rarely fail to remark upon the heterogeneous character of our street architecture. Europe long ago learned the advantage of planning contiguous properties in harmony with each other as to color, cornice heights, and general style. In domestic architecture we have in Pasadena in the San Marino district several streets which are examples of the unity to be had if street facades are planned in groups.

Palos Verdes, Rancho Santa Fe, San Clemente, in its beginning, are all shining examples of what architectural control can do in raising the atmosphere of a district.

No comment on group planning would be complete without mention of the remarkable thing which was brought to pass in Santa Barbara after the earthquake. For a period of months every building plan was passed through the hands of a competent board of architects who had the power to censor every plan. As a result of the splendid work of this group, Santa Barbara's business street is world famous and attracts thousands.

Good architecture pays even when isolated among poorer examples. But when well designed buildings are grouped in harmony with each other the cumulative effect enhances the value of each building in the group far in excess of the small additional effort necessary to produce a group plan. When merchants learn the monetary value of this thing, architects are going to be criticised for not bringing it to their attention sooner.

(This article is one of a series for Women's Clubs.)

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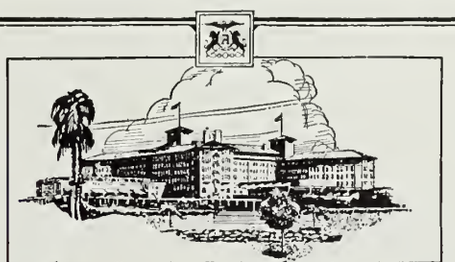
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STYLE AND CHARACTER IN ARCHITECTURE

By H. ROY KELLEY, A. I. A. *President, The Architectural Club*

Publisher's Note: This is the first of a series of articles contributed by officers of The Architectural Club of Los Angeles.

FOR a number of years the Southern California Chapter of the American Institute of Architects has been making biennial honor awards or certificates of unusual merit to the architect, the builder and the owner of those buildings of each stipulated classification adjudged to be of outstanding architectural character. The awards are made by a jury of visiting architects of reputation and ability.

This has proved both popular and advantageous; to the owner because of his pride of possession of a building of recognized beauty; to the architect because of his success in its design; and to the builder because of his part in its successful production. The general public has in turn, been benefited because there have as a result, been set up certain recognized standards of beauty.

The idea has, indeed, met with such general favor that many other state chapters have adopted it, and now we find the American Institute as a national body adopting and sponsoring a system of annual national honor awards. This will be carried out as follows: Each chapter will consider and make awards upon the current buildings of exceptional merit in its community. These will then be submitted for Regional awards, which will in turn be submitted to Washington to be passed upon by a committee of architects of outstanding national reputation and ability. The entries will be divided as to their respective classifications or types; such as small homes, large homes, multiple dwellings, hotels, commercial buildings, public buildings, institutional buildings, etc. The result of these awards will, of course, be an exhibit par-excellence, of exceptional American architecture as well as a key to geographical locations producing outstanding works of architecture.

All of these buildings will receive widespread publicity, will be published in the Journal of the American Institute, in architectural and other representative periodicals and will also be arranged in pamphlet or book form for popular distribution, thereby setting up recognized standards of architectural character for the guidance of prospective builders, and for the ultimate aesthetic benefit of our communities.

THE style of a home is a quality, not a principle of design. Houses expressive of certain definite characteristics such as dignity, picturesqueness, simplicity, hominess are said to have character. This, in the large sense, is really "style". So-called style in the home has generally come to be regarded as associated with a particular historic period. Historic styles, however, are particular phases or characteristic modes of design which prevail at certain periods and places, and are resultant expressions of prevalent tastes, social and economic conditions of communities. They are not so much the result of ordered effort as of intellectual, moral, social and political conditions. The modern American home may be so-called "Spanish", "English", "French" or "Italian" in design, and may indeed have certain features or details reflective of one or the other of these historic types but if it is well planned and designed to fulfill the individual domestic, social and economic needs of its occupants you may rest assured that it is above all else modern American in style.

The arrangements of rooms, halls, staircases and other elements in accordance with their use and importance; the erecting of walls, floors and roofs; the relating of planes, solids, voids, lights, shadows, textures and colors with such harmony and practical composition as to give to each a meaning and expression;—such are really the essentials of style, regardless of what historic period may be reflected in the superficial embellishments and details.

Fulfilling the requirements of the site, its geographical and topographical location, the relation of the house to its environment, and even the individuality of its occupants, are most important factors in determining its character or style.

Regardless of the particular style, the important and essential qualities of good design are proportion, scale, color, texture, dignity, rhythm and above all else simplicity and repose. If a house can favorably answer to the roll-call of these qualities it is indeed a "home". If devoid of these qualities it is a mere pile of building materials,—a production in mechanics, not a work of art.



INTERIOR, AHWANEE HOTEL, YOSEMITE VALLEY. GILBERT UNDERWOOD, A. I. A., ARCHITECT THE INDIAN MOTIFS USED IN THE CEILING OF THE MAIN LOUNGE ARE PLAINLY VISIBLE HERE THE AHWANEE HAS BEEN BUILT BY YOSEMITE PARK AND CURRY COMPANY OF WHICH DON. B. TRESIDDER IS PRESIDENT. BUILT OF NATIVE STONE, IT IS AN EXCELLENT SERMON ON ADAPTATION OF A BUILDING TO ITS SITE. JAMES V. LLOYD, INFORMATION RANGER, YOSEMITE NATIONAL PARK, SPEAKS OF IT AS "AN INTEGRAL PART OF ITS SURROUNDINGS"

The most prevalent and outstanding fault in the design of small homes is their evident aspiration to the composition and character of large homes. They are too "busy", too broken up into elements of composition which only the large home can stand. As a result they are not only woefully out of scale but are restless and displeasing to the eye. There has been a growing tendency to incorporate in the small home, round-tower entrance features, cupolas, towers, minarets, immense studio windows, grandiose stairway motifs, ridiculous arch motifs, etc., all of which have been borrowed from the large home,—perhaps successfully used there,—but woefully out of scale, harmony, taste and the restrictive conditions of site of the average small home.

If small home owners would realize not only the greater artistic value of simplicity, but also its greater economic value, our residence communities would be more harmoniously reflective of the fitness of things, and more definitely expressive of that with which our forefathers endowed us and so admirably expressed in their homes—the simplicity, dignity and repose of sensible domestic life.

There are many people with the Anglo-Saxon point of view who feel that there is but one real architectural interpretation of the word "home"—the English or American Colonial, its descendant. They are also cognizant of the charm of the Mediterranean types and their appropriateness for California adaption. Many of these people, while feeling the inappropriateness of the English style in southern California are unwilling to give up its charm and liveableness. For these people the solution is the fusing of the Anglo-Saxon with the Latin types. We have before us, in the early California houses, examples of early attempts to combine the livable quality of the New England Colonial with the romantic quality of the Spanish. The houses of Monterey built by the early settlers solve the question of a background for American furniture and also show the susceptibilities of this type to picturesque solutions.

The early houses of Bermuda are likewise a fusion of these two types. They were built by the early English settlers and thus they combine the charm and livable qualities of their native houses with the romantic quality of the Latin or Mediterranean types which from a practical and artistic point of view are better suited to a semi-tropical climate and vegetation.

We have in the solution of these problems of our forebears precedent worthy of much thought and inspiration for our homes of today!

AT a recent meeting of the Architectural Club, Arthur Millier gave a frank, poignant and most highly illuminating criticism of current American architecture. He deplored the fact that in the field of building and furniture design we were but rank copists and plagiarists. He referred to the great beauty and grace that have been achieved in the design of automobiles, aeroplanes, various other mechanical contrivances, aluminum cooking utensils, plumbing fixtures, while we have made little if any progress toward modernity in the design of our homes. He expressed the opinion that the bath room was the most interesting and beautiful room of the average modern home, largely because it was a frank and honest expression of modern living conditions and not copied from some historic precedent.

OCTOBER'S meeting was a joint meeting with the Southern California Chapter, A. I. A. As part of a most interesting program, Dr. Alexander of Scripps College gave a most fascinating talk on "Philosophy and its intimate relation to Architecture." It was one of those scholarly and illuminating discourses that one seldom has the opportunity of hearing. Captain Sowers, a member of the National Park Commission discussed the recent appropriation of six million dollars for the establishment of State Parks in California. He pointed out the intense importance of southern California's taking advantage of this in seeing that many of its fine sections are preserved, explaining that it will be necessary for an amount of money, equal to the State appropriation to be raised by private subscription, if we are to have the parks we wish established in southern California. This is something of great importance and worthy of consideration by every citizen of our Southland, if we wish to see the natural beauties of our environment perpetuated.



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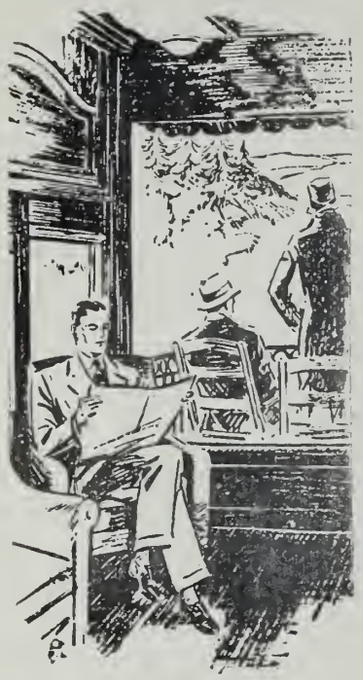


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FLOWERS AT THE FAIRMONT

THIS autumn, I was tempted to take an airplane and go east to see the colorful dahlia show that Short Hills garden club puts on each year. But instead I took an automobile and went west—west as far as wheels could go—then climbed a hill where flowers met me at my hotel door. Of course it was the Fairmont. What other San Francisco hotel spreads a green lawn with flower borders at its entrance? Perhaps this is why it seems more like a stately old home than a public place. Indeed this is one of the Fairmont's charms for me: its delightful air of hospitality and the greeting of a courteous host wherein lies no suggestion of commercialism.

Facing me as I entered was an oriental jar—so huge a jar that all the Forty Thieves of Arabian romance might have hidden in it. Nothing base was secreted there. It over-flowed with lillies, rose-banded lilies so lovely that one wanted to turn thief one's self! I let my eyes steal each detail of the beauty. In so vast a room a delicate flower would have been lost, but there is nothing trivial about the white-frosted crimson-splashed lovliness of Lilium speciosum, (variety rubrum) and here was a whole garden of them growing in one jar.

But when I reached my room, I was chagrined at my coveteousness of the hotel's decorations. There waiting for me was a basket of flowers all my own. A thoughtful friend had written ahead for them and the Fairmont Flower Shop filled the order. I could not wait to see where the spikes of snapdragon, the stalks of delphinium, the lavender sprays of thalictrum came from.

In the lobby I found, not a booth, but protected by glass screens, a Corner in Flowers and managed by a woman (we leave corners in wheat to men!). There were all the old favorites and the new tufted violet pansy—a cross between the two, with the color and fragrance of the violet and the ruffled edge of the finest pansy. I was amazed to learn that Fairmont roses are bought by the pound. I've bought strawberries in continental fruit-stalls by the kilo, but never flowers. And yet how wise a way. Roses for sale on stout woody stems to support the buds, not soft sappy ones to fill with air and let the blossom wither in a day. Such care in selection is one reason for the keeping qualities of flowers; mine lasted a week.

I usd to sit where I could see this flower corner, and listen to Rudy Seger's enchanting music. The Fairmont concerts are famous, and not only are house guests expected but the public is welcomed and even the radio carries the harmonies far away. To sit in any easy chair, under a subdued light, and listen to classical music is a far cry from the ordinary hotel's jazz orchestra.

Perhaps this attention to comfort is one reason why so many women's clubs choose their headquarters at the Fairmont. The San Francisco Garden Club has an office there with magazines, books and general information about gardening.

Whatever the source of its name, [It was the site of the home of Senator Fair] The Fairmont is truly named—it is on a fair mount, the "heaven-kissing hill" of all San Francisco and the views are entrancing. From my windows I can see the ships coming into harbor, riding at anchor or sailing out between the Golden Gates. But at night, sitting in my darkened room, it was the picture framed by the open casement that was lovliest of all. The business streets, the hard lines of commercial houses down below, were lost in shadows. The twinkling lights across the Bay seemed but reflections of the pale stars, while from the city's mart its newest, tallest building rose bathed in radiance that glowed with magic art. It stood majestic, a vision of a New World campanile calling men to civic life—not Firenza's marble shaft, but San Francisco's Lily of Light.



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TOWN AND COUNTRY, that delightful record of Atlantic life in country house and city residence, devotes page after page to "People We Know." Following these pages from afar we catch glimpses of old New York and London and the lives of those who make the world go 'round.

But on "The Coast" these very people hide; they come to rest, to take the long vacation ordered after strenuous days.

Where is the record, then, of California's leaders? You will find it partly in the list of workers for the Community Chest. Equalizing life for rich and poor it is the millennium of socialists come true. For out of the fullness of one's dinner pail one gives to him whose pail is empty.

Here, in the Community Chest idea, the best business and social leadership in the city bends to the task of consecrated giving. One day's income!" How can anyone give less? How can any one in California even temporarily take more?

Women go forth from comfortable homes to plead with those whose wealth is new to them, and with the leisure-laborites, to share their generous income with the poor. Men whose business has just begun to pay, study their books to see how much rather than how little they can give. Think of a whole city concentrating thought on how to care for its indigent and how best to apply its generous contributions to the task in hand.

The Community Chest makes "Brothers All" of modern humanity and mixes the kindly efforts of the impulsive with the skill and knowledge of trained efficiency. But the joy that comes with personal contact with the problems and the leaders is not lost.

Drawing upon the "Chest" for their support in many authorized directions are activities that suit the talents and the mood of many a citizen and many a visiting lady in our midst. The Chest *maintains* our best established charities—the Red Cross, the Salvation Army, the non profit hospitals and asylums' for orphans; but it does not build them up or furnish them. That must be done by private initiative and generous, wise, individual hearts and brains.

The Assistance League of Southern California got its start in war time, as did many other modern philanthropic plans:—The Red Cross, The League of Nations, The Pan-American Agreements. Philanthropy—or love for humanity, is brought out by the useless suffering caused by war. United to prevent it, united to alleviate its aftermath, the kind, the gracious, the enlightened, have formed societies; and looming large among the local ones of Southern California is *The Assistance League.*

Its chief corner stone is an original idea created by the President of the Assistance League during the Red Cross service in the war. With the double purpose of giving the motion picture directors the best type of homes and gardens that they might show model backgrounds for their picturized dramas; and at the same time capitalizing the demand of the film corporations for locations which they are anxious to rent on generous payments, the Assistance League earns large amounts which fill the furnishing funds of its list of charities and especially its new Day Nursery lately donated by Mr. Herman and a host of other friends.

Naturally as the originator of this splendid idea of mutual benefit to the movies and its children, the Assistance League has been hailed by business men and professionals alike throughout the coast and even the whole country as a beneficient monopoly—a trust that is a trustee for the unfortunate—the poor. No private individual of honor thinks for one moment of using this famous scheme of the Assistance League for private profit. No householder or garden clubber or winter resident in California who is well informed on Coast activities begrudges the money or the use of her house and garden under the ironclad contracts and the law-guarded protection of this universally well-known philanthropy. Those who have houses or gardens unique, or perfect in some accepted style; those fortunate people who belong to the League and know its unselfish devotion to the little children of working people who have to leave them in the day time and go to work; those intelligent newcomers who look around socially to see where their sort are working for society in general; these people welcome the opportunity to sign up their locations with the Assistance League that it may furnish, before the holidays, the new Day Nursery.

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—Peggy Thompson

POMEGRANATE and pink—yellow and black—sparkling colors in happy combinations—Zinnias for flowers, and candle sticks—an absorbing art that precludes every other thought. Madame makes them herself in her hours of resting.

Thus one is greeted as one enters the old tea room on the roof of the Community House. What snap and sparkle has been put into this convenient and quiet old place only those who toiled there in the past can know. There is a freedom from strain and effort as one is seated at the delightful little table and surveys the big room now transformed in shape and color. Cares of the League drop off, rest comes quickly, as the fagged mind is soothed by beauty and caught in the web of beautiful tones that Madame Helene has woven for us with her magic touch.

And then the salades! Another note of color, another call to forget everything that annoys, and to rest while eating.

There is a beauty in a bountifully prepared salade that Californians always enjoy. French or Italian, English or South American, whatever our ancient ancestry, the call of good food and beautifully served, crisp salade finds a response in California's breast. It is the climate, the outdoor life and the fact that we have seen plants growing, have watered them and labored for them that makes us enjoy them as a reward of virtue and a pure delight. There is perhaps no other place in California where such mastery of the art of presenting food as Madame's is needed as in Los Angeles.

Silver and green, black and orange, tied with a leather orange peel! One turns the pages of a studied menu and selects delectable food.

One of the beautiful, restrained menu cards was stolen, for the moment, to suggest to you an idea of what awaits you at any of Madame's three delightful places of rest.

De Luxe Dinners

Shall we not have them when we invite our friends to the Assistance League Roof Garden of tinkling, happy colors as well as "where the live oaks grow in the middle of the road" out Flintridge way?

Madame Helene invites us to wander through her old-world garden at Rose Villa. In her delightful way she has given to the Community House and to the Children's Day Nursery a fat check instead of using the amount it would cost to have a suitable opening dinner at the roof tea room. She has given to the League liberally of actual money: but she has given more than this, she has given herself—a happy presence.



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AT THE SIGN OF THE GARDEN SEAT

IT IS good to sit on a seat in the sun and read. The autumn catalogues are here and we grow greedy for new seed, plants, bulbs. It is helpful to read about gardening problems, how to meet them. The most dependable book I know is "California Garden Flowers—Trees, Shrubs and Vines" by the late Edward J. Wickson, for many years professor in the University of California. It gives definite information for amateurs gardening in this state. No matter your experience elsewhere, you have need of much advice with new conditions.

"Gardening in California" by Sidney D. Mitchell (also connected with the state university) is a close second for a beginner's work. Both of the books deal with conditions applicable to the northern part of the state. Adjustments in use of plants, planting time and care must be made to suit southern conditions. If you live near the mountains, away from the sea, you find an atmosphere dryer, colder than, for instance, in Santa Barbara. Your own garden-notebook will become invaluable as time goes on.

The Diggers' Club asks for a list of books—"plant meanings."



STERCULIA DIVERSIFOLIA, AUSTRALIAN BOTTLE TREE
Courtesy of M. C. Bristol
Courtesy of M. C. Bristol, who took these interesting photographs in San Diego, California

Bailey's Cyclopedia of Horticulture (six volumes) is necessary to the gardener who wishes exact information about plants in general. When I came to California, the late Mrs. Oliver of Mission Canyon was my guide. "We shall never see her like again!" She loaned me her copy of Johnson's Gardeners' Dictionary, edited by Fraser and Hemsley, published by George Routledge & Sons, London (now obtainable in America) (A. T. De La Mare Pub. Co., New York). This volume is a gold mine for one who knows where to dig! It ought to be in a public library on a shelf of gardening books for reference. Bailey's Cyclopedia is also issued in three volumes and should stand beside the Johnson's.

Plant names, and their meaning (if you have forgotten your Latin), have various printed aids. One dictionary which is old, and comes also from Routledge, London, is George F. Zimmer's "Popular Dictionary of Botanical Names and Terms." It is a handy companion when beginning to read cryptic words in terse, botanical decriptions. And it is great fun, too, if you have a sense of humor. If those saucy children in the Bible story had only said, "Thou art glabratus, O prophet! Move upward" I can't imagine any bear brave enough to swallow such erudition. It seems equally bad form to call a plant bald—that is in English.

November's garden work is calling us. The first care is for the soil in which the winter flowers are to bloom. If the space in the borders where chrysanthemums grew is needed, lift the roots in one clump and replant in an out-of-the-way place. Do not separate the shoots until next spring. Mix garden loam with well rotted compost and fill the vacant spots. Sometime the gardener uses fresh manure and this will burn seedlings invariably. Stocks and snapdragons should be transplanted in the morning, as the watering followed by cool night winds will cause them to "damp off." Stake the young plants, especially stock, because its tap-root is easily disturbed by wind. If you did not plant seed of the Chinese for-get-me-not (Cynoglossum amabile) buy the plants now and set out in sunny, rich soil. It is true blue to name. Don't forget Nemesia, Blue Gem for its color. A mixed planting of all shades is gay if woven in a ribbon band in front of low shrubs (young ones, or those trimmed back) like the white of diosma (Breath of Heaven) or the pale pink of perennial penstemons. You will have no winter blossoms from it if you have not cut out the old wood and the seed pods. My own expectations are nil. Months of lying on a hospital bed, instead of working in a garden one, has made my future bare. But if you have not only the "growing hand" but the gardening heart, there are times when that tired organ can dance with memories as gold as daffodils.

—E.B.B.



ACACIA BALLIANA IN SAN DIEGO
These photographs of trees mentioned by Mrs. Bissell on page 12 are from Travelling Trees by M. C. Bristol



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CALIFORNIA SOUTHLAND presents this Map from the Bel-Air-Bay Book published by Mr. Alphonzo E. Bell of Bel-Air, Los Angeles, California, indicating the high grade of development in the southland.

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CALIFORNIA SOUTHLAND

CALIFORNIA STATE LIBRARY



From a Painting by Elmer Grey, A.I.A. *Courtesy of The Bel-Air Bay Book*

CALIFORNIA

By Guida Winbigler

Where the sun, in golden glory, flames his message of farewell,
And the old Pacific Ocean's tidal wavelets ebb and swell,
Gleaming brilliant in reflection of the golden setting sun,
Dancing 'neath the evening breezes, when the peaceful day is done—

Where the sands and rocky headlands 'long the beach have caught the glow;
Gleaming gold and flaming crimson; calling to us, "Westward, Ho!"
Where the sandy beach invites us, "Come, and know that life is sweet!"
Where the rolling breakers lift us, wingéd, flying, off our feet!

Ah! 'Tis wonderful, this Westland! This Land of Setting Sun!
California, best belovéd, where the joys of life are won!
And we sit in silent worship, as the breeze blows o'er the lea,
In our little vine-clad cottage, on a headland by the sea.

No. 96, Vol. IX **DECEMBER, 1927** **25 Cents**

CALIFORNIA'S HOME AND GARDEN MAGAZINE

Announcing

the opening of the

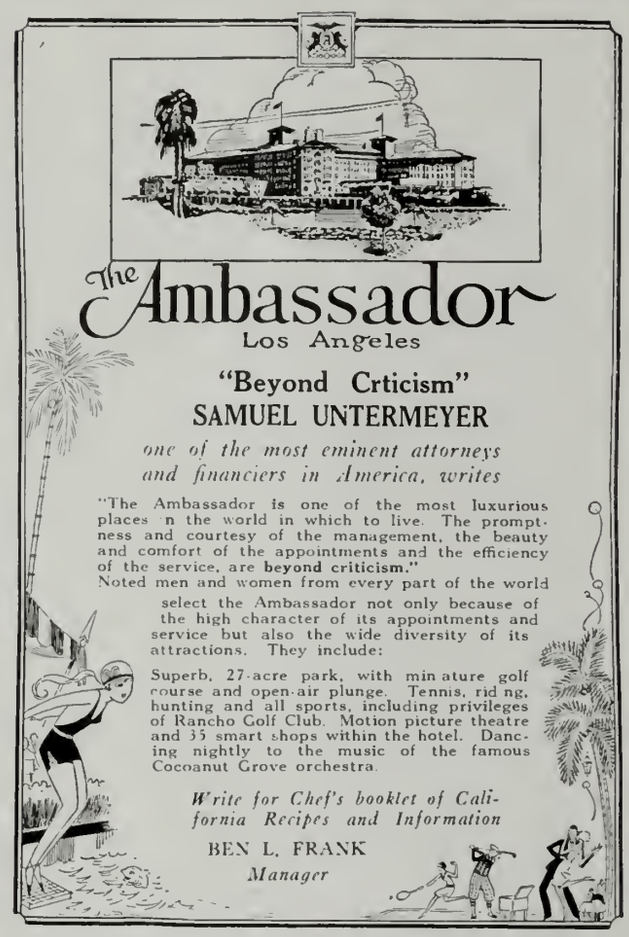
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PASADENA
CALIFORNIA

SOUTHLAND CALENDAR

Conducted by

ELLEN LEECH

Announcements of exhibitions, concerts, club entertainments, college events, lectures, dramatic productions, etc., for the calendar pages are free of charge and should be mailed to CALIFORNIA SOUTHLAND, *Pasadena, at least ten days previous to date of issue, the fifth.*

Clubs

VALLEY HUNT CLUB, PASADENA:
The formal season opens with November. After which each month includes a bridge luncheon, and each week has its bridge tea.
The enlarged tennis court and the swimming pool offer the outdoor attractions.
Dinner is served every Sunday from twelve to two. The officers, directors and committees for 1927-1928 are as follows:
Albert B. Ruddock .....President
Hugh McFarland .....Vice-President
J. Gamble Reighard .....Secretary
Robert C. Wente .....Treasurer
Walter A. Hopkins .....Director
House Committee—Mrs. Philip Schuyler Doane, Chairman. Entertainment Committee—Hugh McFarland, Acting Chairman. Sports and Grounds—Desaix B. Myers, Chairman.

ANNANDALE GOLF CLUB, PASADENA:
Every Wednesday is Ladies' Day, with luncheon, bridge, and afternoon tea.
December 17, Stag Party and Smoker.
December 31, the usual New Year's Eve dinner, dance and accompanying festivities.
The course is now in the best possible condition. A few constructive changes have been made and others are in prospect. The new holes are ready for play this month.
The tennis courts have proved popular throughout the summer and will be equally in demand this winter.

FLINTRIDGE COUNTRY CLUB:
Bridge Day, the usual monthly function, is omitted for this month.
Sunday night buffet suppers are served throughout the month and are universally popular.
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p.m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11.30 to 2 p.m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
December 5-11, members of San Gabriel, Annandale, Pasadena and Flintridge are guests at a special invitation tournament in acknowledgment of the courtesy shown during the time the course was being repaired.
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

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LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty.
The new club house provides every modern club convenience and comfort.
Luncheon is served every day, and tea may be arranged as desired

REDLANDS COUNTRY CLUB:
The club again has an eighteen hole course, and one of the best. Established about thirty years ago, the club was the second in the State, and had an eighteen hole course, later changed to a nine hole. Officers elected for the new year are, E. D. Finch, president; Major G. E. Turner, vice-president; Major M. L. Harding, secretary-treasurer. The directors are G. M. Bartlett, Frank W. Moore, and C. F. Smith.

PASADENA GOLF CLUB:
Wednesday is Ladies' Day, with cards and mah jongg from two to four-thirty, when tea is served.
Dinner is served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service prevails throughout the week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

FLINTRIDGE RIDING CLUB:
The club announces the second and fourth Thursday of each month as Club Night with dinner at 6:30, and cards, riding and games after dinner.

THE GABLES, SANTA MONICA:
Every Saturday evening from 8 p. m. to 1 a. m.—dinner dance, music by Earl Burtnett's Gables Rose Room orchestra. Every Tuesday afternoon—bridge luncheon—from 12 p. m. until 5 p. m. Every Sunday from 2 p. m. until 4 p. m.—league volley ball game.

COUNTRY ARTLAND CLUB:
Sundays open house and dinner by reservation. Musical programs in the afternoons.

ARTLAND CLUB, 811 West Seventh St., Los Angeles.
Bridge every Tuesday afternoon.
Circulating Library open daily from 11 to 5:30, and evenings when any concert or program is scheduled.
Drama Group Thursday evenings at 8. You are invited to join this group if you are interested in plays and playing. The group reads and discusses modern plays.
Musical programs every Sunday afternoon at Country Artland unless otherwise announced.
Bohemian and musical programs and lectures at Artland Club as announced.
Tea Room daily except Sundays. Luncheon, 11:30 to 1:30. Dinner, 5:30 to 7:30.
Art Appreciation Class Saturdays.

Art

LOS ANGELES MUSEUM, Exposition Park, is showing in the main gallery the eighteenth exhibition of paintings and sculpture by the California Art Club. This exhibition will remain until January 1st.

Great variety is shown in the group of French and American paintings, drawings and prints on exhibition until December 23rd. The work of a number of the more modern artists of America, as Maurice Sterne, Rockwell Kent, Walter Pach, Arthur B. Davies, Ernest Fiene, are included, and a large number of well known French painters are represented. This group was assembled for the Denver Art Museum and has been shown in Seattle, San Diego and Oakland.

THE CALIFORNIA ART CLUB announces the award of the following prizes in the eighteenth annual exhibition at the Los Angeles Museum: Roscoe Shrader for his picture "Pageant of a Mountain Camp", the Mrs. Keith Spaulding Prize of $200 for the best painting of Western landscape. Charles M. Reitel for his landscape "Summer Design" was awarded the Evelyn Dalzell Hatfield Gold Medal, which also carries a cash gift of $50. Meta Cressy was given the California Art Club's honorable mention and medal for her painting, "The New Gown."

THE GRACE NICHOLSON GALLERIES, Pasadena, offer the following exhibitions for the month: Oil paintings by N H Busey; Etchings by Rembrandt, Whistler, Lepere, and other masters. Antique maps, featuring early California. Fabrics, collectors' specimens from India, Persia, Spain and France. California landscapes by Aaron Kilpatrick. Portraits in charcoal, sanguine and pastel by William Van Dresser of New York. Framed original Chinese paintings.

California Southland—December, 1927—Vol. IX, No. 96. Issued monthly by M Urmy Seares, R. B. Urmy, Jr., Business Manager. Pasadena, California. Subscription price $2.50 until Jan. 1, 1928, when the price will be $3.00. Entered as second class matter July 28, 1919, at the Post Office at Pasadena, California, under act of March 3, 1879.

THE BILTMORE SALON, Los Angeles, announces the opening of the exhibition of the Painters of the West, December 5 to continue one month. The Paintings will be hung in the Galleria Real as well as the regular display rooms.

AINSLEE GALLERIES, Barker Bros., Los Angeles, the western branch of the old established galleries of the same name in New York, show selected works of contemporary artists, as well as the works of old masters. The paintings of California artists are always given one gallery. In another room a one-man show is held each month, the artist for December is Barse Miller, who is showing new canvases.

THE CALIFORNIA ART CLUB is holding in the new club rooms in Barnsdall Park an exhibition of thumb-box sketches and small paintings, which will continue through this month and into January. The galleries are open to the public every day except Monday, from 2 to 5 p.m.

CANNELL AND CHAFFIN have discontinued the large gallery for the exhibition of paintings, using that room for the better display of furniture and antiques. The print room is retained but has been removed to the mezzanine gallery, where in particularly restful surroundings an opening exhibition of prints by Zorn, Whistler, Haden, Rembrandt, Cameron, Lepere, and other masters is found.

THE WEST COAST ARTS INCORPORATED announce a memorial exhibition and sale of unframed paintings by Minnie Tingle at the Dell Meadow's Studio, 1133 W. 36th Place during the week of December 5th to 11th.

Beginning with December the West Coast Arts Incorporated will maintain a continuous, exhibition of paintings at the Southern California Manufacturers Exhibit, 130 South Broadway. They are specializing on "Thumb-box" sketches for December. This Club will also exhibit at the Ebell Club, 4400 Wilshire Blvd. during December and at the Van Grove Gallery, Glendale during January.

ANTONY ANDERSON, art critic and artist, presented to the California Art Club as a nucleus for a club library five hundred volumes, dealing with the various phases of pictorial art.

THE LOS ANGELES PUBLIC LIBRARY will show to December 10 a collection of lithographs by the late George Bellows.

THE LONG BEACH ART ASSOCIATION opened the annual exhibition November 14 at the Wayside Colony, which is a large new studio building on Atlantic avenue between Ocean and First streets.

THE ARTS AND CRAFTS SOCIETY OF SOUTHERN CALIFORNIA opened an exhibition at the Friday Morning Club, Los Angeles, November 22, and will continue for a month. Contemporary decorative design as applied to poster work, wall paper and Christmas cards is shown. Kem Weber is also showing furniture of his own design.

WILLIAM WENDT, N. A., has returned from his European trip and was enthusiastically welcomed by his friends and admirers. In Laguna Beach a home-coming reception was given to him in the Art Gallery and a dinner in the evening.

THE ALL-AMERICAN PHOTOGRAPHIC SALON was held last month at the Los Angeles Public Library, sponsored by the Los Angeles Camera Club. The exhibitors chose their subjects from everyday life and the show included landscapes, genre, portraiture, still lifes, marines, and architecture. There were 277 prints by 137 workers.

WILSHIRE ART GALLERIES, 3309 Wilshire Blvd, Los Angeles, are showthe works of George Demont Otis to December 15.

JAMES McBURNEY did the murals in the State Exposition Building, Exposition Park, where the show of fine arts and artcraft, assembled by Mrs. M. E. L. Allen, will be a permanent exhibition. The paintings, sculptures, and art-crafts objects are all for sale by the artists, to whose studios prospective buyers will be directed by Mrs. Allen.

THE PRINT MAKERS SOCIETY OF CALIFORNIA announce an exhibition at the Sacramento City Library to December 20 of the Number 1; and of A at the County Free Library, Willows, California. Mrs. Bertha E. Jaques, secretary of the Chicago Society of Etchers, has prepared a booklet of much value to etchers and to all printmakers. The local Society has secured a limited number of these phamphlets and will supply them on request, without charge, to members.

THE GEARHARTS, Pasadena, in their studio on Fair Oaks avenue, show always an interesting collection of woodblocks and etchings.

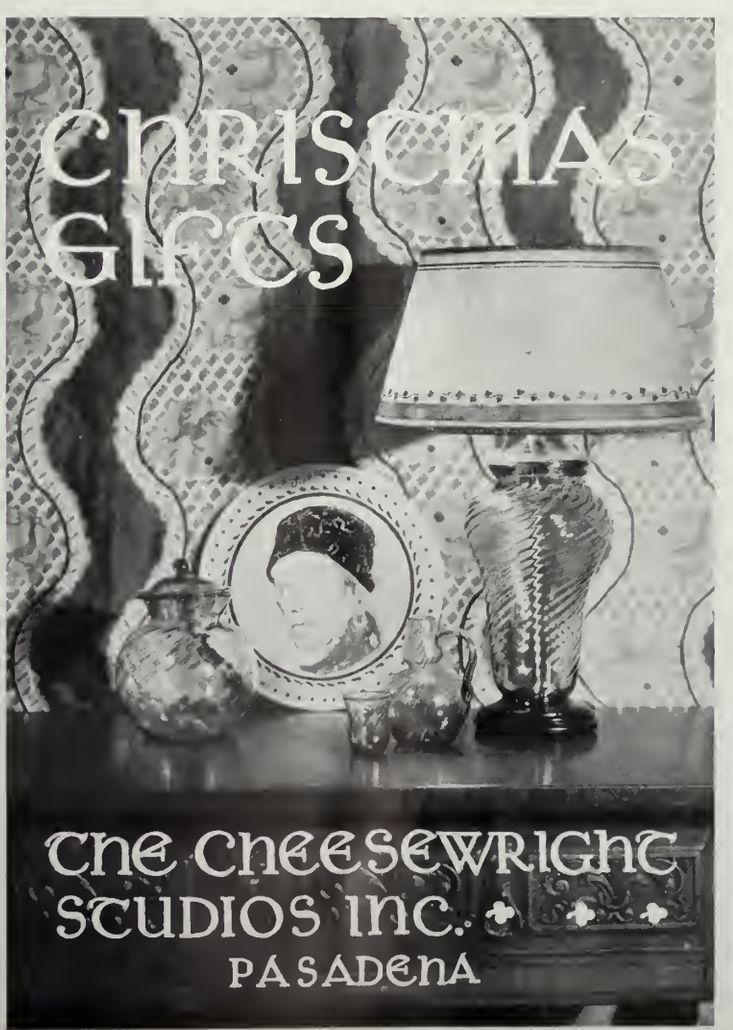
MAURICE BRAUN closed an exhibition at the Newhouse Galleries, St. Louis, last month, and will show that collection of about twenty-five landscapes at Memphis and Chattanooga, Tenn., Atlanta, Ga., Dallas, Tex., and Chicago.

GORDON COUTTS will show a collection of American desert scenes, and selected American portraits at the Standahl Galleries, the Ambassador Hotel, Los Angeles, the last half of the month. Mr. and Mrs. Coutts and daughter, Jeanne, make their home in Palm Springs and have just returned from Hawaii.

THERE are *many* good pianos ~ the AMPICO distinguishes the *few* fine ones! Among those *fine* ones ~ for more than a century ~ the CHICKERING has maintained its *Leadership!*

You may be certain of one thing ~ if there were not something *irresistible* about the CHICKERING ~ we would not urge you to hear *other* fine pianos and *COMPARE!*

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ROOSEVELT HOTEL, Hollywood, held the opening exhibition of the Southby Salon last month, and will continue it for some time.

PASADENA ART INSTITUTE, Carmelita Gardens: The exhibitions for December include as usual the work of the Pasadena Society of Artists; an exhibition by Paul Lauritz; a showing by Elmer Wachtel and Marion Kavanaugh Wachtel; and paintings by Mrs. J. McDuffy Thurston. It is possible there will also be a showing by Charles Kilgore. The Printmakers of California will have a representative show in the Print Rooms.

THE PASADENA ART INSTITUTE will hold its first annual exhibition of oils, open to all artists residing in California, from January 6 to 31, 1928. Three important prizes are offered. First prize of $500, known as the Harold A. Streator Memorial Prize. Second prize of $300, donated by Mrs. H. A. Everett. Third prize of $100, donated by Mr. Homer E. Sargent. All entries are to be sent to the Pasadena Art Institute, care of the Orth Van and Storage Company, by December 30. For entry blanks and rules address Pasadena Art Institute, Carmelita Garden, Pasadena.

THE CONTEMPORARY CLUB of Redlands, California, is taking reservations through Mrs. E. W. Ginzel, chairman of the Educational Department, for a tour arranged by Katherine J. Hunley, artist and lecturer, for December 13. Busses will be chartered for the day and the first visit will be made to the Los Angeles Public Library for an inspection of the building and with a talk of half an hour on the architecture and sculpture of the building. Luncheon will be served at the California Art Club at Barnsdall Park at one o'clock, at which prominent members of the club will be guests and speak informally.

After luncheon the party will enjoy the "Small Paintings" exhibition at the Club and study the unusual and interesting architecture of the club building.

SENOR RAFAEL YELA GUNTHER prominent sculptor of Gautemala is now located at 6034 Hollywood Boulevard where he is showing an unusually fine collection of Indian textiles brought recently from his native country. Senor Gunther is making many friends.

HUMBERTO PEDRETTI, well-known Italian sculptor, held a private exhibition at his studio, 1809 Alexandria Avenue, for intimate friends, Saturday evening Nov. 19th. Mr. Pedretti has just completed a beautiful new conception of The Christ. It is hoped that it will be shown to the public in Los Angeles before it is sent East.

FRANK C. WAMSLEY is now located at his new studio 1121 North El Centro Avenue, Hollywood. The formal opening and reception is announced for January 15th when Mr. and Mrs. Wamsley will welcome their many friends.

CALIFORNIA WATER COLOR SOCIETY, following the exhibition at the California Art Club, Olive Hill, held a show at the Artland Club.

FRANZ GERITZ held an exhibition of prints, etchings and wood block prints at the gallery of the Santa Barbara Art League last month.

"TWENTY-NINE PALMS" the popular painting by Katherine J. Hunley, is reproduced and issued in a framed edition as a gift novelty at the studio at the Desert Inn, Palm Springs.

THE PRINT ROOM, Hollywood, offers a very full and comprehensive collection of engravings, etchings and wood-blocks.

CALIFORNIA STATE EXPOSITION BUILDING, Exposition Park, is offering an exhibition of California art and art craft work, under the auspices of the Sixth District Agricultural District.

THE NEWHOUSE GALLERIES, 2717 West Seventh street, Los Angeles, showed last month paintings by Ralph A. Blakelock, N. A.

MONTECITO ROADSIDE COMMITTEE is sponsoring a novel exhibition of mail boxes, painted by Artists or made by woodcarvers, to show what attractive designs may be worked out in a utilitarian object. The Artists who have been interested to contribute are Colin Campbell Cooper, John M. Gamble, Clarence Mattei, Edward L. Jewett, Douglass Parshall, De Witt Parshall, Dudley S. Carpenter, Edward Borein, Clyde Forsythe, Ella Snowden Valk, Carlton Winslow, Reginald W. Vaughan, Samuel Vaughan, Chester Parker, Edward Comaughton, Nikota Carpenko of San Francisco and Robert Hestwood of Carmel.

FRANCIS KEALLY, in New York architect, is convinced of the practical use of white soap as a medium for expressing architectural designs. He recently completed a model for the suggested monument to Colonel Charles A. Lindebergh and had it carved in soap by Margaret J. Postgate, sculptor. The exhibition of soap sculptures sponsored by the National Small Sculpture Committee, held at the Anderson Galleries, New York, in June, convinced him of the possibilities of soap as a medium for expressing architectural conceptions.

Music

THE PHILHARMONIC SYMPHONY ORCHESTRA, W. A. Clark, Jr., founder, Georg Schneevoigt, director, Mrs. Caroline Smith, business manager, will present the usual symphony concerts throughout the month: The symphony pairs are given Thursday evenings at 8:30 and Friday afternoons at 2:30, the popular concerts are given Sunday afternoons at 3:00. The current dates are December 8-9, December 22-23, for the pairs, and December 4-18 for the popular concerts. These concerts are given at the Philharmonic Auditorium, Fifth and Olive Streets, Los Angeles.

THE BEHYMER PHILHARMONIC COURSES present the Florentine Choir of sixty voices, December 5-7. All members are of patrician families of Florence and wear the historic Florentine custume. The programs include sacred, secular and popular music, and are given at the Philharmonic Auditorium, Fifth and Olive streets, Los Angeles.

PASADENA MUSIC AND ART ASSOCIATION has arranged important programs for the 1927-1928 Artist Series. The artists of the month are the Florentine Polyphonic Choir, Thursday evening, December 1, and Lawrence Tibbett, baritone, Thursday evening, December 8. These concerts are held in the Pasadena High School Auditorium.

THE COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, pianist, are the only chamber music series announced in Southern California this winter. They bring to this Coast several famous ensembles. The third concert of the series of ten is announced for December 11, and the assisting artists are the Hart House String Quartet. These concerts are given in the Pasadena Community Playhouse, 39 South El Molino Avenue, Sunday afternoons at three thirty.

TITO SCHIPA, always popular in Los Angeles, a lyric tenor, will be heard January 22, at the Philharmonic Auditorium, Fifth and Olive Streets, under the Behymer management.

THE TUESDAY MUSICAL, Riverside, has arranged a series of five concerts for the season. The December concert is given by the Los Angeles Philharmonic Orchestra, the 6th.

THE MUSIC BRANCH OF THE COMMUNITY ARTS ASSOCIATION, Santa Barbara, presents the Hart House String Quartet in concert at the Lobero Theater, December 19.

JOHN SMALLMAN and the Los Angeles Oratorio Society will give an unusual presentation of "The Messiah", Sunday afternoon, December 11, at the Shrine Auditorium, Los Angeles. The chorus numbers nearly five hundred voices and is composed of Oratorio Society singers, the A Capella Choir, Cecilian Singers, Junior Oratorio Society, Oratorio Society of the Glendale Music Association, Santa Paula Choral Society and Pomona College Choir.

NOVEDADES DE LA JOLLA is the title under which Mrs. Montgomery Brackett announces a series of five attractions for La Jolla this winter. Grace Wood Jess, costume and folk song recitalist, gave the first event last month. Phyllida Ashley and Aileen Fealy, in two-piano recitals will appear February 3rd.

THE WOMAN'S LYRIC CLUB, J. B. Poulin, director, will appear in concert, December 14, at the Philharmonic Auditorium, Los Angeles.

"THE LEGEND OF WIWASTE", an Indian opera by S. Earle Blakeslee of Ontario was outlined in San Francisco last month to a representative audience of musicians, including Gaetano Merola and Arturo Casiglia, and plans are now being considered for the presentation of the opera next season.

A LIGHT OPERA STOCK COMPANY is the plan of Frank M. Rainger, of New York and St. Louis, for the Shrine Auditorium, Los Angeles. A season of ten weeks of light and popular operas to be given at popular prices is the announcement.

MAY MacDONALD HOPE is giving a series of concerts at the Biltmore Music Room this winter, with different assisting artists. At the first concert, December 7th, the Spanish violinist, Xavier Cugat, and the Russian 'cellist, Misha Gegna will assist. The second event will be a sonata evening, with Mrs. Hope and Mr. Cugat.

THE CAULDRON SINGERS OF PASADENA will be directed this season by Frederick Vance Evans during the absence in Europe of the regular director, Roy Rhodes. The first concert will be given this month.

E. ROBERT SCHMITZ, the famous Frenchman, will play on Friday evening, December 9th, under the auspices of "Pro-Musica" of which international organization he is the president. He is a program maker sine qua non, and has the knack of selecting music that is both unhackneyed and musically worthy and combining it in such a way that the listener's powers of attention are never overtaxed.

THE GENERAL EISTEDDFOD MEETING will be held in January when the plans for 1928 will be announced. The California Eisteddfod Administration Committee includes R. Ernest Tucker, chairman, Arthur Perry, treasurer, F. J. Hokin, secretary; William J. Kraft, Frances Kendig and Alex Stewart.

PASADENA WOMAN'S CHORAL CLUB, John Smallman, conductor, will appear in concert at the Polytechnic Auditorium, Pasadena, December 5. The soloists are Hortense Mills Howe, contralto, Vesta Esten Castleman, soprano; Bird Tungle, soprano, and Elizabeth Straith-Miller, soprano, with Clarence D. Kellogg, accompanist.

THE "EIGHT CHOIRS" music program at the First Baptist Church, Los Angeles, continues with the following choirs: The First Congregational Choir, John Smallman, director, and St. John's Episcopal Choir, Roland Diggle, organist and director, December 2 and 13.

THE FLORENTINE CHOIR, Sandro Benelli, conductor, will be heard in Pasadena the evening of Dec. 1st, at the John Marshall School Auditorium.

"THE EMPEROR'S CLOTHES," a new operetta by Joseph W. Clokey, professor of organ at Pomona College, has just been published.

THE PHILHARMONIC ORCHESTRA will give two special concerts during the month, the 19th and the 26th.

For the third "Pop" concert, December 4, the orchestra gives a delightful program under the title, The Evolution of the Waltz, including waltzes from Vienna and Hungary, dances and Symphonic waltzes, waltzes from the drama and from the opera.

NENETTE MARCHAND STEVENSON, lyric soprano, appears in recital at the new Ebell Club Theatre, 4401 W Eighth street, Los Angeles, December 2, assisted by Franc Luschan, 'cellist, and Douglas Colin Campbell, accompanist, under the management of Merle Armitage.

"THE BEGGARS OPERA" opened the engagement at the Philharmonic Auditorium last month and is continued the 1st, 2nd and 3rd of this month. Although written two hundred years ago as a satire on English politics of the day and as a protest against the popularity of Italian opera, it has continued the success it so readily won through the succeeding years. It is not opera as we now interpret the name but is comedy set to music. It was written by John Gay and first produced in London in 1928. The company presenting it here is an English one, coming from the Lyric Theater, London.

THE OPEN AIR CONCERTS, held on Sunday afternoons at Carmelita Gardens, Pasadena, will in future be given at Memorial Park, Raymond avenue and Holly street, beginning with the program on the afternoon of December 4th. The programs are arranged and directed by Mrs. Bertha Calkins and begin at three o'clock.

A JOINT RECITAL will be given by Henri J. Van Praag, violinist, and Raymond McFeeters, pianist, Tuesday evening, December 6th, in the Patio Room of the Hotel Vista del Arroyo, Pasadena.

LAWRENCE TIBBETT, the famous young baritone and a Californian, appears in concert in Los Angeles Tuesday evening, December 6, at the Philharmonic Auditorium, in the Behymer Philharmonic Course.

CALMON LUBOVISKI, violin virtuoso, appears in recital at the Spreckels Theater, San Diego, December 3.

Announcements

PASADENA COMMUNITY PLAYERS celebrated the Tenth Anniversary last month and can proudly claim a growth in every department since those early days in the old theater on Fair Oaks Avenue. They have found the repertory plan popular and will continue it. The theater is never dark except on Sunday and Monday evenings, matinees are given Saturday afternoons. The programs for the current month are:

December 6 to 10, "A Royal Family", a comedy by Robert Marshall.

December 13 to 24, "Old Homestead", that classic of Denman Thompson.

December 26-31, "Aren't We All", Frederick Lonsdale.

IN THE GREEN ROOM of the Pasadena Community Theater the workers and friends of the Playhouse meet for tea the third Friday of every month from four to six.

MEMBERSHIP MEETING of the Pasadena Community Playhouse Association is announced for December 15 at four o'clock.

PASADENA CENTER of the Drama League of America has instituted a new department, The Drama League Service Bureau, with an office at the Playhouse in charge of Mrs. Harriet L. Green, open every weekday afternoon, except Monday, from 1 to 3.

COMMUNITY ARTS PLAYERS of Santa Barbara announce the programs at the Lobero theater for the month are:

December 2-3, "The Ghost Train".

December 9-10 and 16-17, "Uncle Tom's Cabin".

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MARGARET SPRAGUE CARHART, Ph.D., Assistant Professor of English, University of California at Los Angeles, is interpreting the Drama of Today in a series of reading and talks in Los Angeles and Pasadena. The talks in Los Angeles are given at The Three Arts Club, 987 Magnolia Avenue, from four to five-fifteen o'clock, December 6-13-20; January 3-10. In Pasadena the talks are given at the High School, December 1-8 and 15 at four o'clock.

FRIDAY MORNING CLUB, Los Angeles, gives a bridge-luncheon, December 8, as the outstanding philanthropic event of the season. The proceeds are to be used for a permanent scholarship fund.

THE BROWNING SOCIETY of Pasadena opened the work of the nineteenth year last month. "The Art of Robert Browning" will be the main theme of the year. The discussions will be based upon Browning's Essay on Shelley. The Society meets every second and fourth Thursday at 2:30 p. m. at the Community Playhouse in the Recital Hall.

THE PASADENA LECTURE COURSE on Current Topics given for the past eight seasons will be continued during 1927-1928. All lectures will be held at the California Institute of Technology in Culbertson Hall, corner of Wilson Avenue and California Street on Mondays at 4:15 p. m. The object of the lectures remains the same, to encourage the intelligent discussion of public affairs. The first four lectures were given in November, the program for the remainder is as follows:

Dec. 5—Alonzo E. Taylor, Food Research Institute, Stanford University, "The Pressure of Population on Food Supply".

Dec. 12—T. T. Lew, Yenching University, Peking, "What is Wrong with China".

Jan. 9—Will Durant, Author of "The Story of Philosophy", "Is Progress a Delusion?"

Jan. 16—Kenneth Saunders, Guggenheim Traveling Fellow, "Leaders of the New India".

Jan. 23—Norman Angell, Publicist, "What's Happening in Europe?"

Jan. 20—Paul Harvey, Former Publisher of the International Interpreter, "New Factors in International Problems".

Feb. 13—Walter Pritchard Eaton, Dramatic Critic, "The American Stage—Past and Present".

Feb. 20—Frederick J. Turner, Research Associate in the Henry E. Huntington Library and Professor of History, Emeritus, in Harvard University, "The Sectionalism of Politics".

Feb. 27—Harold D. Fish, Director of the Laboratory established by Wm. Beebe at Kartabo, "Biological Science and the Trend of Civilization".

March 5—Matthew W. Stirling, Leader of New Guinea Expedition of the Smithsonian Institution, "By Aeroplane to Pigmy Land" (Illustrated).

March 12—Maude Royden, Head of the Guildhouse, London, "Psychology and Religion".

March 19—Upton Close, Foreign Correspondent, "Russia Reshaping the World".

March 26—John Erskine, Author of "The Private Life of Helen of Troy", "The Moral Obligation to be Intelligent".

THE ALLIANCE FRANCAISE of Pasadena opened the 1927-1928 season last month at the home of the president, Mrs. A. B. Ruddock. Madame Caro Delvaille was the speaker. The officers and directors for the year are: President d'honneur, Captain Paul Perigord; Presidente, Mrs. A. B. Ruddock; Vice President, Mr. Robert Welles; Vice Presidente, Mrs. Lloyd Aspinwall; Secretaire, Mrs. Frank B. Badgley; Tresoriere, Mrs. Frederick D. Ansley.

Comite de Direction: Finances, Mrs. J. Curtis Sloane; Programme, Mrs. A. B. Ruddock; Hospitalite, Mrs. James G. Boswell; Membres, Mrs. Norwood W. Howard; Publicite, Mr. A. E. Foote; Bibliotheque, Miss Elsie Allen; Drame, Mrs. Albert E. Van Court; Cercles, Mr. Claude Griffeth.

BOOK TALKS are given at the Pasadena Public Library by Helen E. Haines to which the general public is invited. This is the seventh year in which these talks on interesting books in distinctive fields of literature have been given as a feature of the service of the Public Library. They are given in the Lecture Hall, Walnut Street at Garfield at 8 p. m. Subjects and dates for 1927-1928 Book Talks are:

Friday evening, December 2: Books suitable for Christmas gifts.

Friday evening, January 13: Present-day poetry.

Friday evening, February 17: Concerning ourselves; aspects of American life reflected in current literature.

Friday evening, March 16: Books about books.

THE JUNIOR LEAGUE of Los Angeles in their most attractive shop in the new location, 3111 West Sixth Street, offer many novelties for gifts for the holiday season, as well as the beautiful handmade underwear, negligees and baby things cut and sewed by the members of the League. Sweetmeats may also be found there, home-made jams and jellies, and candy may be ordered. There is a circulating library operated in connection with the shop. All of the work is done by members of the League and the proceeds applied to the maintenance of the Home for Convalescent Children at Lucas and Ingraham Streets, Los Angeles. A larger Home is to be built soon in order that more children may be assured the proper attention in their time of need.

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ALINE BARRETT GREENWOOD will again be heard in her most interesting Current Reviews at the Shakespeare Clubhouse, Pasadena, the third Wednesdays at 11 a. m. The dates are, December 31, January 18, February 15, March 21, and April 18.

THE SERENDIPITY ANTIQUE SHOP in the new gardens and showrooms at 2966 East Colorado has given Pasadena a new proof of what can be accomplished in building in the Spanish style of architecture and accompanying it with both Spanish and English gardens.

A RECENT VISIT to the Cannell and Chaffin shop revealed a number of attractive changes in the interior. The galleries have been remodered for use as a series of show rooms; the former print room now containing decorative and luxurious furniture and accessories, the large gallery emerging as a Breton room in general feeling, and the smaller gallery an English library. The latter is most interesting with its cases filled with sumptuously bound volumes; its easy chairs and convenient lamps for reading; its general resemblance to a room in a private dwelling.

The print room is removed to the mezzanine floor and is showing a particularly noteworthy group of etchings by Whistler, Zorn, Rembrandt, Le Pere and others of the world's greatest etchers.

There is an amazing variety of small articles for gifts on display—potteries, glass, quaint boxes—a bewildering assortment, enabling one to "choose" readily when confronted with holiday problems.

THE SHAKESPEARE CLUB of Pasadena has recently formed a junior membership known as the Shakespeare Club Juniors. The membership at organization was between seventy-five and one hundred.

The newly elected officers are Miss Geraldine Spill, president; Miss Pauline Tupper, vice-president and program chairman; Miss Margaret Frey, secretary; Miss Bethany Hahn, treasurer; Mrs. Carolyn Scott, chairman of membership; Miss Marceline Kaiser, chairman of social service; Miss Frances Sanford, chairman of press.

AT THE FLINTRIDGE RIDING CLUB, Cornelia Van Ness Cress, daughter of Colonel George O. Cress, United States Cavalry, is now riding instructor. Miss Cress has studied horsemanship at the Army Mounted Service School, Fort Riley, Kansas, and has had much experience in cross-country riding, jumping, polo, gymkhana, exhibition drills, showing and schooling horses. Aside from this formal technique. Miss Cress has a practical knowledge of Western riding derived from camp and ranch life.

THE PROGRAM of the Near East College Association is being sponsored by such outstanding persons as Dr. Robert A. Millikan, who is chairman of the Advisory Committee of the Southwestern Division: Mrs. Frank A. Gibson, vice-chairman of that committee, and President Blaisdell of Pomona College and George W. Marston of San Diego—both of whom are members of the committee. The Los Angeles Committee has as chairman the Right Reverend W. Bertrand Stevens and is made up of the following members:

Mrs. O. P. Clark, Rev. Lloyd G. Douglass, D.D., C. Margetis, Ernest C. Moore, Ph.D., Harvey S. Mudd, John C. Shedd, Ph.D., R. B. von KleinSmid, Ph.D., Rev. Hugh K. Walker, D.D. Mr. Charles H. Toll is Treasurer for the division.

THE POMONA COLLEGE MASQUERS presented Barry Conners' comedy, "The Patsy" in Holmes Hall on November 18 and 19 before a large audience augmented by many alumni returning for Homecoming Week and the Pomona-Oxy game. Clarence Wheeler, the best-known of Pomona's student directors, directed the play. Ruth Neely played the title role. Jean Wood, a talented freshman, played the older sister. The farce roles of Ma and Pa Harrington were taken by Alice Powers and Gerald Stewart. Ralph Kuhlman and Joel McCrea ployed the male leads.

The second event in the Music and Drama Course was the concert presented by Edward Johnson, the leading tenor of the Metropolitan Opera Company, which was given before a crowded house on November 21 in Bridges Hall of Music.

The December Calendar at Pomona College schedules a recital by the students of the department of music in Bridges Hall on the evening of December 5.

The third event in the Music and Drama Course is scheduled for December 8-9, when "The Messiah" wlil be presented at Bridges Hall of Music by the college choir with assisting soloists.

The week of December 11 and extending to the 16th is scheduled for a series of lectures by Dr. Timothy T. Lew, Dean of the School of Religion, Yenching University, Peking, on various problems affecting the Chinese nation.

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NO. 96 DECEMBER, 1927 Vol. IX

CONTENTS

	PAGE
A Cottage at Bel-Air Bay.....*Cover Design* (*Painted for the Bel-Air Bay Book by Elmer Grey, A.I.A.*)	
Southland Calendar	4, 5, 6, 7
Cosmopolitan Color and Design.....*Margaret Craig*	10
Music .....*Jessica Kate Seneca*	11
Christmas Gardens.....*Ervanna Bowen Bissell*	12, 13
Santa Barbara's December Flowers.....	14
The Flowering of Californian Architecture.....	15
Among Friendly Books.....*Louise Morgrage*	16
Candid Criticisms .....*Frederick F. Isaac*	17
Choral Ode to Beauty.....*Clarence T. Urmy*	18, 19
Christmas Sports on Hill and Dale.....*Ellen Leech*	20, 21
State Parks at the Chapter Meeting..*H. O. Sexsmith*	22
The Architectural Club.....*H. Roy Kelly, Editor*	24
A Page of California Poetry....*Karl T. Waugh, Editor*	26
The Assistance League of Southern California.....	28
At the Sign of the Garden Seat.....*E.B.B.*	30

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IN THE STUDIO OF HENRY LOVINS, HOLLYWOOD. AN INTERPRETIVE PHOTOGRAPH BY MARGARET CRAIG

THE OPENING OF THE STUDIOS OF HENRY LOVINS

By MARGARET CRAIG

PHOTOGRAPHS BY THE AUTHOR

A reception under the auspices of the Painter's and Sculptor's Club and The Artland Club

The Entrance to the Studio and below—an Interior View



IN every artist's experience there are periodic and supreme moments that seem to be the culmination of years of unfolding efforts. There is no doubt that the evening of the opening of the new studios of Henry Lovins in the environs of Hollywood was one of the remarkable climaxes in the art life of this Californian, decorative painter.

The reception was marked in an unusual degree by all that we infer by the word cosmopolitan. In fact, the whole affair might have been staged in South America, on the continent, or in the Orient, so vivid it was in color and so varied it was in its appeal, and attended by people from all parts of the world.

To reach the studios, which occupy the rear of the grounds, the guests passed through a patio adjoining the house and through a series of little gardens that led up to the lofty entrance of the studio, the blue paneled doors of which opened upon a rich display of colors in the interior.

In the center of the vast and hospitable room, between four tall lacquer red pillars, hung a great parchment lantern, eight feet in diameter, designed and executed by Mr. Lovins, and depicting the art of the Navajo, Hopi, Azetc, Toltec, Peruvian, and Mayan in a magical unity of design, its powerful light diffused with a soft illumination that might have inspired a tale from the Arabian Nights. In the lofty, midnight blue ceiling were concealed lights that threw concentrated beams upon paintings, murals, panels arranged upon the walls. Most of these were painted by Mr. Lovins in countries such as Mexico, Guatemala, Yucatan, Honduras, Peru, China and Egypt. Among these were several panels, richly colored of Aztec and Mayan figures of priests, gods, and goddesses inspired by ancient carvings done by a race that has long disappeared and whose ruined cities have been buried thousands of years in the jungles of Central America.

The brightly embellished walls formed a striking background for the large number of distinguished guests, but it was not until the entrance of a group of Indians that the walls measured their truest values. White Bird came in first and stood beneath the lantern, her glowing personality rightly set off by her buckskin attire and her bright beads. Chief Yulachi then swept in with typical Indian fortitude, followed by Chief Hoski Noswood, both of them wearing blankets over their native costumes and displaying elaborate headgear of eagles' feathers.

A little later, two modern looking men came in, singled out by a peculiar finish in appearance and manners, and intelligently perceptive of the merits of the works of art





THROUGH THE GARDENS FROM THE PERGOLA OF THE HOUSE. PHOTOGRAPHS BY MARGARET CRAIG, OF HENRY LOVIN'S STUDIO IN LOS ANGELES.

—their presence bestowing upon the studio a definite sense of the cosmopolitan. They were the consul of Guatemala, Senor Ramirez, with his friend a famous sculptor from Mexico, Raf Yela Gunther.

During the evening Katherine Leighton, that rare and dignified painter, told of her experiences among the Indians while painting their portraits. Her son graphically interpreted the pantomimic sign language of some Indian tribes of Montana. Then there followed some beautiful song numbers by Yowlachi, the Yakima baritone, by Hoski Noswood, the Navajo tenor, and by Madame Real, the Mexican soprano. Senor Enriques Perches, one of the most famous pianists and composers of Mexico, accompanied Madame Real. There were others, too, that added their share to the musical treat, such as S. Earle Blakeslee, Homer Grunn, and the Bessie Chapin trio.

There were present such notables as Dr. Hewett of the Museum in Arizona, Charles Lummis and Dr. Scherer of our own Southwest Museum, L. E. Behymer, Charles Wakefield Cadman, and Princess Tisiana; Signor Amato, the Metropolitan opera singer; Arthur Clayton, cowboy singer, and the consuls of Mexico and Yucatan.

SOULS AND SILENCES IN MUSIC

By JESSICA KATE SENECA

IT was an unfamiliar passion the house heard that night. Sophie Braslau has the soul of her race. She should be acclaimed as the great Jewish singer, for in her the Jewish race is expressed, and honored, and adorned. How all its tragic mournfulness seemed to gather and flow sombrely into the silence, as that immense deep surging voice of sorrow, almost unaccompanied, first broke upon the house in The Bride's Song of Rimsky-Korsakoff! One imagined that singing in an almost dark house, with an unseen singer . . . Rimsky-Korsakoff's The Sea, and Moussorgsky's Pain bore too an emotion deep, ardent, sombre. Rubenstein's Romance swept over the listener in voluptuous waves, lapping one in purely sensuous delight. In Resphigi's Nebbie one seemed to hear an approach, slow, oncoming footsteps. Song and singing were of the richest beauty. Another dark loveliness was Sadero's Amuri—Amuri. In the song called A Londonderry Air, —"I would I were that tender apple blossom,"—whose lovely words are, I believe, by the Irish poet, Katharine Tynan, her rendering seemed almost too intense. Passion is only in its ending—"—even unto death!" The lover wishes he were the blossom falling and touching the cheek and breast of his mistress, and pressed by her feet. So burning a lover as Sophie Braslau's would not have been able to think of these delicate conceits.

Her voice in itself is an absolutely obedient instrument to all the demands of her temperament and artistry. It follows her rich will—a happy slave. She sings not to show the wonder and splendor of her voice, not for the sake of making beautiful sound, but because she feels burning within her the need to express through her own temperament the soul of the song. Drama and feeling are supremely first with her. She seems to have loved each song she sings — a quivering thing held close against her beating heart, about which her arms unclasp, almost reluctantly, to let it go at last. Her endings were often lingering, long-drawn-out. And her power and control over her audience were such that never once did the house break upon and destroy with its senseless noises, those passion-faint closes, where intense feeling beautifully died.



ELLY NEY, BEETHOVEN CENTENARY PIANIST, IS A NATIVE OF BONN, BEETHOVEN'S BIRTHPLACE. WITH HER PROFOUND AND SPLENDID ART IS UNITED A RARELY INSPIRING PERSONALITY—DEEP LOVER OF IDEALS, REVERENT, GREAT-HEARTED. HER HUSBAND IS WILLEM VAN HOOGSTRATEN, CONDUCTOR OF PORTLAND SYMPHONY ORCHESTRA.

Trivial she cannot be. Cheapness of a sort she can achieve. Filling one's unwilling ears as one left the auditorium, came a song "Tell Her She Loves Me," or some such puerility, sung with the same fervour and intensity given those other noble songs. O lamentable! Doubtless for this, with the inevitable suggestion of lack of basic artistic integrity, is she rewarded with the epithet "popular."

Her gathered admirers she received with brief and business-like affability. Two rounds of bright pink rouge the same hue as her dress, stared beneath immense round eyes, filled then with no emotion or elation, but dark intelligence. With a head of bold Hebraic beauty, that demanded garments of special colors and design, she wore a doll's dress of bright pink with silver spanglings. Her lack of grace, of the subtler refinements and delicacy, and the tendency at times to overcharge with emotion and color too heavily, one accepts as part of her racial expressiveness on the one side. On the other, the comprehending intelligence, the fiery dramatic quality, dark weight of meaning and sombre fervour, suppleness of approach to the varying souls of songs. Though she seems finally to express but one soul—her own.

Her voice has the colour of a ruby's shadowed heart. It offers to you the dark wine of life. It has that which can round and fill up the poverties of existence. Most precious qualities are in it—in a shallow, imitative world—intensity of life, power, abandonment to surging forces within. She is, perhaps, among the singers we could least do without.

About Claudia Muzio is—for the heart—silence. Graceful and gracious figure, encircled to the feet in softness of white laces; accomplished in manner, movement, intonation, all vocal mechanisms, statuesquely handsome, bowing over large florist's bouquets and enormous satin bows; she sang indeed in the most accomplished manner, and to great applause, and achieved in moments beauty,—but, on the whole, emptiness. Her very generosity of encores, given so quickly and, as it seemed, carelessly, showed how little her singing cost her. Light gifts, flung lightly and freely to those who asked. So cold! Poor, beautiful singer, with a great gift surely, and so little to give! Was it that the soul of the little girl who had to sleep under painted trees, and live amidst simulated ardours and unrealities, had suffered in its growth, been somehow chilled in that life of make-believe behind the scenes at London's Covent Garden? Or was it that, being notably beautiful, life had forced her to give to it where Art would demand sole allegiance? . . .

Violin attuned, bow of inconceivable agilities held ready, the large, grave eyes of Jascha Heifetz rested patiently on those slowly settling figures in the orchestra seats. One had a feeling of almost acute discomfort. He, the pale young master, thus waiting, because these members of his audience had been too absorbed in their little smokes, and amblings and gossipings in the corridors, to remember his music. Was there on that quiet countenance the faintest disdain? . . .

Following came with unuttered loveliest reproaches those first notes of the Chopin Nocturne in D Major, richly interpreted, that with the Schubert Rondo, the Vitali Chaconne, given with glorious tone and interpretative power, and an exquisite Debussy, La Fille avec les cheveux de lin, made the evening memorable.

Hardly once was he allowed to end a note where the close was soft and lingering. The audience—a portion of it—watched that bow in its lessening movement as closely as a cat a mouse, and just as the last inches of it thrilled over the string, it pounced! One pair of hands seemed to lead the onslaught each time. Large, heavy, fleshy hands one imagined them, releasing some restrained animal energy rather than aesthetic feeling. So much more deeply and deliciously would the beauty of those endings have entered into one if the bow had been allowed to leave the strings, and fading sound allowed to fall into one moment of utter silence.

There was some sort of announcement that Heifetz, who did not look in too robust health, did not wish to see anyone after the performance. "Well, kings can't always do that," remarked one young person resentfully of this withdrawal. His wishes were not regarded. One had a last glimpse of the young man palely, faintly, resolutely smiling, as with averted glance he walked past the last of the crowd that rushed after him into the street. Bad manners—disrespect for genius? Or valuable enthusiasm of the proletariat for art?

With definite and exquisite satisfaction, Jascha Heifetz seemed to delay upon the threshold of warmth, inclining to sequester his spirit from intimacies of approach and understanding. . . .

The Italian, Claudia Muzio, stood in the chill outer courts of the house of Art. The coloratura Morgana, and John Charles Thomas were secondary spirits. The young Marion Talley brought with her destroyingly the atmosphere of that art in which America leads the world. So far, of all this season's singers, Sophie Braslau's warm splendors only approach that glory that still shines in the not far distances, that seemed to pale and dwindle all else in memory — Tristan and Isolde, with the greatness of Elsa Alsen, the noble singing of Katherine Meisle. . . .

Following that, one poignant memory — Lawrence Tibbett in Flagstaff, the scene alone with Antonio Scotti,—flinging out his voice in sudden heart-suffusing beauty.

WITHIN GARDEN GATES

ALONG THE CALIFORNIA COAST

ERVANA BOWEN BISSELL, EDITOR

THE bells of Santa Barbara's old Mission always have been dear to us. They mark our hours. We waken at their matin call. They bid us rest when noon is struck. We watch, in peace the fading light while curfew rings the sunset out.

Our lives were doubly stricken when the bells were stilled. For two long years we turned our faces from the ruined towers—But now, we are twice blest; we've known the pain of loss, the joy of restoration. The bells have come back to us! Once more the towers stand renewed in all their simple grandeur. Once more the Mission crowns the landscape. On December 4th—St. Barbara's Day—was celebrated too, the Mission's birthday, its founding in 1786. Through a century and almost a half, service in the church has never lapsed. On Christmas day the bells will ring with deeper meaning their message of "good will to men."

Beyond the church, on the slope of Mission Hill, lies Miss Caroline Hazard's garden. It is a peaceful place—an heritage—a garden of associations and traditions. Behind it rise the everlasting hills. To the south a green path runs between old roses and sweet-smelling shrubs. The path ends at the hedge but our eyes follow where the Mission towers are shining in the sun. We remember not past years. We look beyond the roofs, the cross, out where the wide sea spreads like the "wideness in God's mercy."

Did you ever go on Christmas morning to a sheltered corner of your garden, and brushing away the snowy leaves, uncover the white petals of a Christmas rose? Do you remember how thrilled you were to find one blossom — perhaps three, with a few purple-tinted buds?

How proudly you carried them into the house! You prized those "roses" (you never called them helebore—that was only a powder for pests) because they bravely bloomed out of doors while the real roses—merely thorny sticks—were hibernating under straw tepees.

A few gardeners who have shared this mutual experience of searching for Christmas roses under the snow, are exchanging opinions — in SOUTHLAND — about growing roses under a California sun.

Mr. Francis E. Lester of Monterey — the local secretary of the American Rose Society, says:

"I can only speak from a general 30-year experience with roses and but a brief experience locally, although I have sought to learn the facts and experiences as to the best varieties for our local condition. Perhaps our most interesting local situation surrounds the Old Roses of Monterey, those that adorn the older buildings, many of them 25 to 40 years or more of age. These include Lamarque, Mme. Alfred Carriere and Gloire de Dijon. Paul's Scarlet climber is one of our best modern climbing sorts and is an almost perpetual bloomer here; Silver Moon does well, and blooms timidly throughout the summer after its first grand display. Climbing Hoosier Beauty and Climbing Mrs. Aaron Ward also do well here. The referendum of the American Rose Society for this district also recommends Dr. Van Fleet, American Pillar, Lady Hillingdon and Mary Wallace as additional climbers.



REVE D'OR ROSES WITH BLUSHING BRIDE GLADIOLUS AND FORGET-ME-NOTS NEARBY. STONE ACRES, DR. AND MRS. E. J. BISSELL'S GARDEN, SANTA BARBARA, CAL.



THE GREEN PATH IN MISS CAROLINE HAZARD'S GARDEN MISSION HILL, SANTA BARBARA

"Of the bush roses 'there is no end.' The referendum mentioned ranks highly Golden Emblem, Mme. Ed. Herriott, Independence Day, Los Angeles, Hoosier Beauty, Gen. McArthur, Duchess of Wellington, Ophelia, Souv. Claudius Pernet and Lady Hillingdon — in the order named. I have them all represented in the 600 roses in my garden. But there are many newer sorts that should be mentioned, and some older, that do well. Of the latter, Papa Gontier and the Radiance roses and the Cochets (in spite of their weak necks), Kaiserin and Frau Karl Druschki as the best of all white roses, and Hadley. Of the newer roses recommended for this locality, most of them mildew resistant (for that is our chief problem in rose growing here), are The Queen Alexandra Constance, Angele Pernet, K of K, Dame Edith Helen, Lord Charlemont, Modesty, Lady Mary Stewart, and Padre.

"All of the above and many others are going into our Municipal Rose Garden; also many of the old-foshioned roses and the rose species — with fair representation given to the Austrian Briar sorts, the Sweetbriers and the Irish Roses.

"Mildew is our worst enemy here, as is generally true of California coast regions, but even this is not so bad a short distance from the shore line—I mean a quarter of a mile or so. I have some in my garden, but lime-sulphur dusting or Qua-Sul spraying will control it if faithfully used. The rambler types of roses are probably the worst offenders of all in being susceptible to mildew and should not be planted here. Anyhow, why plant the "hardy" roses when the climbing teas and noisettes do notably so well and bloom so continually?"

Piedmont gardens lie on the hilltop where one can look across San Francisco Bay and out to sea. In Mrs. Moffat's rose garden, bordered by a low hedge a special feature is made of Gen. MacArthur velvety crimson roses with bluish-mauve and purple violas as a ground cover. This combination has been called—seen in half shade and sunshine — "a stained glass window or an oriental jewel set in greenish gold." Mrs. Mark Noble is partial to the climbing Cecile Brunner, as this polyanthus rose is almost ever-blooming and its color blends with her pink and blue and mauve color scheme. This rose's exquisitely formed buds, delicate fragrance, clean foliage and sturdy growth make it desirable for small gardens where a large variety of roses cannot find space. Like the reve d'or or the pink cochet, although old roses, they are dependable. Many of the newer roses — like our eastern friends — only visit us once a year. In Santa Barbara's all-year climate, we want roses which spend more than one season in being agreeable. In fact, we desire family relationships — not acquaintance — and adopt only those willing to do their share to make the garden life pleasant. Why not? If gardening is to be a joy, why mar our pursuit of happiness by coaxing sulky or defiant members of it. Let them go where they can express themselves!"

Mrs. Parshall makes her rose-garden a thing of beauty and so it is a joy to all her friends.





Color harmonies count in her scheme. Lady Hillingdon, Mrs. Aaron Ward, Los Angeles, were seen against a background of Belladonna delphinium and tall bluish mauve cinerarias, stellata type. In a large rose-garden it is comparatively easy to enhance color values by surrounding hedges which cut off the intruding colors of other planting. The problem of the small rose garden has been solved by a few friends farther south who seem to have found the same variety of roses dependable. In two Pasadena gardens — where city conditions limit one — the bush roses favored by both Mrs. Paxton and Mrs. Pitciarn are Pink Radiance (always some bloom), Butterfly, Los Angeles, Hoosier Beauty and Mrs. Aaron Ward. The climbing varieties are Lady Hillingdon, Belle of Portugal, Reve d'Or, C. L. Breslau and Beauty of Glazenwood. This bare list does not show the beauty of Mrs. Pitcairn's planting when deep blue cinerarias and yellow violas were a gay border just beyond the rose beds, while Mrs. Paxton trained one climber over her shrubs to give color and grace to green branches.

Could anything be more charming than to meet by the courtesy of a rose? The Belle of Portugal introduced her owner who lives where the soil is too loose to hold nourishment for roses. Even fertilizer drains away. Mrs. Macleish finds that the air of Sherman agrees with Winnie Davis, pink cochet, Lady Hillingdon and Reve d'Or among the climbers better even than the bush, Pink Radiance and Ned, Claudius Pernet, Mrs. Charles Russell, Los Angeles, Irish Elegance and Gen. MacArthur. The baking soil in summer is hard on roses. At Bel Air, Lulu and Padre, bush form of Rose Marie, Marie Bleslau and Melaine Soupert do better than in Sherman. But it must be congenial to that Portugal belle for today comes this line—

"My Belle is in bloom"!

Oh the joy, the smiles, the fragrance,
Of a land that knows no gloom!
Just a peaceful, sun-kissed haven
When the roses are in bloom."





Upper Left: Mrs. James K. Moffatt's Garden in Piedmont, California.

Upper Right: El Cielito, Mrs. Dewitt Parshall's Santa Barbara Garden.

Center: Mrs. Mark Noble's House where pink roses run riot over trellis and pergola, Piedmont.

Roses in Capt. George H. Thomas' Garden, Beverly Hills, Los Angeles.

A FLOWER SHOW AT THE SANTA BARBARA MUSEUM

THE Santa Barbara Museum of Natural History has been exhibiting in its Hale Botanic Wing some of the exotics grown in this vicinity. On November 17-19 it gave a one-garden flower show consisting of 83 varieties of annual and perennial flowers (not including shrubs and vines) from the Casa Santa Cruz garden. Mrs. Bernhard Hoffmann arranged her exhibit along lines rarely seen in flower shows.

The exhibits were placed on the display stands, which are five-foot-high, step-like shelves (back to back) and which give ample space for specimens. Underneath each one is its printed name-card fastened to the edge of the shelf. Each set of shelves is so placed that the specimens can be seen from all sides.

No standardized flower-holders were used, nor was the display limited to single specimens. Each bouquet of flowers—of one variety only but in varying colors—was put in the vase or bowl or jar artistically suited to it. Each container either matched the flowers in color, deepened its tone or contrasted it harmoniously. Chinese larkspur, in the light and dark blue shades, were held in a glazed b ue bowl of still richer hue. The decorative lavender, tree-dahlia showed with added distinction in an Oriental jar of contrasting colors. Phlox Drummondi—soft yellows ming'ed with rosy pinks—overflowed an old brass jug hanging heavy heads against its gleaming sides. Bright blue pansies poked their saucy faces over the rim of a blue bowl set on a top shelf. Petunias—of the Rosy Morn type—in all shades of pink and blue, had that touch of French coloring to be found in French seedlings.

The exhibit of chrysanthemums, while listed as only one of the 83 kinds of flowers, filled one side of a plant-stand. The colors ranged from little "gold buttons" at the top all the way through salmon and rose and orange and bronze b'ended indescribably. They looked like a piece of old tapestry, and made one think of northern woods when frost has painted the leaves.

It was this grouping of colors—after the amazing varieties were seen—which made the exhibit, as a whole, so entrancing. Each variety a bouquet in itself, perfectly placed in an appropriate container, and then, blending colors massed on the shelves to make one picture in itself. At the floor line of one p'ant-stand sprays of deep rose potentilla beside a large jar of rose-colored zinnias made the warmest color tone. Above them shaded blue of larkspurs mingled with purplish-blue of browal ias, lightened by lavender erigerons, whose yellow centers faded into paler yellow above and then was lost in the creamy white of feverfew flowers.

If "words are colors rightly laid" no amateur can build with them a replica of this exhibit. It needs a painter's brush.

Standing alone in the doorway—after the crowd had gone—one saw the flowers in relation to their setting. The room's far end has a rotundate wa l, its curved sides and ceiling faintly suggesting a shrine for the stained-glass memorial window. Beneath it the wall-fountain, paneled in blue tiles and edged with graceful ferns, formed the background for a small table on which stood three slender vases ho'ding single pink hollyhocks, blue delphinium and rose watsonias. The colors of all the flowers in that double row of bloom on the plant-stands seemed centered in this beautifully simple decoration. The late light streamed down upon it from a window high in the end wall, and looking up, one saw a little patch of sky between the branches of the trees.

List of flowers for exhibition in November:

Agathea, Ageratum, Alonsoa, Alstroemeria, Arctotis, Alyssum, Sweet Alyssum, Saxatile Perennial, Aster Perennial (2 varieties), Aster Tartaricus, Aster Annual Southcote Beauty.

Bachelor's Buttons, Browallia Annual, Browallia Perennial

Calla Lilies, Chinese Larkspur, Calendulas, Chrysanthemums Annual, Chrysanthemums (hardy in variety).

Cuphea, Companula Lactiflora, Companula Rapunculoides, California Poppy, Chorizema, Cosmos Klondyke and An. Fl., Cynoglossum Amabile.

Dahlias, Day Lilies (Hemerocallis), Dahlia Mexicana, Delphinium.

Erigeron Glaucus, Erigeron Hybrid, Echium.

Feverfew, Forget-Me-Nots,

Gerbera. Gaillardia Perennial, Gaillardia Annual, Gladiolus.

Helianthemum, Heliotrope, Hollyhocks, Helichrysum,

Iris Stylesa, Iris Florentina, Iris Crimson King.

Japanese Anemones, Leonotis, Leucojum (Snowflakes).

Marigolds (French), Narcissus, Nasturtium, Nicotiana, Nemesia.

Pansies, Primrose (desert), Primula Malacoides, Petunias (all shades), Phlox Drummond (four colors), Penstemons, Pinks, Potentilla (Miss Wilmott).

Roses, Salvia Farinacea, Salvia Leucantha, Salvia Annual, Snapdragons, Stocks, Scabiosa Caucasica, Scabiosa Annual, Schizanthus, Salpiglosis, Sweet Peas, Statico Caspia, Statice Sinuata (yellow).

Tithonia, Verbascum, Violas, Violets, Verbena Perennial, Veronica Maritima.

Watsonia, Zinnias, Zinnia Mexicana.



IN THE GARDEN OF CASA SANTA CRUZ, SANTA BARBARA, CALIFORNIA

ARCHITECTURAL TYPES DEVELOPED IN CALIFORNIA

ADOBE sundried bricks and the great fronds of the fan palm form the material determining the original house of the southern, semi-desert, semi-tropical part of California.

Incoming conquerors from Spain improved on these materials by teaching their Indians to make roofing ti'e of clay and to whitewash the thick, adobe walls. This house is most appropriate to the climate: and has been



THE RESIDENCE OF MR. CHARLTON E. AMES, BEVERLY HILLS. GABLE AND WYANT, ARCHITECTS. TYPE OF ONE STORY CALIFORNIA HOUSE.

further modernized by the use of hollow tile, or kiln-dried brick and the development of concrete in all its forms. The simple lines, the deep reveals, the great stretches of white wall on which the shadows of palms and pomegranate bushes play, are alike picturesque and comfortable to live with, inside and out, for the life of the Californian of the present, as well as for the eyes of the world which travels hitherward to see what may be seen.

Anglo-Saxons, trekking across mountain and desert from colonial Kentucky and from New England, New York, and Pennsylvania had other ideas. But at first they had to use the same materials and live in the same dry land.

They wanted a two story house on the level instead of the hacienda on a hill. So they built, as far north as Monterey, two story adobe residences with porches instead of patios; and these early California houses also are being developed by our architects in California today.

Mr. Myron Hunt and Mr. Reginald Johnson have published in this magazine articles setting forth the local color and climate influences, as well as the beauty of these houses and their reason for being. Trained men of talent coming to the Coast have immediately sensed the appropriateness of designing and building such houses as have grown out of the life of the native Californian whose immediate forebears are from these contemporary colonial United States. The result is immediate, satisfactory and beautiful. Variety is endless among the architects; imitation is impossible by the ignorant. The house grows out of the personal requirements of the owner and the art of the particular architect employed. We shall present each month during the coming year the work of our best men and women architects practicing in California; and we hope that even the owner of the smallest house will see to it that an architect well versed in the art of living in a semi-arid, semi-tropical climate and at the same time a highly civilized American community, shall build him a beautiful house.

Mr. Palmer Sabin comes to us from one of the best architectural offices of the Atlantic Coast, and has worked here in offices of equally high standard. His natural talents and background fit him to absorb and adapt the best wherever he sees it and his work is an addition to the natural beauty of California.



THE SECOND STORY PORCH IS ONE OF THE CHARMING FEATURES OF MR. SABIN'S CALIFORNIAN HOUSE.

The salient features of Mr. Sabin's architectural experiences are the following:

Graduate Massachusetts Institute of Techno'ogy, 1915; Post-graduate, 1916, with both degrees in architecture.

1917-1919—War service, after which four months in Paris at the A. E. F. architectural school.

1920-1924—Office of York & Sawyer, New York City. Experience there consisted largely of hospital and bank work.

(Continued on Page 24)



THE WHITE WALL SPACE WHERE OAKS MAY CAST THEIR LACEY SHADOWS, THE PIERCED TILE WILL AND PORCHES ARE SOME OF THE SOURCES OF BEAUTY IN THE NEW CALIFORNIA ARCHITECTURE. HOUSE IN SAN MARINO. PALMER SABIN, ARCHITECT.

THE PERFECT GIFT—A BOOK

Page the Naturalist—Industrial Research—
Fact or Fiction—Psychic Radiograms—
Streeter's Africa—Adventurous Youngsters.



HARRY JAMES SNOOK, M. S. COLLABORATOR WITH DR. JOHNSON. MACMILLAN PUBLISHERS



CHRISTINE TURNER CURTIS, AUTHOR OF "AMARILLIS." DOUBLEDAY PAGE, PUBLISHERS



MYRTLE ELIZABETH JOHNSON, PH.D., CO-AUTHOR OF "SEASHORE ANIMALS OF THE PACIFIC COAST"

Page the Naturalist

Laymen interested in Natural History will welcome "Seashore Animals of the Pacific Coast" (Macmi lan) as an authority at once scientific and comprehensible, capable of aiding the intelligent study of the common animal life along the shore from San Diego to Puget Sound. It is the first book of the type to cover this subject and is based upon original research, data from official pamphlets and simplified material taken from scientific volumes, all presented in a most readable style. Of the authors, Myrtle E. Johnson is Professor of Zoology in the San Diego State College and Harry James Snook is head of the department of Biology in the Stockton High School, while that indefatigable philanthropist, Miss Ellen Scripps of La Jolla, has contributed their share of the publishing costs. The book contains numerous illustrations, a bibliography, glossary and index

Industrial Research

"What the Employer Thinks," from the Harvard University Press, is a Wertheim Fellowship Publication, the work of David Hauser presenting his conclusions after a study of one phase of industrial relationships. The basis of his treatise is a questionnaire distributed among leading executives designed to ascertain what is doing and why, to promote better understanding between employers and employees A summary of the responses gives an opportunity for constructive criticism from a humanitarian standpoint, but so tempered with the spirit of moderation as to be acceptable even to those whose interests are too vitally concerned to allow them to indulge overmuch in altruistic impulses.

Fact or Fiction

John A. Steuart gives his version of a romantic episode in Stevenson's early life in the "Cap of Youth" (Lippincott). The great romancer loved and lost and took it hard, but youth recovers invariab'y from such pats of fortune. It does not recover, however, from such knocks as respectable Edinburgh dealt out to youthful folly,, when Stevenson was sowing a crop of wild oats with lavish hand. The righteous portion of this community sicced him on with the methods commonly best adapted to send young men to hell. It is rather pitiful to consider our beloved Stevenson in such plight, but after a'l it is Mr. Steuart's story and the layman has no way of separating fact from fiction.

Psychic Radiograms

The reader of "Amarillis" (Doubleday Page) concludes that its author, Christine Curtis, is very much in love with California's natural beauties and out of love with people fattening thereupon. For this modern tale of old Monterey teems with luminous bits of scenery and atmosphere showing how deep'y the young lady has succumbed to nature's charms, while her character sketches often betray a slightly derisive spirit. But whatever her mood she has the same delicate touch for everything she is describing.

In and out of illuminating scenes in this famous artistic colony wavers a tender love theme, as nebulous as wisps of fog. It has nothing very substantial to grow upon, since its progress depends almost whol'y upon those voiceless messages that go on the air from one human soul to be picked up by another with a suitable receiving set. Quite naturally such fragile props give insufficient strength and so it wanes at last into an irony that could be suggested only to one whom life had intrusted with some of its dark secrets. "Amaril'is" is a quiet little story, but like the proverbial still waters it runs deep.

Stokes' Juveniles

"Doctor Dolittle's Garden," by Hugh Lofting. More delightful animal stories by a favorite author.

"The Poor Count's Christmas." By Frank R. Stockton. A fascinating fairy tale written many years ago by a talented story-teller.

"Italian Peepshows and Other Tales." By Eleanor Farjeon, and illustrated by Rosalind Thornycroft. Children and the folk tales they hear in Italy.

Prancing Pat. By Helen Fuller Orton. Illustrated by Maurice Day. A tale about a horse for little ones.

Adventurous Youngsters

The Century Company publishes two books wherein young men attempt to tell the public what the search for adventure now-a-days can yield in the way of thrills. Clyde Kluckhorn evident y discovered nothing but placid enjoyment in his wanderings through the southwest with pack and saddle At least that is all he has to offer the reader of his book "To the Foot of the Rainbow," wherein he relates his experiences in a sincere and unaffected manner, but with no especial significance.

On the other hand, "After You Magellan" is a riot of exciting incidents poured forth in rough but rugged prose by James F. Leys. Just out of Harvard he raced a chum around the globe, working his way mostly on shipboard. He saw life, particular'y in Chinese ports, with a vengeance and tells it in terms to suit, a lingo hardly suitable for a ladies' sewing circle, but for less conventional persons, his racy devil-may-care-ness tends to stir up an irresistible impu'se to rush forth immediately and do something equally foolish.

Dan Streeter's Africa

Daniel Streeter is like nobody else, and his Africa is his own production. In "Denatured Africa," and now in "Camels" (Putnam), with a prose at once brisk and nervous, pointed with a most captivating brand of humor, he throws the African landscape bang into the reader's consciousness. . Every step of his hunting expedition into the Sudan has an echo that reverberates against one's skull until it is the easiest thing in the wor'd to imagine oneself along. For Daniel is the kind of a writer who can do tricks with words. His word sunsets are marvelous, a sudden splash of verbal color, and the page reeks with the gorgeous spectacle. From a literary standpoint his "Camels" is an improvement upon the more jocular but much cruder "Denatured Africa."

Elephantastic

Remote parts of India furnish the setting for "Samahdi" Houghton Mifflin), a fantastic tale by Wi l Levington Comfort dealing with the supernatural intelligence of elephants.

LOUISE MOGRAGE.

CANDID CRITICISMS

By FREDERICK F. ISAAC



A VERY RECENT PICTURE OF THE BEAUTIFUL MISS CORINNE GRIFFITHS.

"SUNNY"
until you get in

To those who have never had the experience of having kept house in a bombarded naval base while the baby screams and the maid drops the china—I advise to go to see "Sunny" as presented at the Mayan theatre.

Without any danger, except possibly to their eardrums, they will be entertained by a realistic interpretation of the life hereafter to which some of us may be drafted—more especially the Los Angeles musical directors and possibly a critic or two from the local press.

"Sunny" is just the ordinary kind of musical comedy which if gently handled, improved with a little intimate humor and directed musically, with a little restraint, would prove an easy entertainment for those of us who have had the fortune to be invited to a pleasant dinner at somebody elses house.

Jerome Kern's pretty melodies run through the comedy and every now and again when the drummers are resting to mop their brows one can enjoy "Two Little Bluebirds," "Fho," "Sunny" and "When Do We Get Our Divorce"—the latter being thoroughly up to date in its sentiments.

Helen Patterson, whose charming little personality leads one to think for the moment that there is more in Los Angeles than streetcar noises and police sirens, supplies what the sophisticated playgoers of today call sex appeal

Now Helen can dance and Helen can charm, but Helen hasn't really much of a voice. That we might call an asset inasmuch as it is up to the traditions of New York, London, to say nothing of Paris—so far as musical comedies are concerned.

But besides the charms of the blonde and delicious Helen (It serves them right; they should have sent a woman to review the show) there are one or two other players who attract one's attention. There is Peggy Hope for instance, whose tantalizing personality makes the audience so happy that they almost forget the drums.

Comedian Harry S. Miller is entertaining in his special kind of comedy and dances his one type of dance well. Fred C. Holmes is a nuisance, but he is not on the stage very much.

Those who enjoy musical comedy may get some entertainment out of this presentation of "Sunny," which is the tale, musically told, of a little bareback circus rider who is faced with the very distressing problem of how to make the man who returns her love realize it before he marries the dark-haird lady with the Hollywood boulevard accent.

The Mayan's presentation of "Sunny" is put over with second-hand gorgeousness and probably dedicated to the drummers of Los Angeles. If you like noisy shows you may enjoy this one. If not, keep right away.

December Presentations

LIONEL BARRYMORE in "Laugh Clown Laugh" at the Belasco Theatre.

"Sunny" at the Mayan Theatre.

"The First Year" at the Playhouse, L. A.

"The Second Year" at the Hollywood Playhouse.

"The Morning After," to be presented by Oliver Morosco at the Hollywood Playhouse.

"Broadway" at the Mason Theatre.

"Cradle Snatchers" at the Majestic.

"My Country" at the Morosco.

"Pigs" at the El Capitan.

"SUNRISE," a wonder film directed by Murnau, at the Carthay Circle Theatre.

"Old San Francisco," at the Criterion Theatre.

THE SECOND YEAR

Any play in which Enid Markey and Theodor von Eltz are to be found in the leading roles is certain to provide at least some kind of evening's entertainment.

"The Second Year" at the Hollywood Playhouse is anemic, but those two are there, so what does it matter?

The author, Fred Kennedy Myton, of California, has tried very hard to express his opinion on the rather worn out subject—"Married businesswomen—should they return to the office and let the roast beef burn?"—but he has not been very successful.

For a subject which in itself is not sparkling with originality there must be an intriguing plot, witty or epigrammatic dialogue, and psychologically correct characterization. In the "Second Year" Myton has failed on all cylinders and owes the entertainment value of his play to Von Eltz, Enid Markey, Leffingwell and Ruth Robinson.

The story tells of the affectionate wife of a conservative husband who successfully beseaches him to allow her to return to business life and mental activity as secretary to Clark, who is bigger commercially than morally. Clark winks, wife winces, husband distrusts, and friends reconciliate. Otherwise of course it is a very original play!

But although the dialogue is dull and the plot as thrilling as weak tea to a dyspeptic unappeased vegetarian on Thanksgiving day, the "Second Year" is worthy of your attention because of its excellent caste. A play may be rescued from mediocrity by its setting and costumes but it is usually most successfully done by the players themselves.

Ruth Robinson as the "Spirit of help wanted" in the role of Beatrice MacFarland, brings down the house with her comic interpretation of the girl-wot-leaves-the-chewing-gum-on-the-table.

Von Eltz as the husband, is pleasing and besides his undoubted superiority as a player, is probably the toast of the local Flappers Society and Spinsters Union.

Enid Markey expresses the different mental changes which the script calls for, with ability, wears such a very pretty dress in act three and makes love so sweetly over the telephone that her line will probably be very busy for the next three weeks.

Just a play, that's all, but most of the players are good.

Choral Ode to Beauty

By Clarence Thomas Urmy.
A Phi Beta Kappa Poem *Read at Stanford University, 1910*

Strophe

Spirit, enrobed in dew-wet veils of dawn,
  In fair Aurora's chariot earthward drawn;
Spirit of that bright hour
When from the Zenith-flower
  Gold pollen gilds the zone
Of amber air; Spirit of sun-down seas
  With clouds o'er-blown
Wherein are set groves of Hesperides—
  Receive our matin song,
And twine, Terpsichore, a wreath of bay
  The while we gladly throng
To crown thee, radiant Spirit men call Day!

Solo Lyric (Bass Voice)

A California Day!
Ah, who is there shall say
That in those words there lies
No hint of Paradise!

A California Morn
With poppies newly born,
Glad opening to the sun,
God's grace in every one!

A California noon
When bough and zephyr croon
A drowsy, fond duet
To redwood harp-strings set!

A California Dusk
When Twilight's myrrh and musk
Like evening incense cling
'Round branches bourgeoning!

Hail California Day!
A wreath of mountain bay
Around thy brow is set,
Earth's votive coronet!

Antistrophe

Hail to the silver star o'er silver sea,
Hung in the branches of the Dreamland tree,
    Whose bending boughs supply
    The breast-warm lullaby,
    The lover's serenade,
That vie with nightingale and stream-sung tune
    Far up the shadowed glade;
Oh, hour serene, when down skies vision-strewn
    Steps that fair neophyte,
The Crescent Moon, of grace the counterpart—
    Spirit that men call Night,
Accept our rhyméd homage of the heart!

Solo Lyric (Tenor Voice)

A California night,
With dew of dreams bedight!
The dreams that close enfold
The Argonauts and gold;
The dreams that deep enshrine
The Padres' work divine;
The tales of Pioneers—
Rare dreams of yester-years!
The waking visions, too,
When watchful eyes may view
The starlit veil that lies
O'er sleeping Tamalpais;
Loma Prieta's bed
With silver blanket spread;
While well-tuned ears may mark
Diablo's murm'rings dark;
Saint Helen's soft "All Hail!"
Down Napa's vine-strewn vale;
And Shasta's organ-tone
From snow-crowned summit blown!
From many a shore-set stream
God's glories glint and gleam,
And through night-hallowed halls
The far-off waterfalls
Sing to their Sister Sea
A Benedicite!

Epode

Tune, tune the tongue, to strain
    Of victor-song,
For in this holy fane
    Such sounds belong
As tell of rainbowed joys,
    Green hopes and rose-red loves,
    Fame laurel-wreathed, and doves
That Venus fair employs!
    We worship and adore
In song and dance, with loud laudation rife—
    Come, let us parting, pour
Libation to the Spirit men call Life!

Solo Lyric (Baritone Voice)

Oh, California life!
Bring tabret, flute, and fife,
And duly celebrate
This life so proud, so great!
On occidental rim
Of ages dark and dim,
Beneath the sunset star
What mighty avatar!
Forth from a world of bliss,
More true, more real than this,
Forth from the Spirit world
With banners far unfurled,
Shall come a race of men
With chisel, brush, and pen,
With harps all garland-hung,
With lutes all golden-strung,
With hammer, saw, and plane—
Then shall begin the reign
Of lore with fragrance fraught,
Chaste paintings richly wrought,
Statue, facade, and tower—
Mute miracles in flower!
Rare wraiths in Cloudland pent
Shall find embodiment;
Sweet seraph sounds shall slip
'Twixt mingled lute and lip;
Ideals with veiléd face
Shall find their long-sought place,
And angel wings shall beat
The air to rapture sweet,
Making this western strand
Fair Heaven's borderland!

SPORTS FOR ALL SEASONS AND



All during the summer season Lake Tahoe is the hostess beyond compare. She provides every beauty and only asks that her guests be happy. They may have the speed of the motor boat or dream away the hours in the canoe, rival the fish in swimming tests or dive like the lowly jackknife or the fabled swan.



Polo will be better than ever this winter. The famous Argentine players will ride in the tournaments at Midwick and other Clubs of this Coast. The incomparable Tommy Hitchcock, the greatest player in the game, and Cheever Cowdin, an alternate on the American Big Four last summer, will also ride at Midwick and show what speed really means.

Photograph by Bone, Los Angeles



Speed boats of all types have raced north, south, east and west all summer and now this month, the tenth and eleventh, the Pacific Coast Championship meet is held at San Diego for the Five Thousand Dollar Elgin Trophy.



Glorietta Bay invites and canoeing fills many pleasant idle hours for Coronado guests, but the canoe club to be formed at Newport Bay will not suggest idle hours as it is to foster rowing as a real sport, and is to provide the San Diego Rowing Club with keen competition.

SEASONS FOR ALL SPORTS



Out of the welter of football news which has flashed onto the front pages many times, and swarmed over and through all the sport pages, it is evident we have had a wonderful season, and one which only closes with the Pittsburgh-Stanford game in the Rose Bowl at Pasadena, January second. Pomona and Cal. Tee. in a prior use of the Bowl show Lee Williams, Pomona back, off on a long end run.



The ring at the Flintridge Riding Club is filled these days with small girls and boys even more eager than usual to put a mount through its paces and to try the jumps, the added incentive being the approaching "Chi'dren's Horse Show," January twenty-first, with two performances, both morning and afternoon. Robert Fullerton and Alfred Wright added to the zest of the show last year and will ride again next month.

Photograph by Bone, Los Angeles

The Wilshire Country Club is the setting for the Los Angeles $10,000 Open Golf Championship Tournament, January 6-7-8, and for which entries are being received from every seetion where good golfers grow. Among the men particularly interested in this event are Leo V. Starr, president of the Wilshire Club, Victor Girard, president of the City Commission financing the tournament, and Everett Grub, president of the Junior Chamber of Commerce.

Eyre Powell Press Service.



NEWS OF THE CHAPTER MEETING

H. O. SEXSMITH

OUTLINE CAPTAIN SAUERS' LECTURE

Given at the last meeting of the Southern California Chapter, A. I. A.

THE National Conference on State Parks has been no end delighted with the successful passage of recent California legislation which practically assures the inauguration of a state park system in this state. It is backed by the sincere interest of your Governor, who I understand will shortly appoint the park commission of men who will represent all sections and inaugurate the park survey which will be statewide.

California is thus taking advantage of the mistakes of the more intensively populated states of the east and the middle west most of whom delayed years too long ere we inaugurated our state park programs. We have stood by in the years not long since passed and permitted the despoliation of areas of great beauty, of pristine glory, of historical significance and many of which in their native character and condition would be of untold economic value instead of the barren waste or unprofitable lands they now present. My home state of Indiana is a shining example of a delayed park program. We have lost forever the famous Kankakee swamps which were a sportsman's Paradise, teeming with fish and fowl and fur-bearing animals and of intrinsic charm of landscape. What would now be a source of livelihood to many through its recreational use and from the value of its fur and fish, is but mediocre farmlands and an uninteresting landscape. Our southern hills bore the finest hardwood forest that has ever been known, but today a million acres of it are an eroded waste. Cleared and farmed, and shortly the fertility had washed into the streams and the land has in many eases been abandoned. We are at work reclaiming it at tremendous loss of time and expense. Within the past two years we have secured three miles of frontage on Lake Michigan in its justly famous Dunes County, unique, primitive and of a mysterious appealing beauty. It cost us a million dollars, whereas ten years ago we might have bought it for $250,000, and twenty years ago for $100,000. Many of our inland lakes were drained because at the time, they seemed of no use. Today lake property is at a premium and extensive holdings for park purposes do not exist.

California's danger has been that with the munificence of her scenery, she would also err in believing that there would always be ample native landscape. But it is always the finest that is first privately exploited. California with her salubrious climate and untold resources will some day support a great population. The history of this city is a perfect illustration of what may happen in a few years. This is my first trip to California. In my mind the state has always been assoeiated with mountains and seaeoast. Your noblest mountains, your wildest, most desolate and most expressive sections of your coast, your wierdest desert, your canyons of high color, your biggest trees, in short, the best examples of your varied landscape, are going to be set aside as state parks and forever kept in their native condition, physical reminders of the original California. Scenery is truly a natural resource and a most unusual one for it may be used through the centuries and if treated with respect and but little care, it diminishes not at all and may improve.

You are of course interested in what a state park policy may be like. You will pardon my again referring to Indiana, but it is the one with which I am most familiar There, a state park is a portion of the state's original domain which is secured into the ownership of the state with the purpose that it shall be retained in its native state for all time to come; that in making it convenient and accessible to the public, all development so-called, shall be subservient to the original purpose and that the hand of man shall be seen as little as possible. This is the policy inaugurated by Richard Lieber, director of conservation in the state and the man to whom Indiana acknowledges a great debt in not only enunciating this policy, but in putting it into effect in a magnificent chain of parks throughout the state.

Fire is a constant menace to your peace of mind and your moral and economic welfare. Each year thousands of visitors ramble indiscriminately over your countryside. The majority have no experience with, and hence no appreciation of, the danger and the terror and the loss attendant upon forest fires. State parks will be the stopping point where these nomads will pitch their camps. Here in definite areas you will provide fireplaces. Here, further, will be opportunity to instruct in the control, the prevention and the extreme danger of fire. In short, you will then, in a large measure, control a now uncertain factor. Relief from the present fire situation alone would be ample ground for your immediate and intensive interest in state parks.

The state parks of California will prove a greater economic factor than in any other state of which I know. The tourist trade is big business here. The population of the United States, outside of California, either looks forward to the time when they may have the opportunity of seeing your wonderland or having seen it, look forward to when they may return. Our people in Indiana who have visited here, have a gleam of pleasure and delight in their eyes whenever California is mentioned.

California is used as the outstanding example of how to boost your own state. The National Conference on State Parks is going to hold its annual meeting in California next year. We have no doubt but what the people of the state will be happy to have the opportunity to vote for the state park bond issue at the November elections in 1928. We expect California to develop her state park program intelligently, adequately and without delay. You should be proud to know that you have the reputation for doing almost everything just a little better than any other state. So in those years to come when this state will teem with millions of population and those great untenanted areas of yours will be tilled and the land will sprout up with the stacks of industry, also shall we find great areas of the pristine California for the delight, the education and the appreciation of all.

The following is an extract from a letter written by Bertram Goodhue to Paul Cret:

"I should like to be merely one of three people to produce a building, i. e. architect, painter, sculptor. You see what I mean: I should like to do the planning and massing of the building; then I should like to turn the ornament (whether sculpture or not makes no difference) over to a perfectly qualified sculptor, and the eolor and surface decoration (mural pictures or not as the case may be) to an equally qualified painter."

If the building that Goodhue last visioned were to eclipse the Nebraska Canitol in the omission of frills, it would be the test, or rather it might even be considered the evidence of simplicity. It would indeed be a stark revealment of the highest loveliness—beauty without beguilement.



GARDEN SIDE OF HOUSE ON PAGE 15, PALMER SABIN, ARCHITECT, PASADENA

(Continued from Page 15)

PALMER SABIN, *Architect*

While there some residential work was done on the side during spare time. Worked, for instance, with Mr. Comehus, curator of American Decorative Arts, in designing the summer home for R. T. H. Halsey of New York, who is one of the directors of the museum, and consequently learned much first hand of the best early American Colonial work.

Since eoming out here in 1924 he was with the Allied Architects two years in charge of production on the Los Angeles General Hospital.

When the Allied Architects were temporarily closed he left there and was in Mr. Reginald Johnson's employ for a year, working on residences and having charge of designing the Santa Barbara Biltmore. When the latter work was completed he started in for himself.

Mr. Sabin writes us:

I cannot furnish a list of completed houses, as you can understand from this outline. My own happens to be the only house completed in my own name.

At present I have just eompleted a moderate sized house for Upland, California. That is, the drawings have just been finished. This follows more closely the early Monterey type, with certain freedom of motives for practical reasons and the comfort of the owners.

I feel that my efforts are along the same lines some of the younger architects are striving for, namely, a departure from stereotyped Spanish, Italian, etc., to a more liveable type adaptable to modern needs and comforts.

Perhaps this may help you.

Sincerely yours,

PALMER SABIN.

THE SANTA FE AS A PATRON OF ART

THIS offiee contains one of the finest and most valuable collections of western art on display in California. Commissions were awarded only to such artists who have won world-wide recognition as painters of the west and who have captured on their canvases the atmosphere and spirit of this magnificent region, in addition to the color and form of it. Landscapes familiar to Santa Fe trans-continental travelers as typical Pullman car window views, are represented as well as reproductions of the mighty marvels of scenic grandeur and passive Indian life that lie adjacent to the Santa Fe Trail.

The Grand Canyon is shown on a huge canvas by Mr. Hanson Puthuff. Mr Carl Oscar Borg's picture, "The Ninam Kachinas," depicts a dramatic moment in this colorful event of the Hopi people. Mr. Elmer Waehtel, prominent among the painters of the west, has achieved a masterpiece with the San Francisco Mountains as his subject, and a heroic canvas bearing title of "The Sun Worshippers" is easily recognized as the work of Mr. E. I Couse, N. A., the outstanding American painter of Indian life. Theodore Van Soelen's painting, "In the Days of Grim Romance,' reflects the daring and romance of the first trail makers penetrating a new land.

Dominating the west wall is a large canvas, the work of Mr. Gerald Cassidy. The subject is "Navajos going to the Laguna Fiesta."

"The Peacemaker," painted in a high key is a splendid bit of art in decorative style. From the brush of E. L. Blumenschein, of Taos, three stalwart figures stand in relief with a tense and solemn mein. Mr. Blumenschein's painting of the Taos Indians commands immediate attention, not only on account of his keen insight into the character of his subject, but likewise for his appreciation of the dramatic qualities of this illustrious race, which he so remarkably transfers to canvas.

WHY NOT IN SOUTHERN CALIFORNIA, TOO?

The New York chapter of the Institute intends, as a part of its new program of education, to attempt to persuade the practicing architects of this town to see to it that every man in their offices visits the shops of different crafts at least every month, so that he may see how things are done. For here is one of the serious defects in the training of the architect—he does not know how things are made. We are all of us too much the office man.



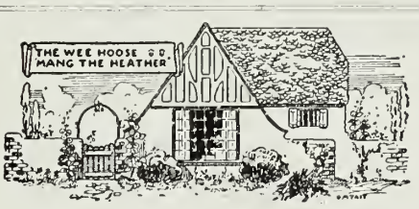
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THE ARCHITECTURAL CLUB OF LOS ANGELES

Gives Up Its Page This Month To a House by Elmer Grey, A. I. A.



THE HILL-SIDE HOUSE ON THE MOUNTAIN

Or Above the Sea Is a Subject of Great Interest to Architects and Laymen.

THE COLOR PLATES—A House by Elmer Grey



FACING THE OCEAN ABOVE THE BEL-AIR BAY CLUB—ELMER GREY, ARCHITECT

Lewis Mumford, writing on "American Taste", in the October issue of "Harpers", states that "the symbol of nineteenth century aesthetics was the what-not." After outlining the trend of our artistic and aesthetic development of the nineteenth century, he continues:

"Horrified by the ugliness around us, and unable to command the forces that were producing it, American taste retreated from the contemporary stage, and sought to build up little ivory towers of "good taste" by putting together the fragments of the past. The architects led this retreat, particularly the successful Eastern architects; and presently our homes and our buildings ceased to have any fundamental relation to the American scene; they became fragments of the museum. This retreat into the past did not, however, preserve even the temporary and artificial unity that was fostered by the seventeenth-century interest in classical culture; here it lifted a bui'ding from a colonial seaport, fitted to the needs of a merchant captain; there it took over bodily a Florentine palace or a chateau from the Loire region; in another place it copied a church by Wren. Art was reduced to tit-bits; plagiarism became an emblem of reputability."

This article is of tremendous interest and well worth reading.

ARCHITECTURAL AMENITIES

A friend of this magazine culls this from *London Punch.*

(Sir Reginald Blomfield in "The Times" applauds Mr. D. S. MacColl's rebuke of the extravagances of the Gothic revival, and Sir Robert Lorimer, whi e endorsing the rebuke, makes a vigorous onslaught on the "classic obsession" which paralyzes invention by the slavish reproduction of meaningless ornament.)

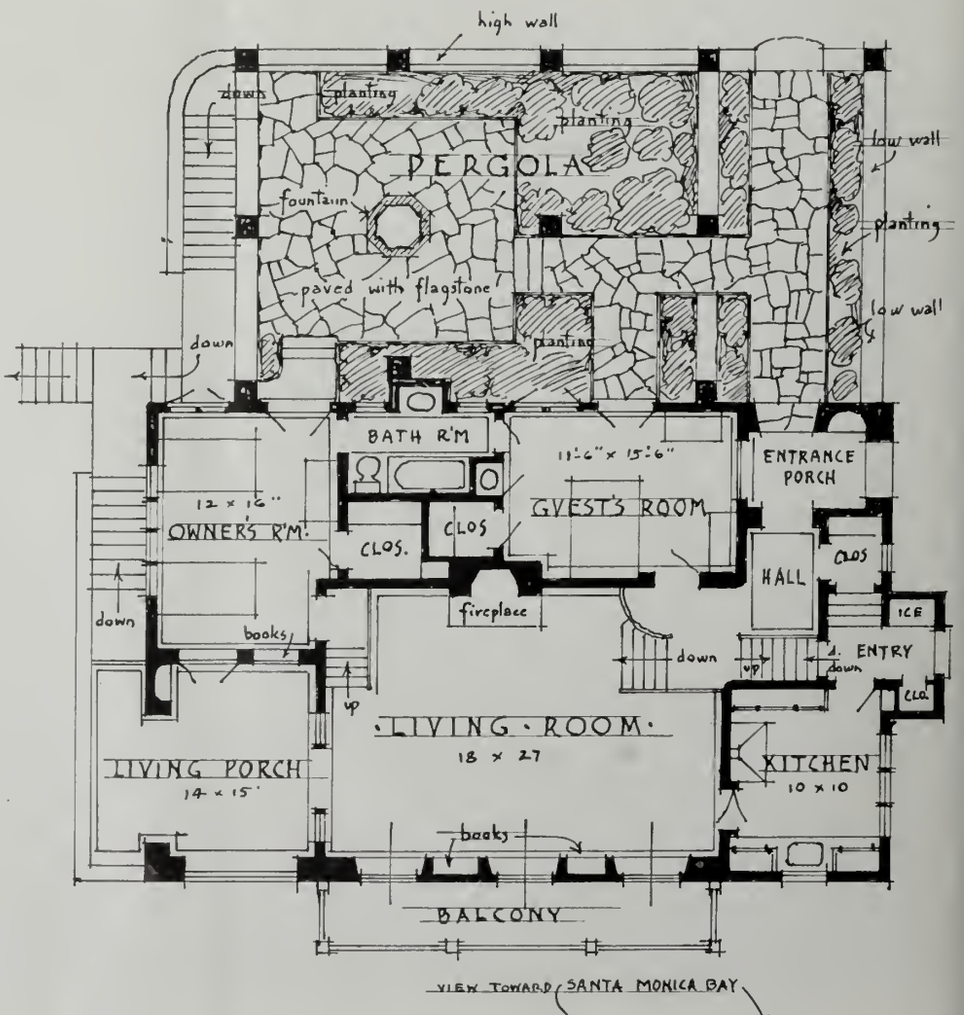
At the cult of the cusp and the crocket
And "pestilent" Gothic detail
MacColl has exploded a rocket
And Blomfield has brandished his flail;
And the public, forgetful of Logan
And weary of horrors and crimes,
Hails the new architectural s.ogan
Broadcast by The Times.

But we note that, while stoutly attacking
This nuisance, that eminent Scot,
Great Lorimer, argues for sacking
Another and earlier lot;
For, though he was nurtured and bred up
'Neath Edinbro's classical Crags,
He owns himself thoroughly fed up
With triglyphs and swags.

From the lure of this "classic obsession"
He bids us emerge and escape,
And, eschewing inept retrogression,
Cease playing the sedulous ape;
Leave "copy-book rubbish" unheeded
To moulder unmourned on our shelves,
Let ornament slide or, if needed,
Invent it ourselves.

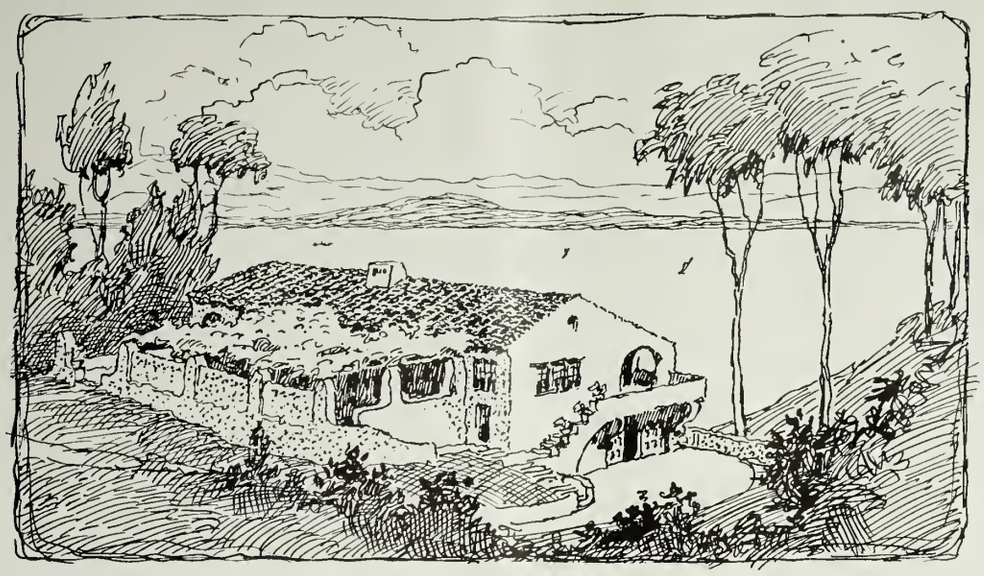
So, freed from the trammels of faction,
From worshipping hounds that are grey,
We welcome a blameless distraction
From things that disgust or dismay;
Let others go gambling or stunting,
But here is a sport free from blame;
The Gothic revival's good hunting
And always fair game.

London Punch of Oct. 26, 1927.



PLAN OF THE HOUSE PICTURED ON THE COVER—ELMER GREY, ARCHITECT

AN ARCHITECT'S HOUSE SET INTO THE HILLSIDE



SKETCH OF THE FUTURE HOME OF ELMER GREY, ARCHITECT

IT IS well to make an exhaustive study of these sketches and the plan of this hillside house Set into the hill just south of Beverly boulevard where it touches the top terrace above Bel-Air Bay this home of an architect embodies the experience of a life time in California. One notices that the California architect, building for himself does not slavishly copy any foreign style.

Versed in the lore of all the ages, he is trained to build in those perfect proportions which have always been the fundamentals of his art. Sure of himself in this regard, he builds what he wants and exactly where he wants it, fitting the dimensions of rooms and the location of floor levels to the site as it is found to be solid. Where he wants a view he arranges his rooms to face it. Where he wishes to be cut off from being viewed, he plans a pergola, a wall, a hedge, or a bank of green vines. It is this mastery of the circumstances and conditions, the environment and the needs of the family, that make even the tiniest house safer in the hands of an architect than half-baked in the head of the prospective owner.

On flat land—a type house may be made to be successful even though not especially designed for the lot or the family. In fact, in this community of temporary residents, it is necessary that most of the houses be adaptable to types of families. But the hillside house must be planned for its particu ar site or it will cost too much in excavation and changes, and if not a decided success it will stand empty most of the time.

Few architects have studied this subject. Some of the best of them seem to try to adapt the hill to the flat lot house. California's hills resent this cruel treatment and strike back with a landslide that no man can foresee. The true lover of hill country will select his site with care, for view as well as foundation, and fitting it into the hillside, will build a house that looks well on a sloping lot because it grew there in the artist's mind before it took shape on the drawing board.

Mr. Elmer Grey to whom we are indebted for the painting on our cover and for these sketches and plan, has after ten years of rest and recovery returned to a limited amount of practice in his profession and will build several of the houses in this exclusive situation beyond Pacific Palisades as well as the club house now projected..

THE GABLES CLUB IS RISING BY FORCE OF SUCCESS

CONSTRUCTION of the new twenty-three-story building of The Gables at Santa Monica, is rapidly taking form. The photograph indicates the first three floors of the Club structure as viewed from the beach highway. The indoor, tournament-size swimming plunge, dressing rooms and garage, it is planned, will be ready for occupancy by the first of the year.

President J. Ward Cohen announced that more than seventy-seven leases for permanent rooms in the Club tower had been signed for one year.

The entire main building is scheduled for completion by July, 1928. Its opening will introduce the most beautiful as well as the most modernly equipped club institution on the Pacific Coast. Its furnishings will be in keeping with the high architectural beauty of the building.



UNDER CONSTRUCTION ON THE COAST HIGHWAY ON SANTA MONICA BAY, THE GABLES CLUB HOUSE RISES TO MEET THE DEMANDS OF ITS ENERGETIC MEMBERS. CURLETT AND BEELMAN, ARCHITECTS.

Poetry is The Breath of Beauty—Leigh Hunt

SOUTHLAND-ARTLAND POETRY

Conducted by

KARL TINSLEY WAUGH

DESERT AUTUMN

By Snow Longley

The quiet earth lies spent, the sun's caress
Sears her prone starkness with a febrile flame.
Can this bare, jaded wanton be the same
Whose shimmering springtide dreams of fruitfulness
Budded in transient beauty? What redress
For vanished hopes, save where far vistas frame
Blue distance with mirage, illusive name
For curst despair with fading power to bless?

Give me the golden autumn of the soil,
Of fruit heaped high, slow-ripened grain, of trees
That hold aloft, a mystic second bloom,
The shining banners of impendent doom;
Of households gathered in, the sanctities
Of fruitful love and peace that follows toil.

DESERT

By Patricia Shay

Sage, sun, cattle bone,
Cactus, sand, sage,
Brown shack, lost, alone—
Earth, sky, age.

AUTUMN ROBES

By I. D. Perry

Fall comes in beauty to the canyon walls
Though sere the brush, and dead the flowers of spring.
The shrunken brooks in mellower tones still sing.
Birds, silent, have forgot their mating calls,
Fledglings have flown; and pouring waterfalls
Thunder less loudly; and the mornings bring
A sharpened air; rough winds on hurrying wing.
The robes of Autumn flutter through her halls.

The sage still holds her scarlet trumpet flower,
The sturdy live-oak keeps his coat of green,
Most clear the light of sun and star and moon.
Blue shadows of the crest as sunset hour
Creep slowly up the eastern wall, and lean
Where tender rose-shot light will fade too soon.

THE TALES YON HILL-TOPS TELL

(Dedicated to the Puente Hills, foothills to Sierras)

By Edith Elden Robinson

In solitude I sit
And brood—
Yon hill-tops lure me on
To fancies magic realm,
And whisper tales
Of mystic days of yore,
When red men traveled trails;
When first explorers stood with shielded eyes,
And viewed with awe what they beheld;
When early friars toiled on aching feet
And healed the wounds in heathen's souls;
When covered wagons brought their precious freight;
When "forty-nine" rang o'er our land,
And lured the fancies of strong men.

In solitude I sit
And brood—
Yon hill-tops lure me on
To fancies magic realm,
And whisper tales
Of better days to come;
When aeroplanes shall sail
O'er red men's traveled trails;
When wonder cities topped by spires
Shall dot these once unpopulated lands;
When palaces, on wheels, shall take, in luxury
Those tired souls who would "Go West";
I seem to see *great cities beautiful*
That are the *wonders of the world*—

When I, in solitude,
Gaze on yon loved hill-tops.

LA JOLLA

By Phebe Estelle Spalding

La Jolla, nested by the sea
As eaglet on its crag—
High-sighted, bold, and free.

Thy winter sheen, they tell,
Is rich beyond compare;
But in thy summer garb I love thee well
I love thy bare unverdured sloping lands;
I love thy star-gemmed moss which creeps the dizzy edge
Of half-deserted sands.
Thy beating waves are music to my tired ear—
I love their gleeful spray, their moaning ebbing-tides.
I love the long warm sunny afternoons
On lonely rocks; the purple cliffs across the sea;
The tossing boats; the fisher's gleaming loot;
The urchin-bathers' yells of rivalry.
I love the sweet return to Nature's ways,
The balmy eventides and restful days.

But most I love the comradery of friends, thine and mine,
That would have made far lesser places almost as divine.

NIGHT

By Patricia Shay

I see five lights,
I see five towers—
I see a cave where a dragon glowers.
Even the lawn is moon-bewitched,
Shadows are curled and traced and stitched—
On other lawns cats mince sedately—
This lawn has not been trod on lately.
I see a wall
That the day concealed;
A white horse crops
In an inky field,
Waiting to hear the first footfall
Of his wan star-princess;
Or the call
Of the pale moon-witch
Who rides the wind
Scattering star jewels behind.

"I KNOW A POOL"

By Frances Hall

I know a pool where lilies turn
Frail, cupping fingers toward the sky,
Fair lilies whose alluring palms,
Already golden, still seek alms;
As sweet, seductive ladies sigh
For lovely jewels—so they yearn.

Around its rim tall grasses grow
And in and out amongst them creeps
The fragrance of a strawberry vine
Whose leaf-set, precious rubies shine
Like lace-hid brooches that once peeped
From beauteous bosoms long ago

And goldenrod is glimmering there
Like tall cathedral candles set,
Calling some saint's kind, patient eyes
Earthward awhile from paradise
To hear old sins she would forget
Confessed in sobbing, wind-breathed prayer.

Upon the water's curving loom,
Across the rippled azure warp,
A dragon fly with rainbow wings
Weaves cloth of gay imaginings—
No brighter shuttle flashed athwart
The woof that sealed Arachne's doom.

And sometimes on that cloth of dreams
Girt round by lovely lily-hands,
The sunset's flaming light is laid
In evanescent gold brocade—
Bold, brilliant dyes from ancient lands
Convoyed by cloud-built quinquiremes.

PREFERENCE

By Bessie Pryor Palmer

I'd rather have a little house
With roof that hovers low
To greet the Cecil Brunner and
The birdlings nesting there
Than have a mansion set four-square
To all the winds that blow,
With elegance discouraging
To every twigged and feathered thing.

I'd rather have a bed of blue
Delphinium in bloom,
With ragged mass of mignonette
To please the honey-bee,
Than all the rarest artistry
Within a sumptuous room.
A little nook, with nest and all—
And I'll not wish for banquet-hall.

AD ASTRA

By Frances Holmstrom

I would go from life as a warrior goes,
On the striking of a blow,
Who flings his life among his foes
Nor grieves to see it go.

Or I would be quenched like a lantern hung
To mark some difficult ledge,
And, when the need is ended, flung
Still flaming, over the edge.

I would leave the world as if I leapt
To snatch a star from the sky,
And the sky closed up its fingers, and kept
The mortal who dared too high.

Contributions in poetry, which should be original and must possess real merit, will be considered for publication in this section of the magazine. Address manuscript with stamped addressed envelope to the conductor of this section, 3551 University Ave., Los Angeles.



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NEWS OF THE ASSISTANCE LEAGUE

THE CHRISTMAS SPIRIT

Christmas is coming and Christmas at the Assistance League this year means more than it ever has before. The new Day Nursery will be completed. A dream come true! A monument to the devotion and work of those who set for themselves the task of caring for our tiny charges under ideal conditions. The building is completed; but there is still work for all—the building must be furnished, the mortgage must be cleared away! League members are asking everyone interested in children to work with them to make it possible to furnish and equip the new building for occupancy in time for the annual Christmas party.

A dollar a day endows a crib.

THE CHRISTMAS SALE

Both shops—the one in the Community House in Hollywood and the Branch Shop at 837 South Flower—are gay with attractive Christmas presents. Gifts which give joy both ways—they not only delight those who receive but they help to make the season merry for the many who depend upon the sale of their handicraft

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Do not buy your Christmas gifts until you have visited our shops.

THE HOSTESS COMMITTEE

Under the chairmanship of Mrs. R. D. Shepherd a committee has been formed to serve as hostesses at the Community House. One or more members of this committee will be present every day from 10 a. m. to 5 p m. to welcome visitors and not only to show the wares in our shops but to tell them of the welfare work of the League, to take them through the new nursery, into the playground and the playrooms now in use.

Social functions will be arranged for from time to time by this committee and the Community House bids fair to have a most active and successful season.

"Bundle Day" for the Thrift Shop December the sixth—remember the day. We must not overlook those whose Christmas purchases must be few and who will welcome the opportunity to buy good things in our Thrift Shop for a price within their means. We are counting on your bundle to help fill our racks.

The sale of used clothes is one of the most interesting branches of the Community House work—so many amusing, interesting and pathetic things happen. Not long ago an "extra" who came in search of an old dress suit which could be used in a rough and tumble scene remarked as he buttoned his too tight find, "Many a dress suit is buttoned over an empty stomach in Hollywood."

STOCK COMMITTEE

Mrs. Charles Jeffras as chairman is organizing a stock committee which will direct the collection and handling of the stock for the Thrift Shop. Most of the members of this committee were active in the Red Cross Shop during the war and bring to the work a knowledge born of experience which can only mean success for our Thrift Shop. Help to start their work by bringing your bundle December 6th and securing pledges for many more. The revenue from this department is applied to the League's welfare.



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LA QUINTA ON THE DESERT

The California Coast-wise Desert — *An American Riviera of Resorts*

AS a place of rest and recreation, the California Desert has only recently been "discovered." Clean and healthful, unoccupied by uncivilized tribes, or an alien people, it lies beyond our coast-wise mountains, quiet and reserved.

All that southern California has said in boastful praise of "God's Climate"; all that the medical profession has laid down in favor of dry air and out-door, health-giving virtues; all that the mad rush of modern life makes us long for in a vacation: these things are found in their most fundamental form on the California Desert just outside the purple gate of the mountains, San Gorgonio and San Jacinto.



LA QUINTA, AND A DATE ORCHARD

Single individuals have discovered and have loved this place long years ago—but only lately has its western fringe of water bearing mountains been called on to support palm gardens and fields of vegetables, later still the most fascinating and finely finished of hotels.

I think I am safe in using the superlative when writing for the particular people to whom this magazine appeals in regard to La Quinta.

Here, in the palm gardens and private estate of a gentleman of the old school, all the fine ideals of living which were a matter of course in San Francisco before it burned down, are concentrated in a perfect gem of a little hostelry upon the undisturbed desert in the Coachella Valley. Perfectly appointed, quietly efficient, exquisitely served—the rooms, the attendants, the furnishings and beyond all expectation, the food—give that delightful sensation of being cared for, which the most exacting of tourists and world travellers ever have learned to ask.

From all over the country a selected clientele come to rest at La Quinta. Lovers of the desert, or strangers to its charm are alike satisfied. For one who loves and knows the desert in all its varying color and calm is here to see that no jarring note assails his guest and that every necessity of beautiful living is served though one hundred miles away



from the nearest city and far from the milling throng.

Mr. Walter Morgan, owner and manager of La Quinta, has builded wisely and beautifully. The cottages are commodious and charmingly furnished, with every appointment of a perfect home simply carried out in good taste.—S.

SAMARKAND

AT THIS "in between" season, many interesting people have followed the "Road that leads to Samarkand" and wandered in its lovely gardens, care free! Among them were Ambassador Lipa and his charming and accomplished wife, Mrs. Lipa, from Czecho-Slovackia. The Lipas are on a tour of the Pacific Coast and found many things to interest them in their observation of American life. They are very fond of walking, and in their own country walk a great deal. On coming to California they kept up the habit, and walk every day. They were much amused over the number of times they have been stopped by motorists with the inquiry "what has happened! will you not allow us to take you home"—and they would laughingly explain they were walking for the pleasure of it, and thank them. Mrs. Lipa is a most accomplished pianist, and graciously played several times, while at Samarkand. Her exquisite informal programes were a rare treat to all who were privileged to hear them.

Major W. H. Cross, the Mining Engineer in charge of the Gold and Copper Mines of the Dallie Lama of Thibet, and his close personal advisor, was at Samarkand this month, and gave a most interesting Travelogue during his stay. Major Cross lives in the Forbidden City of Thibet and is well known all through Northern Mongolia. The Major is on his vacation and is giving Travelogues and lectures in several of the larger schools and colleges, while in this country.

Mr. and Mrs. Robert Burnes of Pasadena, and their friend, Mr. John Barker of Australia and New Zealand were at Samarkand for tea, on their way down from San Francisco, where they had motored to meet Mr. Barker.

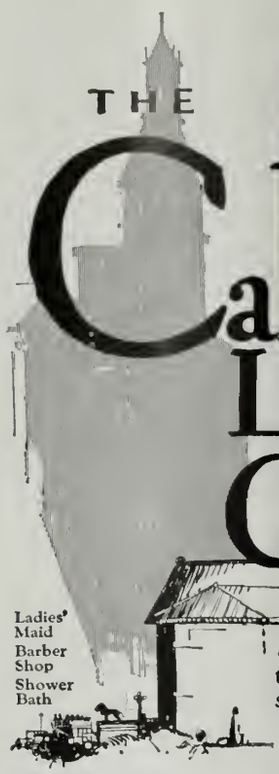
Among other Pasadenans who visited Samarkand last month were Mr. and Mrs. E. M. Durant, Mr. and Mrs. Charles F. Clandon, Mr. and Mrs. F. E. Burnside of Altadena, and Dr. and Mrs. A. N. Schwarz.

Mrs. Spencer Young of Greenwich, Conn. who is spending the winter at the Huntington, Pasadena, spent a week-end at Samarkand. Another week-ender from the Huntington, was Mr. T. W. Stedman who is in the States again after nineteen years in Mongolia.

CALIFORNIA—with its pageantry of many sceneries and varied climates—offers to the world traveler endless wonderlands.

But beneath the snow capped crest of Mount San Jacinto there blooms a desert oasis unique in the charm it weaves over those who come beneath its magic spell.

This exquisite California "Garden of Allah" possesses, among its manifold attractions, the distinction of a winter climate unequaled anywhere on this continent.



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Pasadena: In the Patio of the Community Playhouse.
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Those who have never taken the splendid scenic three hour drive from Los Angeles to Palm Springs believe that this beauty spot is simply "desert". Indeed this is not so. Rather it is an oasis in the desert. An oasis of such compelling beauty, such flower-strewn color, such changing shadows, such g'orious vistas as to baffle the hasty visitor.

Not until the soul, shaking off the exigencies of every day existence, has attuned itself in repose and contemplation to the mystery of this desert oasis can its utter and overpowering charm be fully felt. Not until the tired and work-a-day human has given his spirit back to the soft lure of nature; not until he has stolen away at night time for peace and meditation will the great unspoiled pageantry of the desert be unrolled before him.

Then, from a point of vantage on some canyon rock he will watch the sun set in its panorama of color-filled shadows with a new understanding; then, as the stars come out in a brightness made infinitely more vivid by the velvet blue blackness of the sky he will know that "God's in His Heaven"—All's right with the world."

But Palm Springs today expresses life and civilization in its truest sense. At night lights twinkle like fire-flies from the many houses that dot this exclusive little community at the foot of Mount San Jacinto, vieing with the iridescent brilliance of a panoply of stars made brighter by the clear beauty of the night sky.

Daytime brings forth its quota of horseback riders, of golfers, of tennis players, of swimmers, of hikers, all eager to enjoy every moment of their stay in this western Garden of Allah.

There is healthy exercise of almost every sort for those who seek it, and relaxation from care and jangled nerves for those who are in need of repose. A health giving spa, flowing hot water into a pool at a corner of the Cahuilla Indian reservation that skirts the confines of Palm Springs is an attraction to many.

But undoubtedly the greatest scenic wonder of Palm Springs is Palm Canyon where Nature, through some incomprehensible whim planted cluster upon cluster of prehistoric palms whose origin will perhaps forever be bathed in mystery.



THE COTTAGES OF LA QUINTA, HOTEL DE LUXE, ON THE DESERT JUST WEST OF INDIO, ITS RAILROAD STATION AND POSTOFFICE



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A NEW RESORT HOTEL BUILDING AT PALM SPRINGS CALIFORNIA



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SKETCH OF EL MIRADOR HOTEL AT PALM SPRINGS. WALKER AND EISEN, ARCHITECTS, LOS ANGELES

SET on the edge of the great Colorado desert, sheltered by towering Mount San Jacinto, lies a picturesque oasis—Palm Springs, California At this famous winter playground of California's elite a new million dollar hotel, El Mirador, will open its doors before the first of the year.

Surrounded by a beautiful desert garden on one side and stately formal gardens on the other El Mirador will be a fitting newcomer among the many splendid resort hotels which have lured millions of visitors to Southern California.

Though set on the edge of the desert this great new hotel has all of the comforts and conveniences of a large cosmopolitan hostelry. The main hotel building and its two spacious annexes will comprise over two hundred large and attractively furnished guest rooms and suites, many with private sun porches looking out over desert, canyon and high mountain peaks. A spacious main lobby opening out on to shaded patios, frames through arched windows a series of splendid and ever changing vistas. The main dining room will comfortably seat three hundred guests while at the north end of the main building there arises a campanile from the turret of which guests may gaze into the far away beauties of the Coachella Valley, or look up to the rugged peaks of Mount San Jacinto and Mount San Gorgonio.

El Mirador was planned by men with both vision and good common sense who have taken full advantage of the endless opportunities which Palm Springs offers for outdoor life and recreation. In fact the main buildings of the hotel are but the axis of the whole project. A carefully planned swimming plunge, tennis courts, a great desert garden, bridle paths leading away into distant trails, and a golf course are all part and parcel of this new resort hotel more than half completed.

The existence of El Mirador is due in large measure to the foresight of Warren B. Pinney, well known Los Angeles attorney, who is now president of the Palm Springs Hotel Company. Years ago Mr. Pinney realized the possibilities of Palm Springs as a western Saratoga and rapidly surrounded himself with associates who shared his same opinion. Messrs. Walker and Eisen, architects of El Mirador have taken full advantage of the splendid desert in designing a hotel which combines every essential of luxury and comfort with the feeling of desert and open air life. Construction of the hotel has been placed in the able hands of Joseph G. Clapper of the Orndorff Construction Company and is progressing with remarkable rapidity.

Interior decoration will be carried out by Barker Brothers under the personal supervision of A E. Middlehurst, long recognized as one of California's leading decorative artists. Landscaping is in charge of O. E. Howard of the firm of Howard and Smith. Mr. Howard is bringing from Arizona many specimens of gigantic cacti for the desert garden which will greet the eye of the arriving guest and will be the largest in the United States.

The management of El Mirador will be in extremely capable hands. Messrs. E. B. Edmonds and E. P. Severcool, both well known as successful hotel operators will jointly carry on the project so ably incepted by the Palm Springs Hotel Company.

The hotel will be operated on the American plan and announcement will be made of the appointment of a well known chef, famous for his dishes, to manage the cuisine.

The lobby, dining room and guest rooms will be a colorful combination of Indian and Spanish design. The lobby will be carried out in pale green jade walls with driftwood beams, hand tufted Spanish rugs and Spanish furniture. The dining room will be in lemon walls with grey beams, magenta drop curtains and a turquoise blue panelled ceiling. Guest rooms will emphasize peasant furniture with



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Facts About Palm Springs

Palm Springs is an oasis on the western rim of the great Colorado desert in California. Mount San Jacinto, snow capped during the seasonal winter months, shelters this peaceful beauty spot from desert winds and extremes of heat and cold.

Weather data compiled from last ten seasons between October and May shows the average temperature at noon to be 81 degrees, at night to be 45 degrees with an average humidity of 28 and a total rainfall for each average season of 3.22 inches. Fogs are unknown.

Palm Springs lies at an elevation of 452 feet above sea level. Domestic water shows a 99.6 per cent test.

A great part of the area around Palm Springs is a reservation for the Cahuilla (Kiweah) tribe who gave to this spot its Spanish name of Agua Caliente by which the reservation is stil. officially known.

The tourist season is from October first to June first although many who love the desert and its charm remain in Palm Springs the year round.

Palm Springs may be reached by train, motor car or auto-stage. The connecting rail point is ten miles distant at the Palm Springs station on the Southern Pacific and Rock Island line between Los Angeles and the East.

Motorists may choose two routes from Los Angeles, both paved the entire distance, the first via Riverside, Moreno Grade, Jack Rabbit Trail, and Beaumont. The second via Redlands, Reservoir Canyon and Beaumont.

A modern school providing adequate facilities for all school children residing in Palm Springs is now being constructed.



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THE NEW RAILROAD OFFICE OF THE SOUTHERN PACIFIC, PASADENA

A VERY satisfactory patronage in the past and confidence in the future business development of Pasadena and vicinity, has caused the Southern Pacific to erect a new building at the corner of Colorado Street and Broadway, Pasadena, which was opened to the public recently, and where the most modern facilities of any railroad office in the West are installed.

The building is Spanish style of architecture, finished in pleasing Spanish colors, with tile roof, floors and outside wainscoting, with interior marble wainscoting. Woodwork and fixtures are of bronze and of the indirect type, while an innovation has been made by the installation of a "Neon" electric sign,—the first one to be installed in any railroad office in the west.

Entrances are from both Colorado and Broadway streets, and the first floor will be occupied by ticket office and travel bureau, which are of most modern type, being fitted with many new and labor saving devices.

J. S. Johnson has been installed as City Ticket Agent during temporary illness of J. O. Jones who is on sick leave.

District Freight Office is located on second floor, where Robt S. Fisher and force will be located, taking care of freight traffic in Pasadena and surrounding cities.

District Passenger Office is located on second floor where George W. Wetherby and force will make their headquarters, supervising passenger traffic in Pasadena and the San Gabriel Valley, and looking after special party business.

The building was designed by Southern Pacific's architectural staff, and in keeping with their policy of favoring local firms on their lines, general contract was awarded E. F. Wopschall of Pasadena, and practically all work on the building was done by Pasadena firms.

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AT THE SIGN OF THE GARDEN SEAT



MRS. FREDERICK FORREST PEABODY'S GARDEN, SANTA BARBARA

A NOTE found on the Garden Seat says—"Please illustrate discordant color by a plant combination."

Here is a personal one: Returning from an enforced absence within white walls, I found in my garden, planted thickly among blooming heather (melanthra) dozens of bright red zinnias thrusting their big heads among the lavender flowers Can't you see that bank in the little enclosed "friendship garden?" I said, "Mine enemy hath done this deed!" He had put the *wrong name* on a seed packet. A single plant of pale-yellow showed that it harmonized with lavender as was the original plan. This discord was quickly ended because annuals are easy to uproot.

In Mrs. Francis King's "A Well-Considered Garden," she proposes a new profession, that of Garden Colorist. Her first chapter on Color Harmony is worth continued study. The flowers which she recommends can be substituted for flowers grown on this coast but of the same colors.

A simple way to teach one's self color is to take oil paints, or water colors, and put dashes of each color on a sheet of plain paper or canvas. Then combine these colors side by side, changing combinations to see what looks well together Take one color, like yellow, and add the other colors to it and note the changes: white to yellow, blue to yellow, red to yellow, etc, keeping a separate record of each After the single combination try adding two colors. This may seem like child's play, but it will teach one why yellow-pinks (salmon) quarrel with blue-pinks and before long one's flower combinations either in the house or garden will have a distinction not known in the past An old Latin teacher of my early youth used to say, "You must learn to *think* in Latin. It's not a dead language if you make it come alive in your mind." A successful gardener must *think* color until she feels it and then it will vibrate. If you all could have seen the color combinations in the Museum Flower Show, you would know more than I can ever tell you.

Do you keep a note-book? Can you plant so as to tell what flowers will bloom together? I confess it is difficult to plan in this climate when the rains come early and are followed by warm, sunny days. It must seem amazing to folks who live where blizzards blow to read of 83 different kinds of flowers—not including shrubs and vines, in bloom almost the last of November. In fact, there may be ninety-three by the time you read this. A well planned garden like that of Casa Santa Cruz is assured of harmonious bloom continuously.

If you didn't sow snapdragon seed when I told you to last July, buy the plants now. I didn't follow my own advice so I am setting out, now, plants others have raised. When ordering do not forget to mark the type (tall or medium) and of course the color. Stake the young plants and nip out the centers to make the plants bushy. The rain is apt to beat over stock and work the taproot loose. Scatter bait for slugs and other creeping pests. Not having to play Ganymede to your plants carry a cup of hemlock to their enemies!

If you grow improved scabiosa (and your garden is frostless) try planting around the blue-lavender, Azure Fairy, the tall variety of snapdragon, Golden King, with the intermediate Silver Pink in front and below it Swanley Blue ageratum. Dig up seedlings from your summer crop. You will need to keep shears handy to cut off the fuzzy seeds and the heads of the scabiosa. It is a regular Bluebeard task and let no "Sister Anne" feeling deter you. Bloom will stop quickly if seed forms.

ERVANNA BOWEN BISSELL.



Prince of Istamboul *Saris Bride (on table)* *Crown of Tabriz*

California Visitors

If you admire the beautiful pottery you see in California gardens—take some back for your own Eastern garden. The Oil Jars shown here have the same shapes and colors as rare old Oil Jars from Persia. Deep reds and blues, shades that blend perfectly with Eastern shrubbery. Some have medium glazes. Some are high fired. The severest weather will not injure their beauty.

You may see these same pieces, and many others, at our extensive garden pottery display on Los Feliz Boulevard at the Southern Pacific Tracks, Glendale. We attend to packing and shipping for you.

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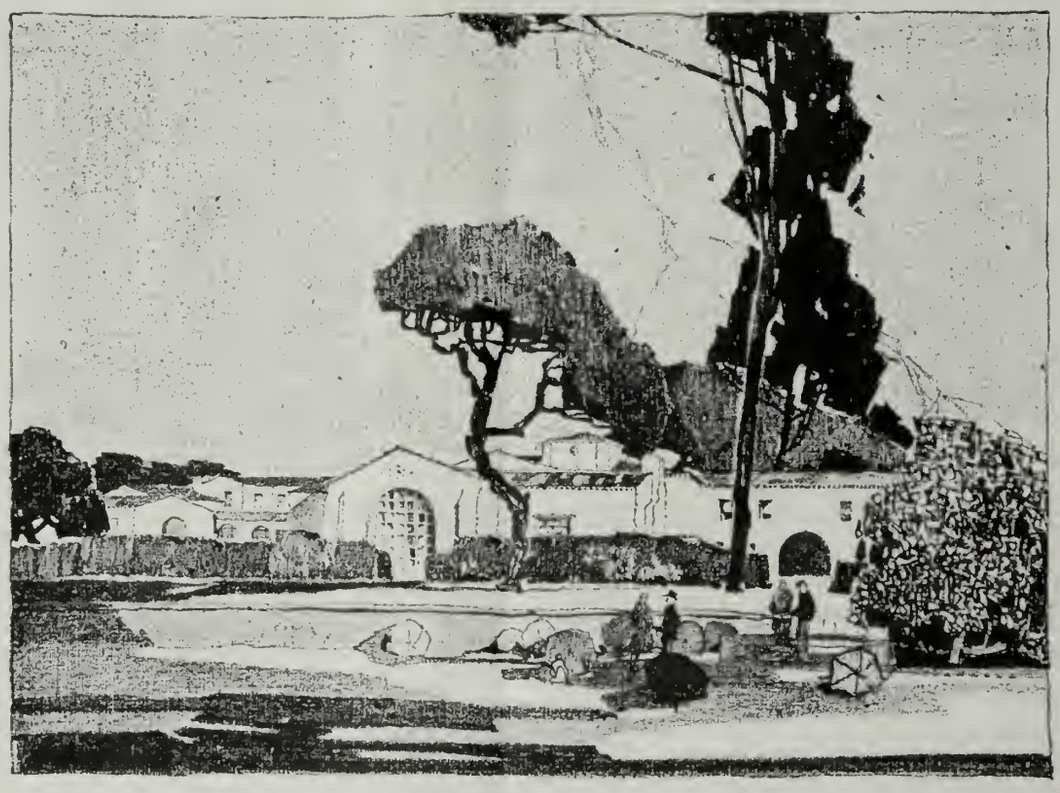


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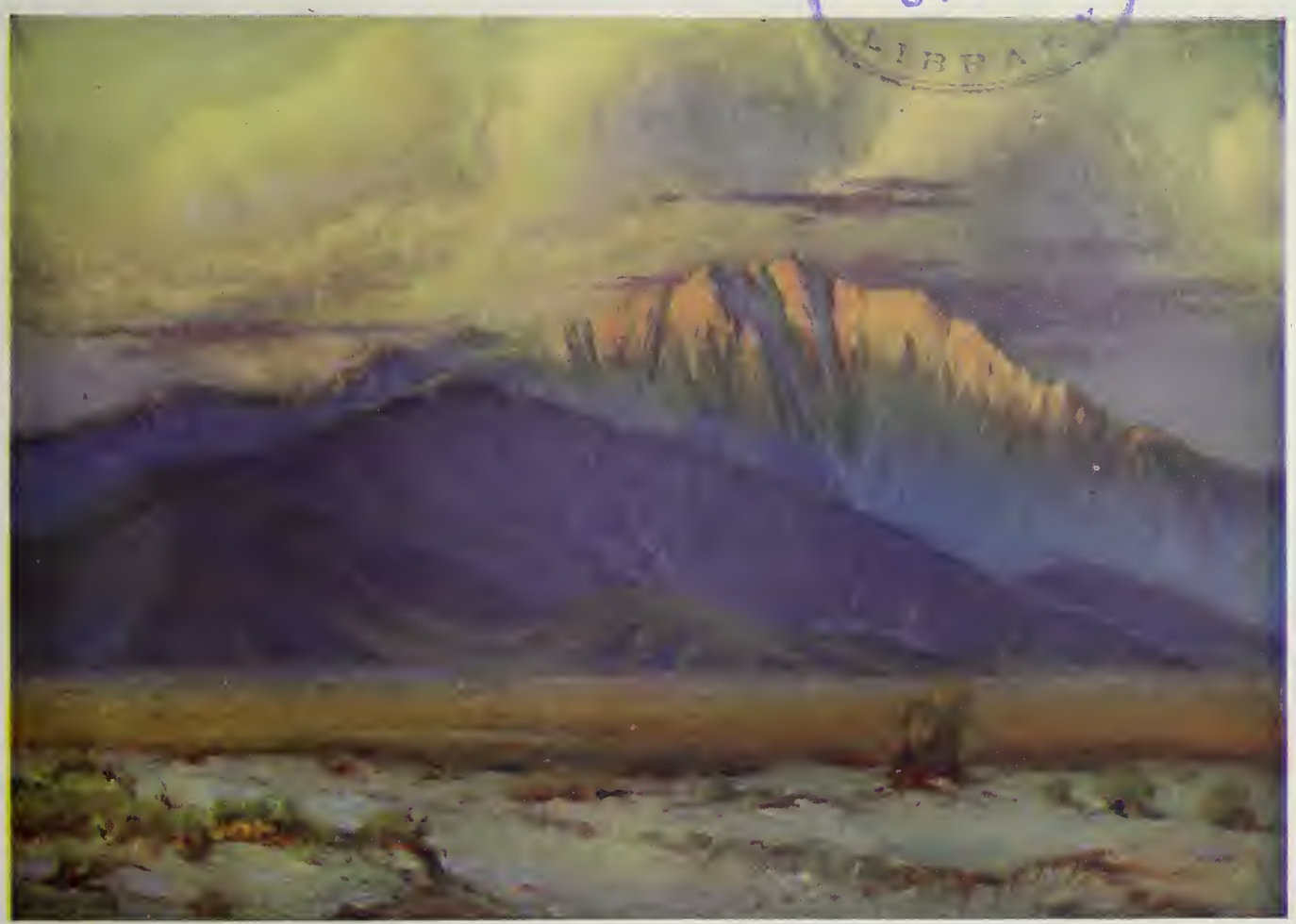
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Sunrise on Mt. San Jacinto, by Clyde Forsythe — *Courtesy, Arrowhead Magazine, Union Pacific System.*

The purple shadow of an angel's wing
  Is flung across the range, and softly creeps
  Adown the mountain-side; the rocky steeps
Are blurred with veils of amethyst that fling
Their filmy folds 'round barren spots that cling
  To jagged slopes; the yawning canyon keeps
  Fond tryst with Dusk, the windless forest sleeps,
With naught save one faint, long line lingering.

So, when the angel-shadow falls on me,
  And from Life's landscape I am blotted out,
  Ne'er to return to my accustomed place,
In Memory's haze let my shortcomings be
  Concealed, forgotten, but may no one doubt
  That I the line of beauty sought to trace.

Mountain Haze—By Clarence Urmy
From—*A California Troubadour.*

No. 97 ,Vol. X **JANUARY, 1928** **25 Cents**

CALIFORNIA'S HOME AND GARDEN MAGAZINE

Coulter's Announces

Annual January Sale

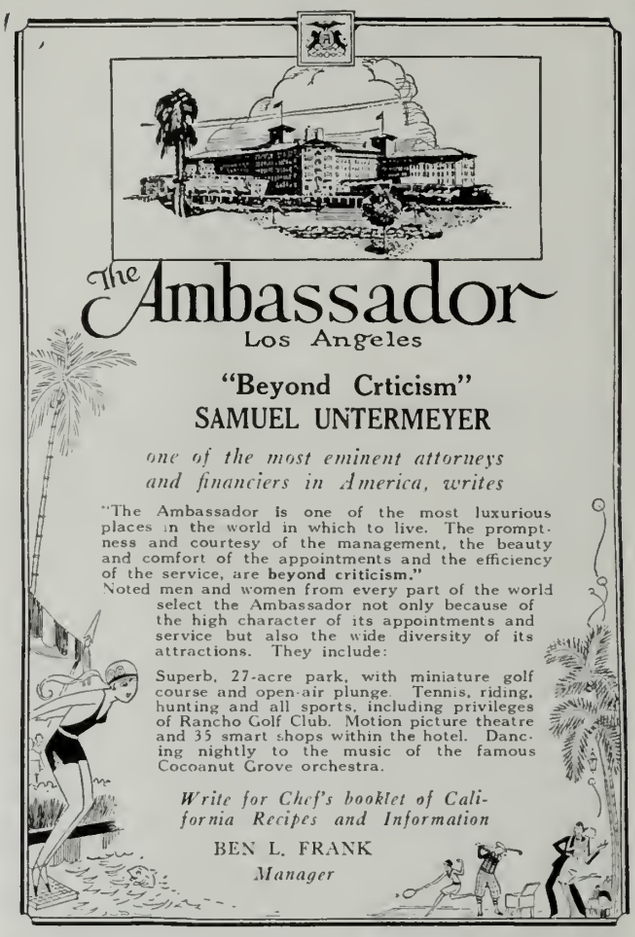
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SOUTHLAND CALENDAR

Conducted by

ELLEN LEECH

Announcements of exhibitions, concerts, club entertainments, college events, lectures, dramatic productions, etc., for the calendar pages are free of charge and should be mailed to CALIFORNIA SOUTHLAND, *Pasadena, at least ten days previous to date of issue, the fifth.*

Clubs

VALLEY HUNT CLUB, PASADENA:
The formal season opens with November. After which each month includes a bridge luncheon, and each week has its bridge tea.
The enlarged tennis court and the swimming pool offer the outdoor attractions.
Dinner is served every Sunday from twelve to two. The officers, directors and committees for 1927-1928 are as follows:
Albert B. Ruddock .....President
Hugh McFarland .....Vice-President
J. Gamble Reighard .....Secretary
Robert C. Wente .....Treasurer
Walter A. Hopkins .....Director
House Committee—Mrs. Philip Schuyler Doane, Chairman. Entertainment Committee—Hugh McFarland, Acting Chairman. Sports and Grounds—Desaix B. Myers, Chairman.

ANNANDALE GOLF CLUB, PASADENA:
Every Wednesday is Ladies' Day, with luncheon, bridge, and afternoon tea.
The course is now in the best possible condition. A few constructive changes have been made and others are in prospect. The new holes are ready for play this month.
The tennis courts have proved popular throughout the summer and will be equally in demand this winter.

FLINTRIDGE COUNTRY CLUB:
Bridge Day, the usual monthly function, is the last Friday of the month.
Sunday night buffet suppers are served throughout the month and are universally popular.
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p.m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11.30 to 2 p.m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday. Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty
The new club house provides every modern club convenience and comfort. Luncheon is served every day, and tea may be arranged as desired

REDLANDS COUNTRY CLUB:
The club again has an eighteen hole course, and one of the best. Established about thirty years ago, the club was the second in the State, and had an eighteen hole course, later changed to a nine hole. Officers elected for the new year are, E. D. Finch, president; Major G. E. Turner, vice-president; Major M. L. Harding, secretary-treasurer. The directors are G. M. Bartlett, Frank W. Moore, and C. F. Smith.

PASADENA GOLF CLUB:
Wednesday is Ladies' Day, with cards and mah jongg from two to four-thirty, when tea is served.
Dinner is served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service prevails throughout the week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

FLINTRIDGE RIDING CLUB:
The club announces the second and fourth Thursday of each month as Club Night with dinner at 6:30, and cards, riding and games after dinner.

THE GABLES, SANTA MONICA:
Every Saturday evening from 8 p. m. to 1 a. m.—dinner dance, music by Earl Burtnett's Gables Rose Room orchestra. Every Tuesday afternoon—bridge luncheon from 12 p. m. until 5 p. m. Every Sunday from 2 p. m. until 4 p. m.—league volley ball game.

COUNTRY ARTLAND CLUB:
Sundays open house and dinner by reservation. Musical programs in the afternoons.

ARTLAND CLUB, 811 West Seventh St., Los Angeles.
Bridge every Tuesday afternoon
Circulating Library open daily from 11 to 5:30, and evenings when any concert or program is scheduled.
Drama Group Thursday evenings at 8. You are invited to join this group if you are interested in plays and playing. The group reads and discusses modern plays.
Musical programs every Sunday afternoon at Country Artland unless otherwise announced.
Bohemian and musical programs and lectures at Artland Club as announced.
Tea Room daily except Sundays. Luncheon, 11:30 to 1:30. Dinner, 5:30 to 7:30.
Art Appreciation Class Saturdays.

Art

LOS ANGELES MUSEUM, Exposition Park, announces January Exhibitions as follows:
Old Masters, loaned by Van Dieman Galleries of New York.
Exhibition of Contemporary American paintings, loaned by Mrs. Henry Everett of Pasadena
Paintings and Sculpture by Gjura Stojana.
Eleventh International Salon of Photography held under auspices of Camera Pictorialists of Los Angeles.

THE PAINTERS OF THE WEST continue their sixth exhibition at the Biltmore Salon, Los Angeles Biltmore, through January 22. The artists exhibiting are, Charles P. Austin, Carl Oscar Borg, George K. Brandriff, Maurice Braun, Benjamin C. Brown, Colin Campbell Cooper, N. A., Clyde Forsythe, Arthur Hill Gilbert, Arthur M. Hazard, Thomas L. Hunt, Norman Kennedy, Aaron Kilpatrick, Jean Mannheim, Lon Megargee, Thomas Moran, N.A., (1837-1926) De Witt Parchall, N.A., Douglass Ewell Parshall, A.N.A., Hanson Puthuff, Charles M. Russell, (1865-1926) John Hubbard Rich, Jack Wilkinson Smith, Orrin A. White, Max Wieczorek, and Karl Yens.

PASADENA ART INSTITUTE, Carmelita Gardens, is holding the first annual exhibition of oils, open to all artists residing in California, from January 6th to 31st. Three important prizes are offered: First Prize of $500, known as the Harold A. Streator Memorial Prize. Second Prize of $300, donated by Mrs. H. A. Everett. Third Prize of $100, donated by Mr. Homer E. Sargent. Honorable Mention for Portrait. Honorable Mention for Still Life. Honorable Mention for Landscape.

THE GENERAL MUNTHE COLLECTION of ancient Chinese bronzes and sculptures, paintings, porcelains and pottery are on exhibition at the Los Angeles Museum, Exposition Park. The collection was brought here direct from Pekin, has been gathered by Gen. Munthe through a period of thirty years, and is internationally known.

FINE ARTS GALLERY OF SAN DIEGO, Balboa Park, has a very fine permanent collection of paintings, sculpture, drawings, prints and miniatures, and also shows the new work of various artists and individual collections during the year. During December the Art Guild of the Fine Arts Society of San Diego held a

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California Southland—January, 1928—Vol. X, No. 97. Issued monthly by M. Urmy Seares, R. B. Urmy, Jr., Business Manager. Pasadena, California. Subscription price $3.00. Entered as second class matter July 28, 1919, at the Post Office at Pasadena, California, under act of March 3, 1879.

pre-view of new paintings by Maynard Dixon and an exhibition of Art by members of the Art Guild. The gallery is open Sundays 2 to 5 p. m. free. Mondays 9 a. m. to 1 p. m., free to members, 25c to others. Other week days 9 a. m. to 5 p. m. free.

THE WEST COAST ARTS INCORPORATED are exhibiting at the Van Grove Gallery, Glendale, during January. This society of women painters will maintain a continuous exhibition of paintings at the Southern California Manufacturers' Exhibit, 130 South Broadway, Los Angeles.

ARIZONA STATE FAIR at Phoenix awarded prizes or honors to the following artists of southern California; first prize, for figure painting to John Hubbard Rich for "Maggie Gum," the portrait of a little Chinese girl; second prize for figure painting to Loren Barton for "Betty"; honorable mention in this class went to Cornelius Botke for "The Chinese Bride." The first prize in landscapes was awarded Barse Miller for "From China Seas." Honorable mention was given Paul Lauritz for his "Crashing Harmonies." Dedrick Stuber was awarded second prize in still life, and Loren Barton was given first prize in water color for "Coming Storm". Karl Yens received honorable mention for his water color, "Two Peacocks".

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, will hold during the last three weeks of the month a very special exhibition of the latest works of Frank Tenney Johnson.

THE NEWHOUSE GALLERIES, 2717 West Seventh street, Los Angeles, are showing portraits from the 17th, 18th and 19th centuries.

THE ROOSEVELT HOTEL, Hollywood, will continue exhibitions through the Southby Salon in the succeeding months.

AMERICAN PAINTINGS, through the courtesy of the Grand Central Galleries of New York, have been placed aboard three steamships, the Belgenland of the Red Star Line, and the Santa Elisa and the Santa Louisa of the Grace Lines.

MARY J. COULTER has over a hundred prints hung in the best suites and in the officer's quarters of the new Matson liner "Malolo," showing California and Hawaiian scenes.

THE BILTMORE SALON, Los Angeles, announces a particularly interesting show for the month, embodying water color sketches by Thomas Moran, N. A. The sketches have been carefully selected and forwarded by Miss Moran for this exhibition.

MAYNARD DIXON will show from January 30 to February 20 his latest things, paintings of Nevada and the desert, at the Biltmore Salon, Los Angeles.

ARTHUR HILL GILBERT brought home many sketches made during his stay in Europe, and is showing particularly charming things of northern France.

WILLIAM WENDT, A. N. A., showed last month at the Stendahl Galleries, the first paintings since his return from abroad. Mr. Wendt spent three months with his friend Gardner Symons in a Bavarian village and it is the work done at that time which forms this first exhibition principally.

ALBERT HERTER has taken a studio in Los Angeles and is now working on his mural decorations for the Los Angeles Public Library.

GRAND CENTRAL GALLERIES, New York, held a very successful exhibition of the work of Charles M. Russell last month. Mrs. Russell was in New York during this period but is again at home in Michalinda.

HANS RAAP, a portrait and landscape painter, recently of the Argentine, is a visitor in Los Angeles and hopes to find a studio in which to work while here. His crayon drawings are also very effective.

THE ART DEPARTMENT of the Los Angeles District Federation of Women's Clubs, through the Art Chairman, Mrs. Roy A. Ballagh, issued the following outline of the year's work:

Home—The Subject or Topics for Speeches
Architecture
Landscape
Interior Decorating
The Home Beautiful

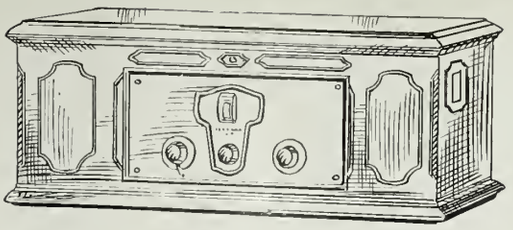
School—Influence of Art on the Child
The Value of Art Stimulation
Higher Standards and Better Instructors

Community—City Planning, (Prize for Best Town Plan)
Art Centers—The Vital Note
City Parks and Recreation
Permanent Galleries and Art Libraries

Fine Arts—Reviews of the Galleries and Studies of Prominence by Critics and Artists of Note

LOS ANGELES MUSEUM, Exposition Park, has very recently enlarged and rehung the William Preston Harrison Collection of Contemporary French Art.

HUMBERTO PEDRETTI'S beautiful conception of the Christ is now on exhibition at the State Building, Exposition Park. Mr. Pedretti has given a most reverent interpretation of the subject. Admirers of the sculptor's work agree that the Christ is one of his finest pieces of work.



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NORMAN S. CHAMBERLAIN, has been painting for a year in southern France but is once more in Pasadena, where he plans to reopen life classes at Stickney Memorial Art School. Mr. Chamberlain will hold exhibitions of his French canvases both in Los Angeles and Pasadena.

CALIFORNIA ART CLUB will show the recent work of members in the art gallery and lecture room of the Los Angeles Public Library throughout the month.

THE HUNTINGTON ART GALLERY will, it is announced, be opened this month. Certain days will be assigned for the admission of the public on presentation of cards. Cards must be obtained in advance on request addressed to curator.

JULES KIEVITS has extended his art display rooms to include the new Flintridge Hotel.

KANST'S HOLLYWOODLAND GALLERY features a general exhibition of paintings throughout the month.

KIEVITS' GALLERIES, Vista del Arroyo, Pasadena, are showing examples of the Dutch and Italian school, in paintings and prints.

LAGUNA BEACH ART GALLERY has arranged a particularly pleasing exhibition for the month.

AINSLEE GALLERIES, Barker Bros., Los Angeles, are a branch of the well-known Ainslee Galleries of New York, and show selected works of Eastern painters, but emphasize particularly the paintings of California artists. The Galleries have adopted the policy of holding one-man shows throughout an entire month and during January the work of Raymond Henri will be featured.

THE SOUTHWEST MUSEUM, Marmion Way and Avenue 46, Los Angeles, has a permanent collection of interesting work.

HOLLYWOOD CHAMBER OF COMMERCE will show on their walls, as is the custom, the work of the artists of Hollywood.

THE PRINT ROOMS, Hollywood, as always, have a representative and comprehensive collection of etchings and engravings.

GRACE NICHOLSON GALLERIES, Pasadena, contain the best examples of Oriental art, and in the display rooms are to be found carefully selected Western paintings. The January exhibitors are: van Dieman & Co. N. Y., Old Masters; Frank Moore, Honolulu and N. Y., Screens and Paintings; Loren Barton, Latest Etchings; Wm. van Dresser, N. Y., Charcoal Portraits; S. J. Hooper of N. Y., Miniatures; a superb collection of Old Velvets, Brocades, Tapestries and Embroideries; Framed Chinese Paintings on Silk.

ROI PARTRIDGE, California etcher and director of the Art Gallery at Mills College, was the subject of an article in the November issue of "The Studio," a magazine of fine and applied arts published at 44 Leicester Square, London. The article is written by Macolm C. Salaman and pays high tribute to the western artist. The illustrations include reproductions of four well-known etchings, namely—"Webs of Commerce," "Willowland," "Aspen and Spruce," "Willow Group." Among the numerous etchings that have interested the author especially is Mills Hall which is partially hidden behind a high old Oak tree. This etching is especially familiar to Californians particularly to the alumnae of the college who have this etching or reproduction of it in their private collections. Mr. Salaman in conclusion praised Roi Partridge for working directly from nature and recalls the fact that his etchings of snow scenes have often been done in a heavy snow storm at an altitude of seven thousand feet. "Snow was the result, and to get the character of a heavily laden pine with its dark trunk seemed to the etcher worth the enterprise, though an inch of snow had settled on his shoulders. Every print this etcher takes himself, on a Kimber press, and the adventure of every etching is a fresh joy."

Music

THE PHILHARMONIC SYMPHONY ORCHESTRA, W. A. Clark, Jr., founder Georg Schneevoigt, director, Mrs. Caroline Smith, business manager, will present the usual symphony concerts throughout the month: The symphony pairs are given Thursday evenings at 8:30 and Friday afternoons at 2:30, the popular concerts are given Sunday afternoons at 3:00. The current dates are January 5-6 and January 19-20 for the pairs, and January 1-15-29 for the popular concerts. These concerts are given at the Philharmonic Auditorium, Fifth and Olive streets, Los Angeles.

PASADENA MUSIC AND ART ASSOCIATION has arranged programs of interest for the season of 1927-1928 in the Artists Series. The artists for the January recitals are Mary Lewis, soprano, Thursday evening, January 12; and Walter Gieseking, pianist, Tuesday evening, January 24. The first artist to appear on the February programs is Beniamino Gigli, tenor, on February 4. These concerts are held in the Pasadena High School Auditorium.

THE COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, pianist, are the only chamber music series to be given in southern California this winter. Several noted ensembles have already appeared and the fourth concert of the series of ten will be given by the Luboviski String Quartet, January 8, with F. Marion Ralston at the piano; Alfred Kastner, the harp; Jay Plowe, the flute; Pierre Perrier, clarinet; Benjamin Klatzkin, trumpet. The Quartet is composed of Calmon Luboviski, first violin and leader, Howard Griffin, violin, Raymond Menhennick, viola, and Mischa Gegna, 'cello. These concerts are given in the Pasadena Community Playhouse, 39 South El Molino Avenue, Sunday afternoons at three thirty.

TITO SCHIPA, lyric tenor, is one of the outstanding artists to appear in Los Angeles this season. He will be heard at the Philharmonic Auditorium, Fifth and Olive streets, under the Behymer management, January 22.

THE MUSIC BRANCH OF THE COMMUNITY ARTS ASSOCIATION, Santa Barbara, presents the Persinger String Quartet in concert at the Lobero Theater, January 3rd and 24th, at 8:30.

Los Angeles Philharmonic Orchestra will give the first of three symphony concerts at the High School Auditorium, Tuesday evening, January 10th.

January 28th, Walter Gieseking, pianist, will open the Artist Series at the Lobero Theater.

ARRANGEMENTS have been made whereby the San Francisco Symphony Orchestra will appear in Los Angeles at the same time that the Los Angeles Symphony Orchestra is playing in San Francisco, the dates for the interchange being January 5-6.

L. E. BEHYMER will present a galaxy of attractions during January at the Philharmonic Auditorium. Interest in musical culture is growing continuously and with this growth comes the demand for the best artists available.

Georges Enesco, violinist, will open the Midwinter Series on Tuesday evening, January 3rd. Introduced to this country in 1923 by the Philadelphia Orchestra, he has since toured from coast to coast, appearing in recital and with all the leading symphony orchestras, both as soloist and conductor, and also introducing his latest compositions.

On January 10th, Eva Gauthier, soprano, will return to us in one of her inimitable recitals. She is called the only sucesscor of Yvette Guilbert—and has at her command all the moods, the passion, the picture of every song, giving to each number the warmth, the shades and the colors which deepens them.

On Sunday afternoon, January 22nd, we will hear Tito Schipa, Italy's most beloved lyric tenor—a voice in a lifetime. His vivid portrayals have taken a tense hold on audiences responding with sensational outbursts of enthusiasm.

Walter Gieseking, acclaimed the greatest pianistic sensation of recent years, will make his Los Angeles debut on Thursday evening, January 26th. It required two years of persuasion to bring him to the Coast.

The closing event of January will be the appearance of Beniamino Gigli, premier dramatic tenor of the Metropolitan. He charmed and enthralled his Los Angeles audiences two years ago and all who heard him will not wish to miss this treat.

ZOELLNER QUARTET opened the tenth season of chamber music series at the Biltmore Hotel last month. The second of the four concerts is given January 16th.

LIGHT OPERA at the Shrine Auditorium, under the sponsorship of Al Malaikah Temple, is announced for a season of ten weeks. The engagement opened December 26th with the "Merry Widow" and the remainder of the operas will be chosen from the most popular works of Gilbert and Sullivan, Lehar, Fall, DeKoven, Friml, Herbert, and others. Frank M. Rainger is the musical head of the company. The operas are staged by Frank Darling. The leading soprano is Charlotte Woodruff, and the first tenor, Ralph Errolle. The chorus consists of sixty voices selected from the young singers of southern California.

OPEN AIR CONCERTS are held Sunday afternoons at Memorial Park, Pasadena. These concerts were formerly given at Carmelita Gardens and are arranged and directed by Mrs. Bertha Calkins. They begin at three o'clock.

THE CREATORE BAND gives one concert in Pasadena on Tuesday, January 24, under the auspices of the young peoples' popular concerts, John Henry Lyons, director.

THE CANTANDO CLUB of Santa Ana is a male chorus of fifty, directed by Leon Eckles, which plans to give a series of concerts. Ruth Armstrong is the accompanist. Flora Myers Engel, soprano, of Los Angeles was the soloist at the opening concert.

ILYA BRONSON, first violoncellist of the Philharmonic Orchestra, is directing the Children's concerts of the orchestra this season. Los Angeles is to have two concerts, Santa Monica two, Riverside one, and Santa Barbara and Pasadena three each.

THE GENERAL EISTEDDFOD MEETING will be held this month and the plans for the work of the year formulated and announced.

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HOLLYWOOD BOWL ASSOCIATION announces the arrangements for the 1928 series of summer symphony concerts are now being formulated. Raymond Brite, manager, has returned from the East where he conferred with conductors and soloists in regard to appearing here next year.

THE HOLLYWOOD BOWL Resident Audition Board for 1928 will consist of twenty prominent musicians and music-lovers. Following the appearances last season of Dan Gridley, tenor, and Vera Barstow, violinist, the Bowl Association voted to secure three local soloists for next summer. Information and application blanks for the audition may be had at the Bowl Association's office, 7046 Hollywood Blvd. Auditions will be in January, and February. Mrs. J. Boyce Smith again will be chairman of this board.

REDLANDS COMMUNITY MUSIC ASSOCIATION, Mrs. G. E. Mullins, president, gave the 100th concert of the artists' series last month. Community singing of Christmas carols preceded the recital, which was presented by Calmon Luboviski, violinist, and Clare Mellonino, pianist.

THE TUESDAY MUSICAL CLUB of Riverside opened the season of concert events last month with the Philharmonic Orchestra of Los Angeles, George Schneevoigt directing. Five concerts complete the season.

SANTA ANA PHILHARMONIC SOCIETY, D. C. Cianfoni, director, has a membership of sixty-five and gave the first concert of the winter series last month. Boris Myronoff, pianist, was the soloist.

MAY MacDONALD HOPE with assisting artists Xavier Cugot, Spanish violinist, and Mischa Gegna, Russian 'cellist, appears in concert January 27, at the Los Angeles' Biltmore.

SCHUMANN-HEINK will appear in recital at the Philharmonic Auditorium, Los Angeles, January 24.

THE SANTA MONICA BAY WOMAN'S CLUB, with the assistance of the city commissioners of Santa Monica, presents the Los Angeles Philharmonic Orchestra in two concerts during the season to the local high schools. Students of both the senior and junior schools have the privilege of attending these concerts free of charge.

THE GLENDALE SYMPHONY ORCHESTRA, Modest Altschuler, director, gave the second concert of the season last month with Lysbeth LeFevre, violoncellist, as soloist. The orchestra includes some professional players but is largely made up of young amateurs.

THE PERSINGER STRING QUARTET gives a series of five concerts in San Francisco, opening this month. The guest artists include Nikolai Orloff, Henry Deering and John Powell.

AT THE LOBERO THEATER, Santa Barbara, Mrs. C. E. Herbert presents Eva Gauthier, soprano, in recital, January 9; and Mme. Ernestine Schumann-Heink in a farewell concert, January 30.

Announcements

PASADENA COMMUNITY PLAYERS closed the old year and opened the new with Frederick Lonsdale's comedy, "Aren't We All," which runs through January 7.

January 10 to 14 and 17 to 21: "White Wings" by Phillip Barry.

January 23 to February 4: "Chauve Souris."

These visitors from the Bat Theater, Moscow, present entirely new programs and better than ever before.

THE PLAYBOX will offer a series of special matinees early in the year. As the studio in which the Playhox originated and functioned for three years is not now available the plays will be given at the Playhouse. The plan is to present unusual and distinctive plays, giving probably two matinees a week, making in all four performances of each play. "The Beaux Strategem" by George Farquhar has been selected for the opening presentation.

THE WORKSHOP has been enabled to undertake much more ambitious productions through the remodelling of the Recital Hall, which affords a stage twice as large as the old one, a new switchboard and lighting equipment of the very best. Catherine Turney is the director; Marjorie Waterman is art director; and Sherman McFeddries is stage manager.

The production for January is "Strangers" by Olga Lesh, given January 7 and 14.

COMMUNITY ARTS PLAYERS of Santa Barbara announce plays for the following dates at the Lobero theater: January 13-14 and January 20-21, at 8:30, also a matinee the 21st at 2:30.

THE BROWNING SOCIETY of Pasadena has opened the work of the nineteenth year. "The Art of Robert Browning" will be the main theme of the year. The discussions will be based upon Browning's Essay on Shelley. The Society meets every second and fourth Thursday at 2:30 p. m. at the Community Playhouse in the Recital Hall.

COLIN CAMPBELL COOPER, N. A. held a retrospective exhibition of water colors last month at the Art League of Santa Barbara, 15 East De la Guerra Street, Santa Barbara.

THE PASADENA LECTURE COURSE on Current Topics given for the past eight seasons will be continued during 1928. All lectures will be held at the California Institute of Technology in Culbertson Hall, corner of Wilson Avenue and California Street on Mondays at 4:15 p. m. The object of the lectures remains the same, to encourage the intelligent discussion of public affairs. The programs for the remaining lectures are:

Jan. 9—Will Durant, Author of "The Story of Philosophy," "Is Progress a Delusion?"

Jan. 16.—Kenneth Saunders, Guggenheim Traveling Fellow, "Leaders of the New India."

Jan. 23—Norman Angell, Publicist, "What's Happening in Europe?"

Jan. 20—Paul Harvey, Former Publisher of the International Interpreter, "New Factors in International Problems."

Feb. 13—Walter Pritchard Eaton, Dramatic Critic, "The American Stage—Past and Present."

Feb. 20—Frederick J. Turner, Research Associate in the Henry E. Huntington Library and Professor of History, Emeritus, in Harvard University, "The Sectionalism of Politics."

Feb. 27—Harold D. Fish, Director of the Laboratory established by Wm. Beebe at Kartabo, "Biological Science and the Trend of Civilization."

March 5—Matthew W. Stirling, Leader of New Guinea Expedition of the Smithsonian Institution, "By Aeroplane to Pigmy Land" (Illustrated).

March 12—Maude Royden, Head of the Guildhouse, London, "Psychology and Religion."

March 19—Upton Close, Foreign Correspondent, "Russia Reshaping the World."

March 26—John Erskine, Author of "The Private Life of Helen of Troy," "The Moral Obligation to be Intelligent."

BOOK TALKS are given at the Pasadena Public Library by Helen E. Haines to which the general public is invited. This is the seventh year in which these talks on interesting books in distinctive fields of literature have been given as a feature of the service of the Public Library. They are given in the Lecture Hall, Walnut Street at Garfield at 8 p. m. Subjects and dates for 1928 Book Talks are:

Friday evening, January 13: Present-day poetry.

Friday evening, February 17: Concerning ourselves; aspect of American life reflected in current literature.

Friday evening, March 16: Books about books.

ALINE BARRETT GREENWOOD will again be heard in her most interesting Current Reviews at the Shakespeare Clubhouse, Pasadena, the third Wednesdays at 11 a. m. The dates are January 18, February 15, March 21, and April 18.

MARGARET SPRAGUE CARHART, Ph.D., Assistant Professor of English, University of California at Los Angeles, gives the final reading and talks on the Drama of Today, at the Three Arts Club, 987 Magnolia Avenue, Los Angeles, from 4:00 to 5:15, January 3 and 10.

LITERARY LUNCHEONS have been added to the Drawing Room Afternoon Teas under the supervision of Mrs. Helen R. Girvin, who is the president of The Social Series. Edgeumb Pinchon gives creative interpretations of new books, the plays of the season, modern music, and unusual motion-pictures. The Literary Luncheons are given at the Ambassador Hotel, Tuesdays, The Garden of Allah, Wednesdays, Beverly Hills Hotel, Thursdays, at the Biltmore, Saturdays.

F. RAY COMSTOCK and MORRIS GEST take great pleasure in announcing the first and only visit to Los Angeles on its trans-continental tour of the world's most unusual entertainers, Balieff's Chauve-Souris (the Bat theatre of Moscow) with the original "parade of the Wooden Soldiers." Three weeks only beginning Monday evening, February 6, 1928, at the Belasco theater, direct from unprecedented artistic triumphs in Paris, London, Berlin, Moscow and New York. Local representative, L. E. Behymer.

NEW ART COMMITTEE: At the meeting of the painter and sculptor artist members of Artland on December 8, the following officers were elected for the ensuing year: Chairman, Roger Noble Burnham; Vice-Chairman, Charles L. A. Smith; Secretary, Miss Theodora Aulmann. These officers will act as the committee in charge of the galleries and exhibitions. Mr. Burnham spoke briefly on a plan for organization of the artist group for entertainment, exhibition and other purposes.

THE CALIFORNIA SOCIETY OF MINIATURE PAINTERS, Los Angeles, California, announces the eleventh annual exhibition 1928: The eleventh annual exhibition of the California Society of Miniature Painters will be open to the public at the Los Angeles Museum, Exposition Park, Los Angeles, from February 1 to February 29, inclusive; hours 10 a. m. to 4 p. m. The exhibition will consist of original miniature paintings never before shown in the Los Angeles Museum. All works intended for this exhibition must be delivered to the Museum on or before January 24, 1928. Mail entry blanks to Secretary by January 22.

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MISS GRACE NICHOLSON invites you to attend a preview and musical settings of paintings and screens of Hawaiian Motifs by Frank M. Moore, with a talk on Hawaii by the artist on Friday evening, January 6th, 1928, at eight-fifteen o'clock, 46 North Los Robles avenue, Pasadena. Mr. Moore's work will be on exhibition at the Grace Nicholson Galleries throughout the month of January.

THE STUDIO SHOP at No. 9, Arcade Bldg., Pasadena, opened last month and specializes in lamp shades in new and original processes, as well as parchment. The owners, Mrs. Sarah Walker and Mrs. Marjorie Nevin, study the lighting requirements of all rooms and design the shades for each individual need.

THE FIFTH ANNUAL CHILDREN'S HORSE SHOW of the Flintridge Riding Club will be held on its grounds at Flintridge on Saturday, January 21, 1928, beginning at 10:00 o'clock in the morning, and lasting all day. The First Annual Children's Horse Show was held in 1924, and the exhibition has grown each year in entries, attendance and interest until the forthcoming show is expected to produce exhibitors from all parts of Southern California. A well-balanced program, including classes for all kinds of horses, from Shetland ponies to full-size hunters, will be offered, all to be ridden or driven by children under the age of sixteen years.

An indication of the wide-spread interest taken in this show, is the fact that trophies have been given by Charles Hancher, proprietor of the celebrated Belle Fern Farm of Wheeling, West Virginia, a noted horse show judge, and by William Durland, proprietor of the famous Durland Riding Academy of New York. Mr. Hancher offered his trophy for the first time in 1926, under the conditions that it be won twice by the same rider before becoming his or her property. Miss Elinor Getz won the trophy in 1926 and 1927 with her chestnut gelding "Wildfire," thus obtaining the ownership of the plate. This year, Mr. Hancher has offered another piece of plate which is now on display at the Club house of the Flintridge Riding Club. Mr. Durland's cup was offered for the first time in 1927 and, likewise, must be won twice by the same rider before becoming his or her property. Last year the cup was awarded to Miss Nancy Belle Bayly, daughter of Roy D. Bayly, President of the Flintridge Riding Club. Competition for this event will be very keen this year.

The Boy Scout Band of Pasadena will, as in all of the past shows, furnish the music.

The exhibition will be in charge of a committee of the Flintridge Riding Club, consisting of Robert B. Jackson, Chairman, Robert L. Leonard, Treasurer, Roy D. Bayly, Wilbert Morgrage and I. Graham Pattinson. Prize lists and entry blanks may be obtained from the Chairman at 747 Title Insurance Building, Los Angeles, while information concerning seats and boxes may be obtained from I. Graham Pettinson, Suite 820, 530 West Sixth Street, Los Angeles.

THE SPIRIT OF CHRISTMAS, with all its reverence and beauty, portrayed in a Nativity Pantomime, accompanied by appropriate readings from the Bible, and Christmas music, was presented in the Church of the Messiah, Wednesday evening, December 14, by the junior class of the academy of Cumnock School. A small group of college students took some of the parts and helped in the production as a part of their class training for this kind of work. The pictures for the play were taken mainly from the works of the old masters who have represented the story of the Nativity. This was the first of a series of productions of this pantomime which was given during the season as a service which the school wished to give as a part of its Christmas offering in memory of the late director of the school, Miss Helen A. Brooks.

The settings, decorations, wigs of gold and silver, and every property used in the play were designed, made and decorated by the students under the direction and inspiration of Miss Nelly Mendham who came here this year from St. Louis where her work as an artist director has general recognition. Co-operating in this production with Miss Mendham was Miss Julia V. Cox, who is a specialist in Phonetics and Standard Speech. Miss Cox has studied and taught under Professor William Tilly at Columbia University, the leading authority of the world in this work. She is one of the very few persons in the United States who is thoroughly qualified to teach Standard English Phonetics, which she applies through work in voice and oral interpretation.

This Christmas play is only one of the means by which the three departments of Cumnock School—the Junior College, Academy, and Junior High School—expressed themselves in service; others were by making gifts of all kinds, including food and clothing, to those who might otherwise have had a scanty Christmas. In this they co-operated with the Over-Seas League, the Red Cross, and the visiting Nurses Association. Miss Jean Leslie and Miss Gertrude Tyson, college students, have rendered assistance by directing Christmas plays for outside organizations.

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NO. 97 JANUARY, 1928 Vol. X

CONTENTS

	PAGE
SUNRISE ON MT. SAN JACINTO.....*Cover Design*	
From the painting by Clyde Forsythe (Courtesy of The Arrowhead Magazine, Union Pacific System)	
SOUTHLAND CALENDAR.....*Ellen Leech*	4, 5, 6, 7
OLD LANDMARKS.....*Mrs. A. S. C. Forbes*	9, 10
THE PASADENA PLAYHOUSE.....	11
THE SANTA BARBARA COUNTY COURTHOUSE.....	11, 12, 13
WITHIN GARDEN GATES.....*Ervanna Bowen Bissell*	14, 15
BOOKS.....*Louise Morgrage*	16
MUSIC.....*Jessica Kate Seneca*	17
SOUTHLAND OPINION.....	18, 19
The Palos Verdes Competition	
Judge Lindsey's Lecture	
SPORTS IN ALL YEAR CLIMATE.....	20, 21
THE SERENDIPITY ANTIQUE SHOPS AND GARDEN.....	22, 23
THE LOS ANGELES CIVIC CENTER..*Harold Sexsmith, A.I.A.*	24
MONTECITO'S ROADSIDE COMMITTEE.....*M. U. Seares*	25
THE ARCHITECTURAL CLUB OF LOS ANGELES.....	26
MR. ISAAC ON HOLLYWOOD LEGITIMATE THEATERS.....	27
ASSISTANCE LEAGUE LOCATIONS.....	28
SANTA BARBARA AS A SHOW PLACE.....	30
MIRAMAR THE BEAUTIFUL.....	31
A PAGE OF ARTLAND POETRY.....*Karl T. Waugh, Editor*	32
SAMARKAND, THE PERSIAN HOTEL.....	33
AT THE SIGN OF THE GARDEN SEAT.....*E. B. B.*	34

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CALIFORNIA SOUTHLAND
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OLD ADOBES RECALLED

By MRS. A. S. C. FORBES, *Vice-President of the Historical Society of Southern California*

"REBUILDING tumbled down adobe walls and making sand dunes and stubble-fields bloom like nursery gardens is fascinating work," said Charles Gibbs Adams, landscape architect. "Furthermore, it takes but a short turn at the wheel of time to accomplish an awful lot along this line," continued this genial artist of the garden, as he proceeded to recall the deplorable plight of the old Gilmore place before it was saved from utter ruin.

A papier-mache roof and make-shift walls covered over with nursery vines to make a "typical California home" in the setting for a motion picture, revealed to the owner, Mr. Earl B. Gilmore, oil magnate, what he was missing by allowing the old homestead in which he had been born to fall into decay. He had been using the house as a place in which to store oil machinery and the like, but when he saw on the silver screen the finished motion picture he realized the beauty of his own old home and lost no time in securing the services of Mr. John Byers, the architect, and Mr. Charles Adams, the landscape



THE ADOBE HOME OF MR. EARL B. GILMORE, RESTORED

Photograph by Vroque Baker



Upper left—The home of Judge George Gibbs, San Gabriel, as it looked fifty years ago.

Center left—El Molino Viejo, at San Marino. Photo by C. C. Pierce.

Lower left—Adobe Flores, at the foot of Raymond Hill, South Pasadena. Photograph by Albert Hiller.

Upper right—The Gilmore house before the restoration.

Center right—The home of General Phineas Banning, Wilmington, preserved as a memorial to him by the people of Wilmington.



architect, to transform the Gilmore home into a place of beauty.

The ancient adobe hacienda is near Beverly Hills and is known to be one hundred and twenty-five years old and believed by some persons to be older. In its halcyon days it was surrounded by an adobe wall. This has been replaced and beautified by placing Spanish yucca where the shadows may fall upon the wall and lighten it with "God's Candles." Within the garden wall is a choice specimen of old Monterey cypress brought from Monterey, and nearby are native Fan Palms from the canyon at Palm Springs. They are all that remain



of the original garden planting, but they recall the adobe days and add materially to the beautiful scheme of the present treatment of the garden that has been developed by Mr. Adams.

A matter of deep regret is the fact that another old adobe home similar in character to the Gilmore place, but near San Gabriel, was left to crumble into ruins. It was the residence of Judge George Gibbs, a beautiful home made memorable to many through the splendid stand of century plants—the Spanish Dagger—near the old wind mill and the surrounding grove of fine old trees. It is gone.



However, among the same foothills of the Sierra Madre mountains there are two old landmarks that have been, or are being restored. They are notable for their perfection as types of mission architecture and for the beauty of restoration. One is the Adobe Flores, at the foot of Raymond Hill and the other is the Old Mill at San Marino on the Huntington estate.

Several years ago Adobe Flores was recalled from its state of abject ruin and made into an artist's colony. This transformation is due to the skillful treatment accorded the old adobe by the architect,



Mr. Carleton Munroe Winslow, who sensed the possibilities and incorporated a group of charming casitas within the patio, making it possible to utilize the grounds as an art colony. The setting of Adobe Flores is enhanced by a mass of ancient pepper trees planted in the days of the padres and left to grow unrestrained. The rehabilitation of the old ruin is complete and is a rare example of what may be done by careful treatment. The present owners are Mr. and Mrs. Marshall Neal of Pasadena.

Adobe Flores was one of the buildings that was on the historic Rancho of San Pasqual when the princely estate of some 14,000 acres was presented to Lieut. Manuel Garfias as a wedding present from his mother in 1843. The Lieutenant brought his lovely bride, the senorita Louisa Abila to live on the "Sacred Easter Rancho" and built their home on the banks of the Arroyo Seco, a building now gone, while the present Adobe Flores was reserved as the headquarters of the majordomo of the rancho.

The other hillside adobe that is undergoing restoration is El Molino Viejo, the Old Mill. Through the generosity of Mrs. James R. Brehm, the present owner and Mr. Arthur Huntington, of New York, nephew of the late Henry E. Huntington, the Old Mill will be restored to its original condition. Every detail will be worked out by the experienced and capable builder, Mr. F. H. Ruppel of Pasadena. The interior will be modernized to the extent that it may be used as a residence and repository for suitable relics. This mill was the first grist mill to be built in southern California. The date of its erection is uncertain but one thing is acceded to by all, and that is that it would not work. The wheel threw water over the flour and it was definitely slow in operation until after Joseph Chapman, who was a mill-wright and the first American settler in this district, took the old mill in hand and adjusted the shaft and other faults making it grind the grain more swiftly and without dampening the meal. The historic value as well as the artistic and picturesque setting of this ancient

landmark makes it most desirable that it should be restored and preserved, and many persons will rejoice to know that it is now undergoing the long desired reconstruction.

The old home of General Phineas Banning, though not of adobe construction, is of equal interest to the historian and landmarks worker. This house, situated at Wilmington was built by the General when he purchased the site whereon he founded the town of Wilmington. It is a stately building of colonial design. It has wide double porches or verandas that sound the call of the east as does the adobe send forth the call of the west. The approach is lined with ancient eucalyptus trees that were grown by General Banning from seeds brought here from Australia by an American missionary in the early fifties. General Banning laid out Wilmington in 1858 and built his home that now is the property of the city and a cherished park of Wilmington. The people of Wilmington almost unanimously voted to bond themselves for the sum of $275,000 to be used for the purchase of the Banning home and about twenty-one acres of highly developed surrounding land as a park and community center. This is a good example for other communities to follow, as is the restoration of the Gilmore home, the Adobe Flores and the Old Mill.

THE COVER PAINTING

The work of Clyde Forsythe, California artist

CLYDE FORSYTHE, artist and true son of the California sun and shade was born in Orange County and spent many early impressionable days with an uncle who had homesteaded desert property. From these visits grew his love of the desert and his ability to transfer to canvas the subtle lure of this vast expanse of arid country. Mr. Forsythe studied in Los Angeles and in New York with the Art Students League, where he did his first work as an illustrator. He now makes his home permanently in Alhambra, California. He is apt to describe himself as a cartoonist rather than as an artist, illustrating being his vocation, while painting is his avocation. He gained his first distinction as an illustrator with the award of first prize for his war poster entitled "And They Thought We Couldn't Fight." During the period of the war he donated his services to the Division of Pictorial Publicity. His cartoons, "Joe's Car" and the "Fussy Foursome," are signed "Vic" and syndicated throughout the country. Mr. Forsythe rarely holds an exhibition of his paintings but frequently has one or more canvases at the Biltmore Salon, Los Angeles.

THE SANTA BARBARA COUNTY COURTHOUSE

WILLIAM MOOSER, A. I. A. ARCHITECT

IN ITS revival of an architecture based on that of its fine Spanish Mission and its numerous adobes on presidio and plaza, Santa Barbara has started a proceeding of amazing scope and infinite appeal.

It is to be questioned whether or not the people of Santa Barbara themselves realize to what heights of civic beauty their steadfast purpose to build each new structure in their town in "Spanish" style will lead. They and the city's guests may catch a glimpse of what has already been done by visiting the unobtrusive exhibition of photographs, of Santa Barbara's beauty spots, now hung in their public library by Karl Obert, an expert trained in the art and science of photography at the Technische Hoch Schule in Munich, and now established in Santa Barbara. He brings to us the fresh vision of a stranger who has seen the beautiful buildings of all the world and who is now selecting his interpretations of this California town and sending them to European publications as well as to the great magazines of America.

If we can place ourselves in the position of such an one and look at Santa Barbara County's new administrative group of buildings as we would had we traveled to Europe to see it, we shall, I think, find it more Spanish than any municipal building of the same "Greco-Roman" period in Spain, more beautiful and appropriate to its situation and uses than any other government building in California.

The history of the Santa Barbara County Courthouse begins more than ten years ago when a competition was held for its design. The William Mooser Company of San Francisco was one of the winners and later was given the work to do. The thing dragged along as such things do, for many years. Before the earthquake a new building was sadly needed, rooms being rented all over town for county offices. When reconstruction was begun other more pressing necessities were given first consideration and by the time these gallant citizens of Santa Barbara had rebuilt their schools and homes and places of business, had repaved their billowing streets and rewritten their building code to guard against earthquare destruction, the Spanish Renaissance in their midst was well under way.



FOUNTAIN WITH FIGURES IN HEROIC SIZE AT BASE OF MAIN ARCHWAY, SANTA BARBARA COUNTY COURT HOUSE SQUARE. WM. MOOSER A. I. A. ARCHITECT, ETTORE CADORIN, SCULPTOR



MAIN FRONT OF SANTA BARBARA'S COUNTY COURT HOUSE. MODEL OF ENTIRE SQUARE

SKETCHES AND THE MODEL FOR THE COURTS HALL OF RECORDS AND DUNGEON TOWER

By Wm. Mooser, A. I. A.
William Mooser Company, Architects and Managers of Construction

The old prize design of the usual county court house type was not Spanish in its architecture.

The city of Santa Barbara had made itself more famous than it knew by becoming a leader in better building ideals. The Community Arts Association, already organized and very active in the name of the entire city, was there with its Community Drafting Room to put brains into Santa Barbara's rebuilding; and for the first time in the history of America a town incorporated into its building code inspection, not only for safety, but for order and beauty as well. "It has never been done before," said the most interested of onlookers, those in the business of city building; and forthwith The Southern California Chapter of The American Institute of Architects, because of this great contribution to the "city-beautiful" tendered to the President of the Santa Barbara Community Arts Association, the highest honor within their power to confer on a layman.



ARCHITECTS' SKETCH OF MAIN ARCHWAY DECORATED WITH THE CADORIN STATUARY. WM MOOSER COMPANY ARCHITECTS



AGRICULTURE—RELIEF MEDALLION CARVED IN STONE OF ARCHWAY.



JUSTICE, STATUE FOR TOP OF MAIN ARCH ABOVE THE FOUNTAIN

Thus the city rose from its fallen bricks and mortar with promise of beauty that still attracts the world to it. Community spirit, in which the oldest inhabitant rivalled the latest new-comer, prompted one of the leading older residents to take up with the Supervisors the matter of a change in the plan of the County's prospective building now grown to demand a group around the square instead of the old style court house in the center of the block.

Wiser than many another architect might have been, Mr. William Mooser the architect chosen, accepted the suggestions thus obtained from the Community Arts drafting room and the prize winning design was withdrawn and sketches made in one night by Wilmer Hershey, that beloved artist whose early passing deprived California of one of her most talented designers, were accepted as indicating the County Supervisors desires. This new plan around a central court thus took on that atmosphere of romantic Spain in which Santa Barbara has begun to appear before the world.

Meanwhile throughout the long years during which Santa Bar-

MONUMENTAL AND DECORATIVE STATUARY

Designed to Be Carved Out of Native Stone

By

ETTORE CADORIN
SCULPTOR



bara County had been waiting for her court house, there was growing up in France the junior member of the firm of William Mooser Company. Trained under the very eaves of the Beaux Arts in Paris, gaily garnering the beauties of French Chateaux and Spanish palaces



CERES, STATUE CARVED IN STONE FOR TOP OF MAIN ARCH. CADORIN

while wandering over Europe, William Mooser, the younger, gained a facility of expression and a knowledge of design that enables him to mold this most Spanish of California's groups into a successful, governmental edifice.

Fortunate indeed is the County of Santa Barbara! For this long established and honorable firm of architects are managers of construction as well; and associated with them in the critical task of adapting the decorative features of this architecture to California in the sculpture of the main entrance arch is a sculptor whose forbears "for five centuries have been sculptors maintaining studios sanctioned by the Ancient Republic of Venice and the present king and queen of Italy." Signor Ettore Cadorin was chosen by the king to carve anew the marble statues of a Neptune and a sea goddess on the edge of a palace injured by the fall of the Campanile in 1902. Since then his residence in New York has acquainted him with American life. He brings to us the spirit of Mediterranean Architecture and art and yet his delightful figures express a calm and deliberate joyfulness that is peculiarly an attribute of Santa Barbara, California and most happily embody its beauty and charm.

The great arch of the main entrance to the Hall of Records and The Courts was worked out by the architect and the sculptor together.



ARCHITECTS' SKETCH FOR ENTRANCE TO JAIL BUILDING SEEN ABOVE

That sense of unity and harmony found in ancient architecture is chiefly due to the fact that the same man was both architect and sculptor. Here the same unity was striven for and attained by the two artists working together in harmony during construction.

All the statues of the archway are of heroic size. They represent an allegory of California whose every beauty seems to have had a

(Continued on Page 26)



INDUSTRY AND TRANSPORTATION, SANTA BARBARA COURT HOUSE

WITHIN GARDEN GATES

ERVANNA BOWEN BISSELL, EDITOR, GARDEN PAGES

THE making of formal gardens is increasing. At a time when the individual is demanding larger freedom; when society is less conventional; when the arts, especially poetry and music, have broken with old traditions, it seems strange that the art of landscaping is returning to the use of the formal garden. Seemingly the rigid rules governing this type do not suit the age, its manners, dress and modes of expression. There must be a vital reason for this reaction from the general trend of life. What is it?



THE GATE INTO THE HILLSIDE GARDEN OF MRS. WILLIAM MOLLER, PIEDMONT.

Gardening—not as a vocation—is largely the pastime of women. While with some of them it is merely a fad, it is fast becoming for a greater number of women a pursuit, a part-time occupation. What in a formal garden appeals to a woman? When she goes out her front door she looks and acts like others of her world, but when she walks down her garden steps, does she think differently from it? Is she seeking — all unconsciously — a new background for her life, a place where order and symmetry are natural? While missing the artistic subtleties is she longing for a definite plan to be easily followed? Perhaps the unwavering path leading to a specific object—a seat, an urn or dial—restores a sense of purpose, whispering "I know where I'm going, I'm on my way." The inflexible right-angles, the immovable stone copings suggest strength. The repeated motifs, spaced planting, logical accents have cumulative force greater than mere garden emphasis. Does not the plan, its nice proportion, its adequate adjustment restore a lost balance to human nature? May it not be that the garden stands for a measured rhythm, an ordered beauty missing in daily life? Who shall answer?

You and I—ardent gardeners that we are—know that we voluntarily limit our freedom to follow rigid rules, thus striving toward perfection. We find obedience to an ideal is sweet because it brings peace.

The garden at Pepper Hill is the outward manifestation of what I have sought, dimly, to suggest. From the patio opening on the upper terrace, a straight path bordered by long beds of pansies and mignonette leads to the parapet. Steps go down to a wider terrace, green with grass but with nothing to mar an incomparable view of the sea and its curving shore lines.

The Italian garden lies along the hillside on a lower level from the main terrace which overlooks it. The glowing color is heightened by spaced accents of dark green Italian cypress and Irish yew. In the center of each box-bordered bed the light green foliage and golden fruit of orange trees give contrast. Surrounding them are salmon-colored stock, yellow snapdragon and nemesias of many hues. Masses of streptosolon with its flaming flowers hang over the upper terrace's balustrade and the same color note is repeated through the garden. But brilliant as the flowers are, the garden outline is finer. It would seem to settle without controversy that moot question of the relative values of color and drawing. When the blossoms have faded and only the green of hedges and accents



THE COLOR SCHEME OF THE GARDEN AT PEPPER HILL IS YELLOW TO SALMON AND ORANGE MINGLED WITH SHADES OF BLUE AND DEEP PURPLE

remain, it is then that one sees the supremacy of line, form and composition. Elusive as the distinctions may be to the untrained eye, the effect of the whole is satisfying because of its harmony.

To look between the garden's gateposts, along the walk, across the pool and far out to the Rincon, is to find the answer to the question of why we are planting formal gardens. We like to set "straight paths for our feet." The walks that wind and wind may spell adventure, may lure the steps of youth, but we are not seeking worlds unknown. We are busy accepting our own, adjusting to it—at least trying to! Sometimes the very limitations of the formal plan, bounded and circumscribed, suggest finality, bring with it a submission that brooks no questioning, and rebellion ceases.

One cannot forget the climax, the incomparable accent to this garden picture—the Rincon—the emblem of beauty. Remembering the vital controversy centering around it, one can but ask "What price beauty?" What shall a state give in exchange for it? What shall it profit a township to gain more trade, and lose that vision of Beauty which sustains the spirit? What shall we, as citizens, choose? The Rincon pushing its headland into the sea, washed by the waters which flow around its sister mountains on Channel islands; or a Rincon surrounded by towering derricks, bathed in oil that "smells to heaven!" Shall the entrance to the coast-line of our famous Coast Highway be marked by a mountain monument to man's greed? We must choose!



THE ITALIAN GARDEN AT PEPPER HILL WITH VIEW OF THE RINCON IN THE DISTANCE, SANTA BARBARA, CALIFORNIA

BOOKS THAT SPEED THE HOURS

A Lovable Woman
Historical Snapshots
What Price Coronets



MRS. CARRIE JACOBS-BOND PRESENTS A REVIEW OF HER CAREER MOST ATTRACTIVELY IN "THE ROADS OF MELODY." PUBLISHER, D. APPLETON. COURTESY OF BOND SHOP, HOLLYWOOD.

Morituri Salutamus
Peeps at Pepys
Brief Quotations

A Lovable Woman

PEOPLE who have arrived because of some extraordinary natural gift often act as though they were perfectly capable of directing the destinies of the universe, and it is a joy therefore to encounter a modest celebrity. In "The Roads of Melody" (D. Appleton) Carrie Jacobs-Bond, the composer of "The End of a Perfect Day" and other well known songs, describes her career in a manner so unaffectedly simple and sincere that one succumbs wholly to that charm which won recognition for her public recitals two decades or more ago. It is true that her style is naive, but the naivete discloses nothing to the lady's discredit, on the contrary revealing a character very lovable and provided with a warm generous heart.

The book does credit not only to her character, but also to her good taste apparent by the ommission of all details not bearing directly on her career. In the nineties adversity came knocking on her door demanding admittance, but the wretched thing certainly met with brave resistance and in the end was completely routed with "The End of a Perfect Day." What chance had adversity against a woman no longer young who could experience a day so perfect as to inspire her to do a song so perfect, that everybody at once began to sing it? None whatever and so exit adversity. The tale thereof makes very pleasant reading for its sweetness and humanness and its reminder that even in this hard-boiled age there is something left of Tennyson's "Kind hearts are more than coronets."

Historical Snapshots

Gertrude Atherton is a prolific writer known chiefly for her fiction, but she occasionally offers the public something that exhibits her enormous capacity for historical research, such as her "California," a one volume history published in 1914, and recently reissued by Boni and Liveright somewhat revised, with additional material. This consists of a chapter devoted largely to the phenomenal growth of Los Angeles and San Francisco and how they solved the problem of the water supply. The few remaining pages discuss briefly some artistic and literary aspects of San Francisco.

What Price Coronets

Practically speaking "The Anatomy of Virtue" by Vincent Sheehan (Century Co.), amounts to a historical chronicle masquerading as fiction. Mr. Sheehan recounts in sprightly fashion the experiences and impressions of Judith Quayle, American heiress, who in 1899 as a girl bride of an English duke went to live in England all set for paradise. Unfortunately she committed the dreadful social error of loving her own husband. What happened when she found him out and what kept on happening for twenty-five years thereafter, makes a tale that includes a vivid presentation of social upper-class England during the last quarter century and particularly the daily life of a titled Englishwoman eager to uphold the highest principles of the empire.

All Hail the Horse

Under the title of "Hosses" (Henry Holt) Charles Wright Gray has collected some very modern short stories wherein the horse figures in the lime light. The volume is dedicated to Ivon D. Parker Esq. of Beverly Hills, California.

Brief Quotations

"Phantasy comes often at the core of the real. What is actual is the nearest to lies." Henry Chester Tracy in "The Shadow of Eros" (Dutton).

"Every time you lose an illusion you gain a new idea. Ideas are more interesting, hence pleasure giving, than illusions." William Lyon Phelps in "Happiness" (Dutton).

When Love was but a little tyke,
He pulled a rose apart
To see just what the thing was like;
But when he saw its heart
Of all its petaled beauty shorn,
He strove a summer's hour
To mend the glory he had torn,
And have again his flower.
And when he found his task was vain,
He wept and ran away.
Ah, what has he but loss to gain
Who turns his dream to clay?

From "A Bale of Gossamer," by Charles G. Blanden. The Artemisia Press. San Diego.

Morituri Te Salutamus

ANOTHER young expatriated American writer is heard from in a novel "Whatever We Do" (John Day Co.) wherein the author, Allan Updegraff, shows the ultra modern scene in Europe according to his lights, and it must be admitted there is nothing monotonous about his scenery. He has assembled a group of Americans spending a week at a Mediterranean resort for varying reasons and engaged them in a series of piquant, highly spiced human contacts. There is a husband, devoted to but bewildered by his young wife, inscrutable by temperament and her own private woe. She unconsciously walks in such beauty as to drag into her train three utter strangers, men of course, each with his own little problem. The resulting complications spell ingenious comedy, but tragedy stalks close behind and tends to stifle any chuckling on the reader's part over flaming situations.

It is a very facile book worth once reading at any rate, but its chief significance lies in the fact that it is a conspicuous straw in the wind showing something about the nature of the ultra-modern mind. The school of writers to which Mr. Updegraff belongs speaks for a ribald crew sailing the sea of life in a world which some cataclysmic force has flattened into a pan-caked shape, as far as they are concerned. They feel they presently will reel over the edge into a bottomless pit, but before they go, they are chanting a "morituri te salutamus," hoping to jab "te's" feelings as ferociously as possible, a sort of a dirge, "You'll be sorry when we are dead." There is something to be said on their side—civilization has played them a dirty trick—but just the same they are not good sports, and their angry moans will never gain them a permanent hearing in literature.

Peeps at Pepys

Plays that are most enjoyable on the stage, often are not so good for reading, but "And So To Bed" by J. B. Fagan (Henry Holt) is a notable exception. Those who have seen it played in New York and London are most enthusiastic over its amusing quality, and the reader finds it every bit as diverting, although it lags somewhat before it gets into its stride. From then, however, there is plenty of fun moving along merrily to the accompaniment of sparkling dialogue and lively incidents with a culminating scene more than shady, that is adroitly and even tastefully handled. No less a person than Mr. Pepys himself is the hero and among other characters is that monarch Charles II, a close rival of Louis IV of France in furnishing spicy material for the future.

It is hoped that both these old reprobates have fared rather better in Hades, out of consideration for what they did for romantic fiction.

LOUISE MORGRAGE.

A GREAT CALIFORNIAN

By JESSICA KATE SENECA



Portrait by G. Maillard Kesslere
LAWRENCE TIBBETT
BARITONE OF THE METROPOLITAN OPERA HOUSE, WHERE HE BECAME SUDDENLY FAMOUS BY HIS SINGING AS FORD IN VERDI'S OPERA, FALSTAFF. BORN IN BAKERSFIELD, BUT BROUGHT UP IN LOS ANGELES, HE IS ONE OF THE CITY'S PROUDEST POSSESSIONS. APART FROM SPLENDID VOCAL AND DRAMATIC POWERS, HE IS AN EXCEPTIONALLY ATTRACTIVE TYPE OF AMERICAN

One of the really thrilling moments remembered in the Shrine Civic Auditorium was when that roar of welcome went up to the tall youthful figure garbed as Ford; a great wave of love and pride sweeping up to him and over him, after that first scene of the second act of Falstaff, in which all the loveliness of his voice, all his heart's living tenderness, and poignancies of feeling, made such music as set his listeners suddenly within the very House of Beauty.

He will break at times into little poignant outcries, as of things not to be borne, intolerable to the heart. . . A dramatic quality as splendid, perhaps, as his vocal gift was revealed at once in his first opera at the Shrine Auditorium, Giordano's La Cena della Beffe, the libretto by Benelli, wherein is quite fascinatingly portrayed all the repulsive and abhorrent qualities of the Italian character of the Renaissance, especially its hideous revengefulness. . . One had a thought of D. H. Lawrence's complaint, while rejoicing in the masculine Sardinians, 'Italy is so tender'—'yards and yards of soft tenderness ravelled around everything.' . .

Full of virile grace and freedom, with warm sudden action, his form moved in the swiftness and splendour of drama; half-naked, tortured, howling, wild-eyed, wild-locked. . . . With those vivid memories of ardent physical expressiveness there seemed about this concert platform figure, with sleek ordered hair, and narrow prisoning clothes, and motionless limbs, something lost, barren, constrained, not happy. In the operatic airs, from Verdi's Othello, and Valentine's aria from Faust, one looked with pain upon those quiet hands. Only once, in one of the robustious closing songs, did he thrust out a fist. His rendering of the classical songs was beautiful, though not always greatly inspired. He gave us Luly's Bois Epais, Scarlatti's Gia il Sole dal Gange, and Handel's Hear Me Ye Winds and Waves. Of deepest appeal was his rendering of three songs by Brahms, Verrath, splendidly dramatic, O liebliche Wangen, and another, given instead of the Franz Dedication on the program. From these he came down to negro spirituals, Leanin' on de Lawd, and Travellin' to de Grave, Captain Stratton's Fancy by Deems Taylor, Elinor Remick Warren's Dawn, and an interpretation of the working man's emotions by Rupert Hughes—Bricklayer Love—more drama than music, and done perfectly by Lawrence Tibbett, to the great delight of the audience.

He is distinguished by a finely serious, sympathetic and tender quality. This was apparent even in his announcements to the audience—of changes in the program, and titles of the encore songs, conveyed in so sympathetically considerate a tone, given so carefully and clearly, as though he would not that any there should be left in the discomfort of uncertainty.

His countenance has natural dramatic contrasts. A boyish softness, a smile of sunny kindness and sweetness; then, the full mobile mouth drooped, the glance swept aside, the brow, hanging deep over clear blue eyes, almost tragical, aware of the sternness of life, of sorrow unforgotten, unforgettable.

He became humanly beautiful and inspiring as the centre of a crowd of friends, acquaintances and admirers, all of whom he greeted with warmly cordial and sincere voice and smile of real sweetness. Lest one should doubt at all the genuineness of this, suspect some element of good acting, there came by a dark reproachful one, murmuring low . . of some song unsung. Aware of impossible demands, of generosities, instantly there came a cloud upon the smiling kindness of his look, a hurt, protesting, "My dear!" The dark murmerer, melancholy egotist, passed. But that little shadow of hurt, had given reality to the brightness. One doubted no more. . . . Beautiful sensitive hand outstretched in greeting, not always waiting for approach, advancing generously to those shyer, withdrawing ones. People flowed up to him and flowed away, and lingered, watching. And upon every face, a radiance. Upon all of them, a single expression—affectionate and joyful pride. Faces were lifted to his, charming faces, plain, clever, commonplace, expressing in queer varieties of ways this one feeling. That by his fame and triumph to his unspoiled human loveableness united, he should give this wide happiness to others, seemed part of the richness of his destiny.



SOPHIE BRASLAU
RUSSIAN-JEWISH SINGER. ONE OF THE WORLD'S GREATEST CONTRALTOS AND IN HER SINGING EXPRESSIVE OF THE SOUL OF HER RACE



ROBERT SCHMITZ
FRENCH PIANIST. ONE OF THE FINEST INTERPRETERS OF THE MODERNS, AND FOUNDER AND INTERNATIONAL PRESIDENT OF PRO-MUSICA

Untouched by adverse or incongruous things around—the largely absent audience, the vulgarly advertised piano, with large gold letters on its side, the femininity of flowers, massed crimson in a giant basket, that as emblem of presidential pomposities, shared with him the platform, Robert Schmitz presented to us the artist in his own serene artist world. A little worn, spiritual, delicate and strong, with serious dreaming eyes beneath a beautifully shaped brow. His playing showed the brilliant mentality of the artist, and was of an exquisite clarity. He gave us Bach, Chopin, Debussy, Ravel, Albeniz, Liapounoff. His enchanting manner with a Stravinsky number made one wish for more of the moderns. The recital was an intellectual delight.

With Georges Enesco, Roumanian violinist, one attained the ultimate solace of art.

Outside, the city, gross, vociferative, with its shouting splendours, its misuse of its own glories, its adoration of baseness, its gloatings upon horror, the blind and ignorant faces upon its teeming streets. Within this concert hall, fortunately not new and splendid enough to be self-conscious and assertive, here the true secret of life, real abundance and richness of living. . . .

Broad, pale, intense face, sometimes lifted and wonderful, with its strange suffering eyes, full of secret knowledge. . . .

Things stifled in the grosser life without arose in lovely freedom; the last unuttered tenderness, ethereal softness, hardly to be breathed—yet bearing the essential message of the spirit of Life. . . . How was it that that one slighter, so familiar thing he played, had in it all the weeping of the world?

SOUTHLAND

What Are the Greatest Examples of American Art In Architecture, Landscape Architecture, Painting and Sculpture?

A DISCUSSION has been launched as to what are the greatest examples of American art. Have we any California architecture, sculpture, painting or landscape architecture so fine as to be considered among the ten best examples of each of these arts in this country? This magazine invites its readers to discuss these four groups, recommending what they feel to be of greatest merit.

These questions are raised in a world wide inquiry now being made under the auspices of the Art Jury of Palos Verdes Estates, California. All nominations sent to the editor will be forwarded to the Art Jury, and a few signed lists will be published from time to time until the inquiry closes.

Everyone is interested to know what are thought to be the greatest examples of art. Yet who can name the foremost paintings, sculpture, architecture or landscape architecture of the United States, the most remarkable, sublime and beautiful products of our civilization? And what list should we hold up as the world's greatest examples, the ones that everybody should know and enjoy? Is there any American example of any of these arts great enough to be on the world list?

To find an answer for these questions recommendations are being invited for consideration in the inquiry being made, during the winter of 1927 and 1928, by Palos Verdes Art Jury and a National Advisory Committee representing a number of the foremost art institutions of the United States. The object of this inquiry, as stated in the first announcement, is to provoke discussion of what is most worth while in the arts. People generally will like to ascertain what painters, sculptors, architects and landscape architects, art critics, patrons of art and others interested think are the greatest examples ever produced in each of the four major arts. It therefore has seemed profitable to start this inquiry, as part of the work in art education authorized for Palos Verdes Art Jury under the terms of its endowment; with the avowed hope that the discussion will be taken up by papers of general circulation and the public, as well as by those more particularly connected with the arts.

The final exact word as to the greatest examples of art will never be spoken. But it should be possible to set up a list at the end of this inquiry which will give something to measure by. America lacks standards, particularly in the important art of landscape architecture, which, if more generally applied, would exert, next to architecture, the greatest environmental influence in the world. It is not necessary that everyone agree on a list of the greatest examples of art in the world. But once having established such a list on authority of a group reasonably well informed in the arts, it may serve as starting point for comparison with other examples in each of these arts and be useful at reasonable intervals thereafter to measure progress in the arts.

For convenience, the works of art under consideration are classified in four groups: Architecture, landscape architecture, painting and sculpture.

The least difficulty will be encountered in interpreting the classification of painting. The greatest difficulty will probably be found in interpreting the classification of landscape architecture. All fixed sculpture and all architecture have relationships to their surroundings which in effect involve landscape design. There is an imperceptible transition from those undoubted works of art in landscape architecture in which the position, form, color and texture of every important visible element in the landscape was determined by conscious deliberate choice, to those in which most of the beauty is due to "nature" or to circumstances not contrived by any artist as such.

We are concerned for the present purpose only with such arrangements of land and of the objects attached to it as are beautiful mainly because of the deliberate artistic skill which controlled the arrangement. And in distinction from works primarily of architecture or of sculpture, a work of landscape art may be defined as one in which architectural or sculptural objects, so far as they occur, are felt to be parts of a larger composition which has outstanding beauty as a whole.

When architecture alone is taken up, points to be considered are sublimity, beauty, fitness and logic. There is also that elusive quality of charm, which may be said to represent the "soul" of the structure. A notable perfection in all of these qualities may be found in a comparatively small structure, as well as in a large and costly one.

Final selection will be made, as soon after April 15, 1926, as conveniently possible, by Palos Verdes Art Jury, after submission of nominations to the distinguished members of the National Advisory Committee, personnel of which is as follows: Myron Hunt, Architect, President, Fellow and National Director, American Institute of Architects; David C. Allison, Architect, Vice-President, Fellow American Institute of Architects; James F. Dawson, Landscape Architect, Fellow American Society of Landscape Architects; Robert D. Farquhar, Architect, Fellow of American Institute of Architects and Architecte Diplome de l'Ecole des Beaux Arts, Paris; Jay Lawyer, Banker and executive; Chas. H. Cheney, City Planner, Director American City Planning Institute and member American Institute of Architects.

Associate Members: Frederick Law Olmsted, Landscape Architect, formerly member National Commission of Fine Arts and past president American Society of Landscape Architects and National Conference on City Planning; Ralph Holmes, Painter, Otis Art Institute, Los Angeles, formerly in charge of School of Art Institute of Chicago and of Department of Painting and Decoration, Carnegie Institute of Technology, Pittsburgh; Clarence E. Howard, Architect and City Planner, Syracuse, N. Y., Member American City Planning Institute.

National Advisory Committee: Robert W. de Forest, New York City, President Metropolitan Museum of Art and President American Federation of Arts; Miss Leila Mechlin, Washington, D. C., Editor "American Magazine of Art," Secretary American Federation of Arts; Dr. Edward Jackson Holmes, Boston, Director Museum of Fine Arts, Boston; Lorado Taft, Sculptor, Chicago, Member National Commission of Fine Arts, Washington, Author "History of American Sculpture," etc.; Andrew Wright Crawford, Philadelphia, Secretary Philadelphia Art Jury, City Parks Association and Fairmont Park Art Association; Frank A. Vanderlip, New York City, Patron of the Arts, formerly president National City Bank, Trustee Massachusetts Institute of Technology, New York University and Carnegie Foundation; Bernhard Hoffmann, Santa Barbara, President Community Arts Association and Member Montecito Art Jury.

Announcement of the final selections will be made in this magazine as soon as possible after the jury's selections are made.

Nomination blanks are being sent to a selected group of artists, museums, art schools, patrons of art, teachers, art critics and others interested, in the principal countries of the world. All lists to be considered must be in the mail before April 15, 1928. Communications about the inquiry should be addressed to Chas. H. Cheney, Secretary, The Art Jury, Palos Verdes Estates, California.

OPINION

Marriage-de Convenance, Companionate, or Civil

DR. JAMES A. McBRIDE, one of Pasadena's foremost leaders in current affairs, stood quietly on the high rostrum of the little music hall in California Institute of Technology. There was a crush of people gathered there to hear the speaker of the day. Many had been turned away; many stood in the doorways, the gallery, even on the rostrum behind Dr. McBride and the speaker. "As an idealist, as a friend of humanity, as a protector of little children, as a lover of his fellow men and women, I introduce Judge Ben Lindsey of the Juvenile Court."

No lecture could have had a fairer or more dignified beginning: no audience was ever more eager to hear, more quietly attentive. Outside were more eager men and women, youth and maiden, anxious to know what this speaker was saying. At home when the auditors returned they were greeted with the question, "what did he say?" For days afterward the fact that this man had dared to speak freely on a subject uppermost in the minds of everyone, caused a ripple on the surface of society and proved the Current Event Committee justified in its choice.

When we tried to answer the questioning ones who had not heard the lecture: when we tried to remember or asked any one else to state just what constructive thing Judge Lindsey advocated in his vigorous talk that day, we found ourselves unanimously wishing for his promised book.

One definite thing which the speaker emphasized was that he had not originated the name "Companionate Marriage." That is the name used in the books on sociology. "Call it simply modern marriage as it is today," said he, "call it what you will, it is here." Associated with divorce, its statistics prove to be as startling in California as in Russia; and yet "our Anthony Comstock laws result in ignorance and injustice among those least able to support large families."

Judge Lindsey presented facts gathered from his long and valuable experience in the Juvenile Court, facts bearing on the subject of what our younger generation really thinks of marriage and its substitutes. No longer can one approach the subject of sex from the side of the puritan, the early Victorian, the side that used to say to a crying child, "Hush, don't say that your leg hurts, little girls haven't any legs, their feet are pinned on to their panties." That way of looking at morals has passed forever. A franker, less prudish code is being formulated.

There is, however, no virtue in railing at those who are trying to solve the questions now gathering around the subject of marriage. The questions must be met and answered: the problems must be solved. Judge Lindsey presented some phases of the law and some experiences of the courts relating to the institution of marriage. But Judge Lindsey did not attack the institution of marriage in any way. He expressly stated that he had no desire to do so. He showed us, however, many breaches in the wall and warned us that mere patching up would avail but little.

Not idle curiosity drew that audience to hear Judge Lindsey's lecture. He had information to give on a vital subject deeply absorbing to every mother, wife and husband. Whether or not we grasped the import of his message is another question. But this can be truthfully said:—he made us look at his subject and he gave our young people courage to speak out on a matter they had thought their elders too old fashioned to be sympathetic with as parents.

If from being a beautiful slave with no intellect, woman has, in the most civilized countries, taken her place by man's side as co-worker in business and the professions, is it not logical to presume that she has taken her place in the home by his side as comrade rather than as the legalized mistress or the old time chattel?

"Vice," as Will Rogers has said in his "Illiterate Digest," "used to be segregated." "A necessary evil," the men called it. "Then those women should be canonized," volunteered my wise grandmother, "for they have sacrificed themselves for the safety of others." This is the picture fifty years ago. What is it today? Do we know?

"Hath no man condemned thee," Judge Lindsey quoted, "None," said the woman. "Neither do I condemn thee," said Jesus. "Go, and sin no more." Fifty years ago, nineteen hundred years ago, this question of man's lack of self control and his lack of control of the forces of nature were alike obvious. Will modern freedom of speech help any? And, yet, slowly climbing from the physical and the intellectual up to the higher ground of the spirit, the human race toils on.

"To him that overcometh," the Scriptures promise the crown of life immortal: and toiling, striving, listening, learning, the leaders strike new paths and the people follow. But slowly, ignorantly, half-trained in morals, half enlightened, the many struggle on to attain that unselfishness which leads to beautiful lives.

Dr. Millikan, in his lecture following Judge Lindsey's, emphasized the fact that human nature can, does and will forever change—for the better we know, if overcoming evil is the determination of the race: and it is.

This determination takes different forms in different generations. This present generation is determined to overcome war in which once man was low enough to glory. The younger generation is determined to overcome bunkum and sham, which mothers in the best families once taught to their daughters. Marriage today must be, as ever, a means of protection to the family life of the nation: for marriage among Christians is but the outward symbol of that inmost and spiritual function of society. But ignorance, deceit, and selfishness are not necessary to the preservation and perpetuation of the race. In fact these things are the cankers which will destroy it if not done away with.

Dr. Millikan in the midst of his address on "The Scientific Method" and in evident response to the request of some who fear that The Truth cannot take care of itself—referred casually to Judge Lindsey's lecture—likening it to a "perpetual motion machine in the scientific field." When the audience caught the import of his words, it almost ceased to breathe so eager was it to hear more words of wisdom on this subject from one versed in the methods of today—the methods of science. The honorable institution of marriage which society has spent so many centuries in upbuilding must be preserved, the eminent scientist told them.

But where is the scientific man who can so detach himself from personalities, impulses, and traditions as to apply the scientific method to the collection of facts from the Juvenile Court with which we were presented: the facts and statistics on divorce and desertion: the lure of alimony; the lure of lust; the undermining of family life by the selfishness of individuals! Is not the tendency of all men to take their own lives as models and to look inward to resent, rather than to look outward at the drift of humanity in general?

The younger generation, having been taught to apply the scientific method to everything, must be left to work out their own salvation with fear and trembling. In the forward march of progress they are nearer the source of light than we. The future of the race is in their hands. What we have given them of training in self denial, self control, in healthful bodies and open-mindedness; what example we have set them in self sacrifice that they may reach greater heights or in strength to endure though the sea surge over our heads,—these things will prove not to have been given in vain.

For whether by the scientific method, or by that "love which is the fulfilling of the law," we shall have done our part in the search for knowledge of the Truth—we "shall know if we follow on to know." And those who come after us, endowed with all that the race has learned, shall know the Truth when they see it and—"The Truth shall make them free."

SEA TO SUMMIT SPORT SEEKS THE BALL

The winter polo season opened last month at Santa Barbara earlier than usual, but as a gay gesture of welcome to the new Santa Barbara Biltmore in Montecito. Midwick was the competing team.



Several noted poloists with their ponies are at home at Del Monte, Harry East being the first to arrive. Louis Stoddard's open championship team of America is probably the greatest team to be seen in action on the Del Monte field.

Photograph by Bone, Los Angeles.



While in summer a speed boat may take you around lovely Lake Tahoe, better speed is made on skiis on the slopes during the winter days.



A snow ball at close range is not so dangerous but is effective in focusing attention on the changing seasons—and they change early and often in the Los Angeles National Forest.

Eyre Powell Press Service.

Perhaps no event of the year makes so wide an appeal as the Horse Show, or repays so satisfactorily. The tingle of expectation dies only as the last entry goes through the gate on the last night of the meet.



The National Horse Show of 1928 is scheduled to open February fourth and close February eleventh at the Ambassador Hotel, Los Angeles. Dinners will precede and suppers follow the show, but everything will be subservient in interest to the horse.



Captain N. V. Timchenko, formerly of the First Calvary Regiment of the Imperial Russian Army, and now Technical Advisor at the Fox Studios in Hollywood, during the production of the Tolstoy Anna Karenina picture, just about to be released, took the part of Vronsky in the famous Officers' Cross Country Horse Race which included many difficult jumps. Quite recently this master of horse was a guest of Dr. and Mrs. H. M. Coulter at the Flintridge Riding Club where he gave an exhibition on Dick Bullis' jumper, Ariel. The Children's Horse Show at the Flintridge Riding Club is the event of the month.



The Wilshire Country Club provides an unusually good course or it would not have been selected for the ten thousand dollar open, but it is also quite in keeping that such a tournament should be played on the most expensive country club grounds in this country. Golf has many interesting announcements, one being that Bobby Jones finds it impossible to go to England next year to defend his crown, as the work of a Junior in law in Emory University, Ga., proves work enough for any man. Pebble Beach has been chosen as the site for the National Amateur Golf Championship in 1929.

Eyre Powell Press Service.



Battle ship manoeuvers may not qualify as sport, but with the theoretical destruction of a powerful invading enemy fleet, the officers and men of the sixty ships forming

Admiral Louis R. de Steiguer's Armada felt they had earned a holiday rest, and merited all the gay functions provided by the Hotel del Coronado, and the many hostesses of the hospitable Island.



The sunny garden with its beautiful trees; oaks, palms, olives, lacy peppers, and the orange of green and gold lies around and beyond the buildings of the new Serendipity.



One entrance to the ravishing gardens at the new Serendipity out on Colorado Street, Pasadena, leads through a delicate wrought-iron gate.

CONCERNING THE SERENDIPITY

THERE is something very subtle in the rather severe exterior presented by the New Serendipity out on East Colorado Street, Pasadena, in contrast to the very vivid and inviting interior unfolded immediately over the threshold and growing more apparent as the ravishing gardens are reached.

We hear logs crackle and chuckle in a huge chimney corner as the venerable Hispano Moresque door, once the entrance to a Spanish palace, swings open. To understand and appreciate the atmosphere of this remarkable place it is necessary to know the show-rooms of the Serendipity opened first four years ago on South Los Robles Avenue and still maintained there. The desire to give these things an even more appropriate setting caused Bradford Perin, the President of the Serendipity Incorporated, to buy the old estate of more than two acres and raise these present buildings in which to display the old pieces he has brought here and the lovely new ones created in his work shops.

In this whole scheme Mr. Perin found it natural to follow the Spanish system of design and, going somewhat further than most would have done under the circumstances, he designed two buildings, one, the simpler one, in the early 18th century style, the handsomer one in the Renaissance style, and ultimately he intends to erect more buildings of Spanish type which will give the effect of a whole block in some elegant Spanish provincial town. To enhance the interest of the whole, Mr. Perin has lavishly used old doors, old shutters and in the upper story of the principal building he has placed four beautiful pierced iron grilles, originally made for the Cathedral in Seville. These two buildings are knit together by a closed passage way beneath which runs an old-fashioned cobbled drive. To remind the passer-by that to these gardens are due respect a delicate wrought iron gate was placed and is kept locked. At a distance we are not conscious even of this gate, but only of the sunny garden with its beautiful trees which lies behind the buildings.

But to return to what we found when entering the large door. Hospitality is the keynote of the establishment and the main room, or hall, with its corner fire-place is furnished with a quiet luxury that one would hope to find in the home of a friend rather than in a show-room; in fact, this same discreet taste pervades the entire establishment. This entrance room is decidedly in the Spanish manner and contains many of the choicest pieces in the collection—pieces which are of the period. Nevertheless, there are enough modern touches in the shape of over-stuffed furniture and thick rugs to make this room almost cozy. From it we pass to a dining room furnished with old English mahogany—for the most part Chippendale and Sheraton, old China, old portraits, a stunning old Oriental rug and French windows draped in crimson satin. If proof were needed of the relationship between old Spanish architecture and old English furnishings it is provided by these two rooms as the transition is made without the least thought of unfitness. The walls of the Spanish hall are, as they should be, white plaster and entering the dining room we leave the white walls behind and welcome the wallpaper with its Chinese Chippendale design. From this room we pass into a smaller room furnished in Jacobean style, a room that will prove an inspiration to many people with small dining-rooms, and beyond it as a surprise of surprises the man's den with sporting prints and easy chairs, the sort of room to please any man. A door leads out of this room into the patio, but let us return, before further investigating the garden, to the large room and mount the stairs to the second story where at the end of a long gallery we find a beautiful English bed room with a sumptuous Hepplewhite four-poster, highboys with their promise of holding all the habiliments of beauty, inviting chairs, chaise-longues—in fact every element of



THE STAIRWAY WHICH LEADS TO THE LONG UPPER GALLERY.

comfort and luxury. Beyond this is the decorator's room where, in the most pleasing surroundings, you may select such hangings and furnishings as you wish for your own home.

A door is opened and we find ourselves at the head of a stairway which leads down to the sunny back porch and we are in the patio again. A white plastered wall against which are placed in luxuriant profusion potted palms and flowering plants and charming garden ornaments and iron furniture. It all seems so natural and so long established that we wonder how so much could be accomplished in such a short time. To make it the more convincing are two splendid oak trees promising cool shade for hot summer days and casting lovely shadows on the pure white walls. This patio, very characteristic in its detail, prepares us for the delights which we are to meet in the garden proper. This seems to be a veritable grove of oaks and added to it palms, olives, pepper trees, orange trees and many flowering shrubs, ivy covered banks and an exquisite box-wood garden. An old driveway leads us on till we come to a little cottage as typical of America as the patio was of Spain. Under a trellis of roses lies the entrance to the old-fashioned cottage garden and unless you are a most proper person with no spark of envy you will want, on the moment, to load the whole thing, garden, cottage, furnishings and all on to a lot of your own and settle down for life. The interior of the cottage leaves little to be desired. As we enter we are greeted by another cheerful log fire, blazing brightly in a brick fire-place and it is here that many of us are tempted to linger. This Cottage is Mrs. Perin's special domain and she has converted what was once a cow-barn into the cottage of our dreams. As we look about us we can almost believe that we have stepped back into our great-grandmother's time for here are to be found many things which would have been dear to her heart,—the corner-cabinets filled with all kinds of china ornaments and on the mantel a fine collection of old Staffordshire. On the hearth are two brass trivets all ready for the muffins and on either side of the fire-place is a wing chair covered in antique chintz. Quaint old prints hang on the wall which itself is covered with an old Colonial wallpaper. The furnishing of the cottage is quite complete and it looks ready to be lived in. There is a kitchen with a gay wallpaper on the wall and an old oak dresser brightened by the many old dishes with which its shelves are filled. When we can tear ourselves away from these two rooms we go up a narrow stairway and find ourselves in the old attic room with sloping walls and dormer windows. One end of the room is devoted to a children's corner and contains a fascinating collection of miniature furniture. All about the floors are laid quaint hooked rugs and we also find the footstools so dear to our grandmother's heart. In short it is a cottage antique shop, if you like, but such a delightfully naive one as you would go miles to see.



WHERE TWO SPLENDID OAKS CAST LOVELY SHADOWS ON WHITE WALLS

As we wander back towards the main buildings we are struck anew by the beauty of the scene—the blue sky, the mountains, the white buildings with their red roofs all flashing in the sunshine. The whole establishment is the absolute antithesis of the "Old Curiosity Shop." It is the antithesis of the hocus-pocus that one generally finds in antique shops. There is no cant, no humbug, no putting on airs, although there is a great refinement and elegance which, to the uninitiated is apt to be a little terrifying. Antiques that are not useful or beautiful have no reason for being preserved and are not wanted here—that is a Serendipity by-law. Antiques need not necessarily be dirty to be attractive—that is another Serendipity by-law.

Summing up my impressions of this establishment, for such the Serendipity truly is, I want to bring out one point in particular: the easy way one room fits in with another, the reason for it is because of the sympathy and understanding for these very things—a sympathy and understanding which perhaps could never have been acquired without long years spent in Europe and the habit of collecting. The hand of time will caress and soften certain obvious newnesses; plants and shrubs will grow and strengthen the old-world effect but should time stand still the actual Serendipity is reason enough for Pasadena to continue to rejoice in the possession of this hospitable establishment.



The very vivid and inviting interior is unfolded immediately over the threhold and grows more apparent with each incursion.



Logs crackle and chuckle in a huge chimney corner as the old Hispano Moresque door swings open to admit one to the hospitable atmosphere, so much a part of the Serendipity out on Colorado Street, Pasadena.



VIEW FROM THE COURT, WEST SIDE OF THE JAIL BUILDING UNDER CONSTRUCTION PHOTOGRAPH TAKEN BY WM. MOOSER, JR., WHO CALLS ATTENTION TO THE FACT THAT THE TILE IS NOT YET ON THE ROOF. THE SANTA BARBARA COUNTY COURT HOUSE, WM. MOOSER, A. I. A., ARCHITECT

NEWS OF THE SOUTHERN CALIFORNIA CHAPTER A. I. A.

PIERPONT DAVIS was elected president of Southern California Chapter, American Institute of Architects, to serve during 1928. Edgar H. Cline was elected vice-president; A. E. Nibecker, Jr., secretary; Fitch H. Haskell, treasurer, and William Richards director for a term of three years.

Announcement of the result of the letter ballot for officers was made at the regular meeting of the chapter, held at the University Club, Los Angeles. Installation of the new officers will take place at the January meeting.

The following delegates to the national convention of the Institute to be held in St. Louis Mo., May 13, 1928, were chosen: Reginald D. Johnson, Fitch H. Haskell, David Witmer, W. L. Risley, Sumner Spaulding, William Richards and A. M. Edelman. Alternates selected are: Stiles O. Clements, Carleton M Winslow, Roy Kelley, Alfred Rea, George Washington Smith, Eugene Weston and C. R. Johnson.

LOS ANGELES ADOPTS HORSE AND CART CIVIC CENTER PLAN

By HAROLD O. SEXSMITH, A.I.A

The city of Los Angeles on December 5th, reverted to the horse and cart age when it adopted a so-called Civic Center plan. Instead of the masterly plan which was submitted over a year ago by the Allied Architects, we are to have instead, a row of buildings down a street. When we contemplate the incalculable loss in beauty and convenience we have sustained due to the selfishness and vaulting ambition for self-glorification of a few second-rate politicians, we could weep from sheer grief. The Allied Architects' plan, vigorously endorsed by every authority on city plan and traffic control, solved the most difficult of our downtown traffic problems. The new plan which has been adopted will solve none and what is more serious, will greatly aggravate the present tangled situation. In other words, the obsolete idea of a civic center as being a row of buildings down a street, no longer applies in modern vehicular traffic problems. The idea was quite satisfactory forty years ago when slow moving horse-drawn vehicles were the pedestrian's only problem, and traffic cops were unknown.

San Francisco has already found this to be true to their very great sorrow. They have precisely the same sort of plan and it is as much as one's life is worth to try to do business from building to building in the group. Just as will be the case here, they are already looking outside of the group for more space to accommodate growing departments which were not cared for in the original scheme. There is not enough floor space in the plan as adopted to provide for city and county governments fifteen years from now, to say nothing of space for the state and national governments and natural growth beyond that period of time.

Los Angeles could have had the most efficient as well as the greatest Civic Center in the United States. The Allied Architects' plan provided a great landscaped area raised above the whirring traffic of the North Broadway and Spring Street "bottle neck," where one could pass from building to building and transact his business free from the dangers and delays of traffic. The plan adopted ties in in no adequate way with any traffic distribution scheme. It is merely a widening of streets through the Civic Center area, which will only serve to choke traffic more than ever at either end. The best that can be said of the plan is that it is better than no plan at all.

The County Supervisors used every legitimate means to force the City Council and Mayor to adopt an adequate plan and we have no doubt they have consented to the present poor excuse because nothing better could be hoped for from the present City Administration. They realize, too, that a comprehensive plan was forever forestalled by Mayor Cryer when he refused, for no adequate reason, to consent to placing the new City Hall in conformity with the Allied Architects' plan. This would have required nothing but its placing a few feet farther south, toward Spring Street. In other words, a little case of chronic stubbornness on the part of one or two, is sometimes enough to affect for all time the happiness and convenience of millions of people, and to forever mark the civic embellishment of a great metropolis as inadequate and just plain "dumb." Democracy, thy ways are dark and thy hands are tied,—sometimes.

THE PLAZA CHURCH

Now that we have at last acquired a Civic Center plan (of a sort), we find that one of our choicest historical heritages is to be sunk into the shadow of a great building in the plan. The little Plaza Church is to be next door neighbor of a building almost twice in ground area of the new Hall of Justice. Instead of the thoughtful isolation provided in the Allied Architects' plan, the little church is thrust out onto one of the busiest corners in the new plan. All the Main Street traffic to or from Hollywood and Pasadena will rush past its weatherbeaten door. It is entirely divorced from the old Plaza Circle and the visitor who would see both on one trip will have to provide a well oiled neck or look sharp to avoid arrest for delaying traffic. No provision is made in the new plan for a transition in scale from the great structures nearby to the small scale of the old church. It will look just about as happy as a man in a red flannel shirt at a charity ball.

But then, who cares? The City Fathers have got their Tower of Babel and they should worry about that moth-eaten old church. It is ready to fall to pieces anyway.

MONTECITO'S ROADSIDE COMMITTEE'S WORK

WHAT Stockbridge and the Berkshire Hills are to New England, Montecito is to Soutnern California. Here have settled the people whose main idea in building homes is to preserve the natural and abounding beauty of landscape while adding to it the beauty of comfortable living quarters. "It takes a high state of civilization to appreciate Nature," one who has seen the nations of the world remarked appropos of both Montecito ard Stockbridge.

Little is known of this beautiful district because the residents developed it for themselves and their heirs. The world goes by on the boulevard below and they show no sign of its passing. But one who loves her native land of California turning to the multitude of sub-dividers, would say: "If you would make your subdivisions in the South appeal to the best in California, study the roads and lanes of Montecito."



ALONG THE COAST HIGHWAY THROUGH MONTECITO, SANTA BARBARA COUNTY

Seclusion for the home is the first dominant rule in true American communities. The old colonial ideal of family and home are firmly fixed in California and will maintain their existence though hidden as in Montecito, while the rush for land to subdivide shall serve its day. Here, at least, in lovely Montecito Valley are rare and beautiful homes unseen from even the lanes that lead to them because a camouflage of native grass and boulders, cunningly devised stone walls, and planted shrubs and trees has been preserved.

"The reason Montecito has never been developed"—began a Los Angeles realtor one day—"Developed," I interrupted him with emphasis. The horror of the thought bore in upon me and I would hear no more of such a sacrilege!

Their own homes protected, the people of Montecito now make themselves felt in a Roadside Committee which gently greets guest and sightseeing tourist with handsome modern road signs, an addition to the naturalness of the place and a reminder to the careless not to throw papers or other unsightly matter along the lanes and roads.

Quietly, and without publishing a notice in the papers, the officers of this committee see to the collection of old tin cans, of discarded three stumps and other impedimenta of the roadside. Sacks full of cans have been carted away and used in the making of check dams. Later these washouts have been covered with soil and made into garden sites. And now in natural course of events, the roadside boxes for the rural free delivery have attracted the Committee's attention just because against a clean background the usual drunken attitude of these boxes and their untidy groupings are out of place.

The guest at Miramar Hotel or at the new Santa Barbara Biltmore mounting his horse obtained from one of the many available stables, will be lured by these quiet lanes and well-kept country roads. He will catch glimpses of true California living in its most delightful surroundings. But if his attention has been drawn for one moment to the government's mail boxes set askew on broken posts, thin and wobbly at their base, he will be set to wondering why more resdients in Montecito have not done what a few have so well accomplished by the use of imagination and a few, simple tools.

At one postern gate opening into a charming garden may be seen a stone post built of concrete with a niche to receive the regulation post-box. Another entrance shows the recess, designed for the tin mail box, built when the steps and wall were made and an essential part of the wall. Still another is of wood designed to fit a firm base and yet not top-heavy in outline. Passing the home of a well-known collector of antiques, one might wonder why some ancient piece of craftsmanship in his collection has not suggested to him more especially some way to share their beauty with the passerby and make his mailbox upright, and a joy!

Surely wrought iron work, carved woodwork, or marble shaft capable of being reproduced in concrete have in them suggestions for good-looking box-receivers for the mail.

Years ago an artist passing through Montecito caught this idea of incongruity in the mailbox, so frankly a subject for the craftsman, yet out of key with the whole beautiful scheme of things. Today this Roadside Committee, whose headquarters is the office of Mr. David Gray, Meridian Studios, Santa Barbara, have sounded a gentle cymbal which calls to the thoughtless to open their own eyes and devise a solution to this problem of detail in roadside beauty.

Surely the architects, the sculptors, the iron workers, wood workers, the designers in all crafts, taught at State College on the hill



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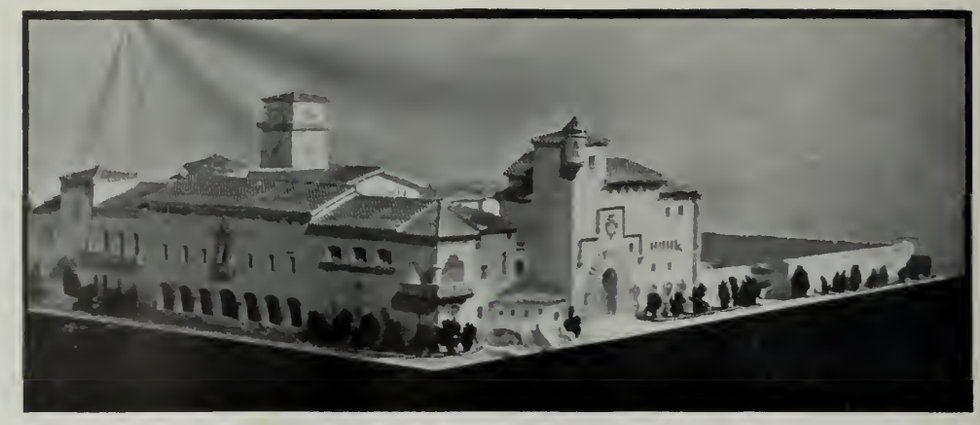
Barker Bros.

Seventh Street, Flower and Figueroa
6834 Hollywood Boulevard

SANTA BARBARA—*Continued from Page 13*
part in the making of Santa Barbara County. The two statues on top the arch are Justice, and Ceres—the Goddess of Agriculture. These also signify the use of the building for the Courts on the right and the offices of the Agricultural interests, the farm bureau and the Hall of Records.

The two medallions symbolize further the development of horticulture and stock farms —in the charming, decorative drove of sheep; and of Transportation and Industry on the right, with even its train made decorative.

The beautiful fountain group expresses the artist's conception of The Spirit of the Pacific Ocean at Santa Barbara where, because of its Channel Islands it is like the Mediterranean or other inland sea.



MODEL OF SANTA BARBARA COUNTY COURTHOUSE, EAST FACADE. WM. MOOSER CO., ARCHITECTS



THE CONSECRATION OF THE SANTA BARBARA MISSION. PHOTOGRAPH BY KARL OBERT

WE have received from R. Gay de Montella, official de la Corona de Italia, and dated 19 Oct. 1927 at Barcelona Cortes 653, a delightful letter of appreciation. Not only are our efforts to represent California before the eyes of the world given due consideration, but California's appreciation of things Spanish is considered to be well portrayed and with real knowledge. California is, therefore, said to be taking the lead in the advancement of Spanish things which tie in so well with our Spanish architecture.

"I believe," says the writer, "that there is need of a society for the proper gathering of such Spanish things as sculpture, tapestries, furniture, art glass, fabrics, etc., and for the bringing of the finest of such things into your country. It is my belief that a commercial society can be formed which will not only bring the best into your country but will be able to bring those things in at sufficient profit to make the venture successful financially as well as artistically. The demand for the things which Spain has to offer is wide-spread—from Florida and New York to California. The market is strong and enthusiastic, and with the proper administration of a society composed of the proper people in both countries I feel assured of success.

I am anxious to hear from you at your earliest convenience, concerning your reaction to such a society as I have proposed.

R. GAY DE MONTELLA

Cortes, 653
Barcelona, Spain.

Our reply to this letter is this public announcement. Those readers who have something to offer on the subject are invited to send in their opinions for publication.

The carving, out of native California stone in the building, will be done by expert carvers under the intimate direction of Mr. Cadorin.

In his studio on the old Santa Barbara Plaza, Mr. Cadorin has associated with him one of his students, Miss Marion Brackenridge of Pasadena, as is customary in European studios. Here are developed statuary, sculpture, fountains for gardens, portrait busts and ivory plaques, memorials and church sculpture and bronze figures.

Many beautiful statues by Cadorin are in New York, and in European centers. He is a member of the National Sculpture Society and of the Advisory Board of The Beaux Art Institute of Design in New York and on the staff of State College in Santa Barbara.

Coming to America in 1915 he was engaged by Columbia University as a lecturer on Italian literature and art. In 1917 he returned to Italy to serve in the war and was sent back by the Italian Government on official business and to organize an official exhibition of Italian Art in America.

The formal gardens of California, like those in Italy, call for statuary. "Stone, water and living plants," said a great lecturer on gardens, "make up the sum of beauty in Italian as well as in Californian formal gardens."



DETAIL OF THE ARCHITECTS' BUILDING, FIGUEROA AND FIFTH, LOS ANGELES. THE METROPOLITAN EXHIBIT OF BUILDING MATERIALS WILL OCCUPY THE GROUND FLOOR AND BASEMENT.

FREDERICK F. ISAAC SCORES A HOLLYWOOD PLAY

"THE MORNING AFTER"

and you know how that feels

WERE it not for the inefficient stage management, dilatory lighting, and the worst orchestral support that has ever been lent to musical comedy in the annals of California's dramatic history, the Oliver Morosco musical comedy "The Morning After" at the Hollywood Playhouse would have been considered by some to have been a rattling good show.

The rattling was, and is still delightfully rendered by the backstage musicians who have no doubt determined to show what they think of the orchestral accompaniment, with hammers instead of flowers.

"The Morning After" is the story of something or other, nobody is quite certain yet, in which two players, namely Mr. Georgie Grandee and Miss Doris McMahan, prove that even in a presentation such as this, they are able to charm, and to hold the attention of the audience to such an extent that not one of them even thinks of enquiring as to the market price of eggs.

To these two goes the honor of saving a great man's name, of helping the cast remain a little longer on the pay roll; and of keeping the audience entranced while the boys have a little fun with the lights, the plump lady, with the male chorus, the cast, with the script; and the elderly gentleman, with the baton.

The chorus girls are badly dressed at times. There is a blonde, for example, who is dressed in canary yellow—and the picture hats that the well-formed girls are made to wear turn them into plump nonentities instead of "des jeunnes filles bien forme," that they are.

Miss Selma Paley is seen much too much in the show and is too quick in taking her encores. Moreover the numbers in which she dances are painful and bring unsympathetic smiles to the faces over the footlights. Miss Paley can sing very nicely, but her contributions to the evening's entertainment should be definitely confined to that.

In fact, all numbers savoring of sex-appeal should be cut, other than those featured by Miss McMahan and Mr. Grandee. Other numbers by these two could well be substituted.

Mention should be made of the very attractive music by Keneth M. Burton, who also produced the show, though this should not be held against him. Through lack of time and superabundance of advice, his artistic conceptions have become somewhat warped.

FREDERICK F. ISAAC.



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In summing up the work for the year we find that the Film Location Bureau has earned approximately $27,000—the banner year for this department which was organized in 1920. So few people realize the significance of this accomplishment—this is money which would otherwise not be devoted to charity. It is partieularly signifieant that almost $18,000 of this amount was earned for charities other than the Assistance League.

Under the able management of Mrs. Lee Wray Turner the Location Bureau has been reorganized and is now equipped to handle a great many more locations and to handle them more efficiently than ever. General satisfaction has been expressed hy the owners of homes used of the way their property has been cared for during the entire time motion picture companies are working. The readiness with which owners have given the Assistance League the exelusive listing of their homes is most gratifying to the Board of Direetors as well as the committee in charge of the Location Bureau.

The prospects for 1928 are exeellent. The film eompanies prophesy that this will be the most active year in the history of the motion picture industry. This means an opportunity for the League to increase its service to the community—to earn much more for charity. An opportunity which we cannot afford to miss. But we must be ready to supply every type of home and garden, church, club and building, and we are therefore asking again for your cooperation in securing new listings.

Telephone to the office, HEmpstead 5506 if you know of some attractive home or garden —and interest your friends in this novel way of earning money for charity.

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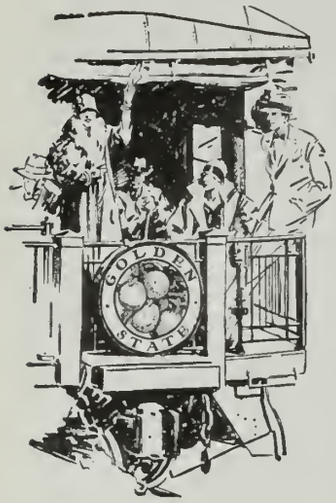


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MONTECITO

(Continued from Page 25)

can find inspiration in this thought. The "Hobby Show" display of mail boxes exhibited, were camouflaged with protective coloring which caused them to "melt into the landscape" and one, which surely took the prize, recognized that form was more important in this problem than color, and was properly braced, well proportioned and, being of wood, was carved with the artist's name.

It seems to the present writer on this subject that the continual state of southern California's enforced population is so helpless, so utterly bereft of original ideas, so eager with all, to know what is in good taste and to copy it for themselves and for their market that those who know what is in good taste are under obligation by the very *noblesse oblige* of their intellectual position to give good design to the multitude who must earn a living in this playground of the world. Their own ideas are too crude, too commonplace to find a market capable of paying the price which hand-made articles should command; and California is especially a place where handicrafts should thrive. Raw materials are here for beautiful pottery. Our clays are as fine as those of Mexico where each little village has its town kiln to which the villagers bring their individual pieces of pottery to be burned.

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SET amidst all the beauty of Montecito, on the edge of an opalescent sea where it guards a little, private bathing beach, stands Miramar, the chosen watering place of the South California Coast, near Santa Barbara.

Three generations have kept the standards of this family hotel unassailable; and on its ancient register are the names of the grandparents of the present throngs of young people who, through the long days of summer and the short, warm days in winter, rest and play upon that happy strand.

The extensive property of this favorite Californian hostelry rambles along the shore above the sandy beach. In places its boundaries touch the highway making it a convenient stopping place for touring parties; yet its bungalows, now increased to forty, are secluded homes for whole families sojourning there.

Along the walks and amidst abundant semi-tropical shrubbery these bungalows are hidden,—sometimes covered with roses; sometimes sunny and stately among their groups of palms.

The frostless climate of Santa Barbara County finds its most delightful expression in the year 'round gardens of Miramar. Here not only the owners of Montecito's homes, but the Easterner out for a few months, the casual tourist, or the dweller in towns less favored, may enjoy the flowers, that bloom in the Spring, the Summer, the Autumn, and in the months we dignify by the name of "Winter" that the Eastern friends may know what we mean.



ONE OF MIRAMAR'S BUNGALOWS, WHICH HAS WELCOMED MANY NOTABLES, AMONG THEM CORRA HARRIS, THE WRITER; MR. AND MRS. DICK (WHO WAS MARY ASTOR), AND LADY MAUD AND CAPTAIN MACINTOSH ON THEIR HONEYMOON.

But Miramar is not only a group of comfortable and charming bungalows. It is not only a great dining room catering to the best taste of that discriminating community; it is the quiet, unpretentious center of interests for the Montecito people and their touring, travelling friends.

Held a little in awe by the multitude, glimpsed easily from the train as it creeps along the thickly populated coast, Miramar has mothered the children of our F. F. C.'s and has unconsciously and unostentatiously upheld the best traditions of the state.

No more charming situation for an all-the-year hotel can be found on the Californian Coast. Natural advantages of mountain views and wooded valley, channel isles and calm, uneluttered sea, aid in the unbroken reputation for desirability which Miramar's bungalows have held against all comers in the tourist or vacation field.

If you are fortunate enough to have friends you wish to see in Montecito, you go to Miramar. If you want to run away from the grind of business for a week and a day, you take a rest at Miramar. If you haven't a seaside cottage of your own, you emulate the early bird and secure one at this homey spot and spend your days with congenial friends. And if you simply want to see the best of California's seaside resorts on your trip up the Coast or down the valley, you cannot say you have seen the very best unless you stop long enough at Miramar to know its bathing beach and belvedere, its long wharf, where the energetic walk their daily mile for exercise, dive off for a swim in deep water, fish, or tie up their motor boats; and have made yourself at home there, let the weather be what it may.

If you stay long enough or become an habitue of the place in all seasons, you may even be asked to go fishing far out in the kelp fields with the genial, sports-loving host; or, if you are very good indeed you may be given a duck at dinner when good hunting has attended in the hunting grounds known only to mine host and his elect!

Year in, year out, this pleasant place stands with the latch string out to its most particular guests. And when one tires of beauty and quiet and happy days together, there is always a train that will stop on signal—there are always, close by, seafaring ships, or, the open road.



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Poetry is The Breath of Beauty—Leigh Hunt

SOUTHLAND-ARTLAND POETRY

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AN OLD GARDNER

By Granston LeRoy Stroup

There is much beauty in this old man's face,
He has such tolerant and friendly eyes,
And 'round the corners of his lips he tries
To smile. Besides there is a special grace
About the way he walks around our place
Forgetting where the spade or hammer lies;
And then remembering with swift surprise
His mind drifts back again to dream-filled space.

And so an old violin is laid apart
For unaccustomed years without a song,
Forgetting how the bow traversed its heart,
And how vibration tingled down along
Its strings. But still within its heart it sees
The cadence of remembered melodies.

CARRARA MARBLE

By Mabel W. Phillips

Carrara marble, cold, and white and pure!
Rearing its strength above a mound of dust
That years have spent with passion and with lust,
With death the goal of which it was most sure;
Its little day held brief and vain allure,
A meed of laughter proven but a crust,
A dole of wine unfaithful to its trust,
But pillared stone above it will endure.

Endures when this red rose that gently twines
About its columned length shall withered be,
When flesh and blood of which man is a part
Within the fulness of the earth reclines;
For fallen petals and a broken heart
Shall fuse at last in marble's purity.

THE SCULPTOR'S WIFE

By Betty Behr

Thou lovest the statue,
For it is rounded and static and still.
It obeys your will,
It remains still,
You caress its beauty,
It satisfies your vanity,
It causes no heartache—no insanity,
For it is cold and static and still.

Here am I, the woman,
Consuming with desire,
Aflame with raging fire,
And thou, my lord, art still.

Thy statue is cold and hollow,
Stony as thy heart,
I strike—and it falls asunder,
Broken it lies, and shallow,
Even, as I—my lord.

PLAINT, DOMESTIC

By Isabel Mayers

My household fire's a salient blaze
And lucidly it gleams,
With thrifty light on all my hidden ways:
It leaves no corner dim enough for dreams.

I watch my days go fumbling by,
Dazed in this candid spark,
And make a secret covenant to snare
A little loneliness—and dark.

SEA LOVE

By Annice Calland

The sea has loved me ever since
I was a dreaming child
Among sand dunes that high sea winds
Had fancifully aisled.

I watched the tall ships sailing by
Stark eager to be free;
I sailed with them to old Cathay
Along the China Sea.

I sailed to far Byzantium
With Sultans' argosies,
With strings of pearls as white as milk
From drowsy southern seas.

With bales and casks, with Tussian silk,
With nard and annobar,
With peacock plumage, Persian rugs,
And red gold from afar.

I sailed with those tall ships away
And trod the streets of Tyre,
Of Babylon, of Mecca, Rome—
And gained my heart's desire.

My only deck the white sand dunes
Where swift terns dart and dip,
Where slow tides rise and fall and lap
Like waves about a ship.

The sea has loved me ever since
I hungered to be free.
May they write of me on some ship's log:
"Buried today at sea—"

DESERT MOON

By Shirley Sanderson

A tip of flame
Glowing vividly in the deepening dusk
Shot up behind the line of trees
Against the eastern horizon.
Slowly the flame spread,
Rising higher and higher,
Brilliant in its intensity.
And then a flash—
A burst of strange pageantry!
And the Moon,
In kingly pomp,
Rode arrogantly to His throne
Set high in jeweled heavens.

A LAGUNA DAWN

By W. W. Robinson

This morning I walked along the tawny shore
And saw:
The rising flanks of bronzed breakers
Steaming before the cold wind,
Ever booming in small, metallic thunder.
The grey maneuver of convoluting clouds,
Full-bellied rain-bearers.
The bland, broad gleam of the sea
Blazoned with the green copper of the dawn.
Rain streaking gold upon the horizon,
And a rainbow curve spraying the surface
With its seven subtle rhythms.

LAGUNA

By Ena Thurin

The sea is a dancer, a gay hoyden dancer,
She shouts a mad measure that rings as she dances
And up the smooth shingle, the hard pounded shingle,
In intricate figures retreats and advances.

She swirls her soft flounces, her blue silken flounces
And snaps them about in abandon of glee
Till forth froth the laces, her crisp foamy laces,
The snow white petticoat edge of the sea.

But where is her lover? I'd not be her lover
Too fickle her love is, deceitful her smile;
I watch her there dancing, seductively dancing,
Enthralled by her beauty but—heartwhole the while.

Contributions in poetry, which should be original and must possess real merit, will be considered for publication in this section of the magazine. Address manuscript with stamped addressed envelope to the conductor of this section, 3551 University Ave., Los Angeles.

SAMARKAND—GARDEN OF ALLAH

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THE BEAUTY OF SAMARKAND LIES IN HER GARDENS STRETCHING SOUTH FROM THE HOTEL. PHOTOGRAPHS BY KARL OBERT



CURVING AROUND THE SWAN POOL THE PERGOLA WALK LEADS TO THE BUDDHA AT THE CENTRAL AXIS ON THE SOUTH. BELOW IT IS SANTA BARBARA'S LOVELIEST NATURAL PARK

And in the evening the Christmas Dance with its Mistle-toe Waltz, a novelty that sprang immediately into favor. On Christmas Eve, Mr. Frederick Ward told a Christmas story to the assembled Guests and Friends, among whom were many well known personages, and there were Christmas Carols sung at mid-night, led by a Quartette of perfectly blended voices.

Indeed, Santa did come to Samarkand! Among the interesting people at Samarkand this month were Mr. and Mrs. Norman Hatton of the movie world and their friends, the John Sherbournes of Boston, Mass.; Mr. and Mrs. Wm. C. Johnson of Brookline, Mass.; Mr. and Mrs. J. O. Douglass of Morristown, N. J.; Mr. George Dennison and Mr. Frank Ingerson, the eminent artists who made the beauty of Samarkand; Mr. Joseph A. Ryan and Mr. Peter Tetterbach of New York City; Mr. and Mrs. F. S. Wade, the J. L. Caldwells of Honolulu, Hawaii and their cousin, Mrs. H. L. Richmond of Jacksonville, Florida, and many others.

Marypolly Robson, Hostess.
Charles Bedell Hervey, Manager

Does Santa Claus come to Samarkand? Oh, yes indeed he does! And right down the chimney, too! He came this year, and he left a huge Christmas Tree in the corner of the Blue Room. There it stood in its tinsel glory, all decked in lights and ornaments, even to the festoons of Popcorn—a real, old-fashioned Christmas Tree! And a present on it for every one.

Christmas at the Persian Hotel was wonderful! Samarkand's walls were hung with garlanas of Cedar and Pine, and large Persian decorations, lovely in color. Great jars of Poinsettia stood sentinel at each entrance, and Holly wreaths at windows. Every light had its bit of frosted Pine, tied with a red ribbon, and two huge Christmas Candles stood at each end of the long table in the Lounge. The Caliph of Samarkand, Mr. Charles Bedell Hervey, and his lovely wife, Mrs. Hervey, dispensed Christmas Cheer of Moc-Egg Nogg on Christmas Morning to hosts of Friends and Guests.

There was a marvelous Christmas dinner,—a real trimph.



THE BEAUTY OF THE PERGOLA'S CURVES ATTRACTS ARTISTS, PHOTOGRAPHERS, PAINTERS AND ETCHERS TO THIS MOST CENTRAL OF SANTA BARBARA'S HOTELS



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AT THE SIGN OF THE GARDEN SEAT

By ERVANNA BOWEN BISSELL

THINK of all the garden seats that are covered with snow! Think of the gardens' drifted paths, the frozen pools, the leafless shrubs and naked trees! Think of a garden, like yours, icebound by winter! Have you done it? Then sit here by me in the sun and resolve—this New Year—that you'll be a better gardener than ever before. Why shouldn't you be?

Do you remember the answer given, ages ago, to those proud men who boasted of past prowess? —"Ye did run well, *who did hinder you?*" That's the point. Who or what shall hinder you and me in this magical climate from having the lovliest gardens in the land? Nothing but our own lack of interest and effort!

Let's begin anew and up-root that scraggly planting unworthy of its place, (I know two shrubs that are coming out within the hour!) and put in something suited to the situation. Shall it be a tree? It is a good time to order bare-root nursery stock, but don't delay getting it into the ground. Send your order in today; lay out your planting plan and begin to dig the holes. Personally I'm partial to a square hole with the dirt made soft around the edges. This entices young roots to seek new corners of the earth. It is so easy to go round and round when you get in a circle. Remember that in this Tin Age in Horticulture, plants grown in cans have already become self-centered, twisting their feeding roots around the main one, and even when set out in the ground they are apt to follow their habits of repression with dire results. A strong wind blows them over because they are not anchored outside themselves.

Therefore when you plant your tree—or shrub—spread the roots out in every direction, first cutting off bruised ends, and prune the top to balance the root-system. Cover the roots with sun-warmed potting sand, then add top soil and, at the last, the colder subsoil. Stake the tree and water moderately as the rains have already soaked the ground. If you want a yellow glory in the garden, plant tecoma stans (NOT smithii) T. stans is an upright shrub growing twenty feet high if well fertilized and mulched. The first shoot should be well staked as it is inclined to droop until its sappy growth turns to wood. It can be trained as a standard cutting out several of the herbaceous shoots, or left to form a large mass of many slender stalks. It has compound leaves, from five to seven to



IN A SANTA BARBARA HILL GARDEN

eleven and more pairs with each leaflet two to five inches long and light green in color. The flowers are in large terminal racemes or panicles, tubular in form and of a golden yellow hue which lights up the shrubbery. It blooms continuously if the long seed-pods are cut off and it is watered at regular intervals. Towering over a massed planting of lavender heather (Melanthera variety which is tall also) the combination is strikingly decorative. T. stans var. angustata is sometimes offered and confused with the parent shrub.

Have you sowed your wildflowers? Put in some seed in the kitchen-garden where the late corn is to go. Sprinkle a thin cover of gilia tricolor among the carrots, and nemophila insignis (Baby-Blue-Eyes) around the berry bushes after you have given them their winter food Of course you've pruned and fertilized the grapes but have you planted the Ionia variety? It is in size and flavor between the Deleware and the Catawba and ripens in this locality when all others fail. Also the wasps do not feed on it—perhaps because they are gorged with the juice of Muscats and Sultanas. Looking ahead a long way, have a packet of annual poppies, Shirley mixed, and sow very thinly among the asparagus stalks (not in the trench where you cultivate) after they are left to seed. A garden bouquet ready made.

And don't forget to order your seed to sow in flats for next summer's flowers. This is our great handicap, we have no garden leisure. We are always racing with the seasons, left behind too often on the home stretch. Gardening in this climate is like living; you can never stop to catch up with yourself. But what joy to know there is always something nice ahead!

It is too late to wish you "A Happy New Year," but I want to wish each one of you the gladdest garden days all through the year!

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Japanese Lilies

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AURATUM—Cream, spotted yellow and crimson.
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No. 98, Vol. X **February, 1928** **25 Cents**

CALIFORNIA'S HOME AND GARDEN MAGAZINE



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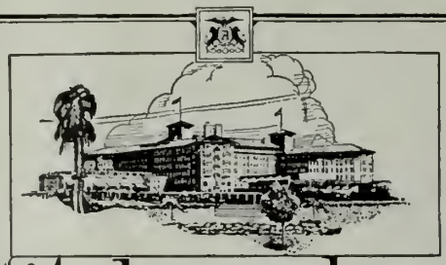
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SOUTHLAND CALENDAR

Conducted by

ELLEN LEECH

Announcements of exhibitions, concerts, club entertainments, college events, lectures, dramatic productions, etc., for the calendar pages are free of charge and should be mailed to CALIFORNIA SOUTHLAND, *Pasadena, at least ten days previous to date of issue, the fifth.*

Clubs

VALLEY HUNT CLUB, PASADENA:
The formal season opens with November. After which each month includes a bridge luncheon, and each week has its bridge tea.
The enlarged tennis court and the swimming pool offer the outdoor attractions.
Dinner is served every Sunday from twelve to two. The officers, directors and committees for 1927-1928 are as follows:
Albert B. Ruddock .....President
Hugh McFarland .....Vice-President
J. Gamble Reigbard .....Secretary
Robert C. Wente .....Treasurer
Walter A. Hopkins .....Director
House Committee—Mrs. Philip Schuyler Doane, Chairman. Entertainment Committee—Hugh McFarland, Acting Chairman. Sports and Grounds—Desaix B. Myers, Chairman.

ANNANDALE GOLF CLUB, PASADENA:
Every Wednesday is Ladies' Day, with luncheon, bridge, and afternoon tea.
The course is now in the best possible condition. A few constructive changes have been made and others are in prospect. The new holes are ready for play this month.
The tennis courts have proved popular throughout the summer and will be equally in demand this winter.

FLINTRIDGE COUNTRY CLUB:
Bridge Day, the usual monthly function, is the last Friday of the month. Sunday night buffet suppers are served throughout the month and are universally popular.
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p.m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11.30 to 2 p.m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
The four new tennis courts are completed and ready for the tournaments planned.
The club has three complete polo fields, now in perfect condition.
Ladies' Days, fourth Monday in each month.
Tea and informal bridge every afternoon.
Polo, Wednesday and Saturday of each week.
Dancing every Saturday night.
Buffet luncheon served every Sunday.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty.
The new club house provides every modern club convenience and comfort. Luncheon is served every day, and tea may be arranged as desired.





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REDLANDS COUNTRY CLUB:
The club again has an eighteen hole course, and one of the best. Established about thirty years ago, the club was the second in the State, and had an eighteen hole course, later changed to a nine hole. Officers elected for the new year are, E. D. Finch, president; Major G. E. Turner, vice-president; Major M. L. Harding, secretary-treasurer. The directors are G. M. Bartlett, Frank W. Moore, and C. F. Smith.

PASADENA GOLF CLUB:
The attractive new clubhouse, modern in every respect, was formally opened during the holiday season. The course has been improved and ranks with the best.
Dinner is served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service prevails throughout the week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

FLINTRIDGE RIDING CLUB:
The club announces the second and fourth Thursday of each month as Club Night with dinner at 6:30, and cards, riding and games after dinner.

THE GABLES, SANTA MONICA:
Every Saturday evening from 8 p. m. to 1 a. m.—dinner dance, music by Earl Burtnett's Gables Rose Room orchestra. Every Tuesday afternoon—bridge luncheon—from 12 p. m. until 5 p. m. Every Sunday from 2 p. m. until 4 p. m.—league volley ball game.

COUNTRY ARTLAND CLUB:
Sundays open house and dinner by reservation. Musical programs in the afternoons.

ARTLAND CLUB, 811 West Seventh St., Los Angeles.
Bridge every Tuesday afternoon.
Circulating Library open daily from 11 to 5:30, and evenings when any concert or program is scheduled.
Drama Group Thursday evenings at 8. You are invited to join this group if you are interested in plays and playing. The group reads and discusses modern plays.
Musical programs every Sunday afternoon at Country Artland unless otherwise announced.
Bohemian and musical programs and lectures at Artland Club as announced.
Tea Room daily except Sundays. Luncheon, 11:30 to 1:30. Dinner, 5:30 to 7:30.
Art Appreciation Class Saturdays.

CORONADO COUNTRY CLUB:
Winter program of golf events includes Hotel del Coronado Handicap Cup (held last month), Coronado Country Club Amateur Championship, and the Veterans' Cup tournaments. The club championship is played February 13-18; the Veterans' cup, March 6-10 and is open to players of fifty-five years and over, guests of Hotel Coronado. Women's week is March 12 to 17, when the women's golf championship is played.

Art

PASADENA ART INSTITUTE, Carmelita Gardens, is devoting all the galleries this month to the third annual show of the Pasadena Artists.

LOS ANGELES MUSEUM, Exposition Park, announces February exhibitions as follows: Eleventh Annual Exhibition of the California Society of Miniature Painters, February 1st to 29th inclusive, 10 a.m. to 4 p.m. The exhibition consists of original miniature paintings never before shown in the Museum.

THE BILTMORE SALON, Los Angeles Biltmore, will show the work of Maynard Dixon through February 19. The exhibition is made up of the latest paintings by Mr. Dixon. From February 20 to April 1, paintings by Robert Vase of Boston will be shown.

PASADENA ART INSTITUTE announces the award of prizes in the exhibition of California paintings held last month. Clarence Hinkle's "Roof Tops" was awarded the Harold A. Streator Memorial Prize of $500. Elliot Torrey's "Marine" was given the Mrs. Henry A. Everett Prize of $300. And to David Tauszky's "Little Love Flower" went the Homer E. Sargent Prize of $100. Honorable Mention was given to Clara G. Force for "Zinnias", to Franz Bischoff for "The Dairy Farm", and to Eleanor Colburn for "Passing On." The jury consisted of William Wendt, Seymour Thomas, Frank Morley Fletcher and Reginald Poland.

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PAINTERS OF THE WEST closed the sixth exhibition at the Biltmore Salon, January 22. Awards were made as follows: Carl Oscar Borg, gold medal, for "Santa Barbara Hills"; Jack Wilkinson Smith, silver medal, for "Evening Tide"; Jean Mannheim, bronze medal, for "Flowers." First Honorable Mention went to Lon Megargee for "Pueblo at Taos"; Second Honorable Mention to Hanson Puthuf for "Hills of Majesty." The Jury included Kathryn M. Leighton, Loren Barton, and J. H. Gardner Soper.

DEWITT PARSHALL, N. A. and DOUGLASS EWELL PARSHALL, A. N. A., held a joint exhibition at the Milch Galleries, New York, last month.

AINSLEE GALLERIES, Barker Bros., Los Angeles, a branch of the well known Ainslee Galleries of New York, show selected works of Eastern painters but emphasize particularly the paintings by California artists. The Galleries adopted last year, the policy of holding one-man shows throughout an entire month and during February the work of Charles L. A. Smith will be featured.

THE WATER COLORS OF THOMAS MORAN, N. A., made an exceedingly interesting exhibition at the Biltmore Salon last month. Some of the sketches will be continued through February.

THE PAINTERS AND SCULPTORS CLUB are showing new examples of their work at the California State Exposition Building, Exposition Park.

THE BRICK ROW GALLERY, 1704 North McCadden Place, Hollywood, is a small gallery with a mission, that to serve the younger moderns, both of the East and West; to give them wall space for their work, those who are not represented in the local galleries. The first exhibition was that of Robert Elliot, water colors and drawings.

THE WEST COAST ARTS INCORPORATED, the society of women painters, maintain a continuous exhibition of paintings at the Southern California Manufacturers' Exhibit, 130 South Broadway.

KANST'S HOLLYWOODLAND GALLERY was visited by various groups of club women and art lovers during last month to meet Lillian Genth, A. N. A., and to enjoy the exhibition of her latest work.

THE FINE ARTS GALLERY, Balboa Park, San Diego, held a very important exhibition of Spanish art, both ancient and modern, last month.

AARON KILPATRICK will hold a one-man show at the Grace Nicholson Galleries, Pasadena, throughout the month. This exhibition will include a number of new paintings never shown before.

THE NEWHOUSE GALLERIES, 2717 West Seventh Street, Los Angeles, Dalzell Hatfield, manager, will show henceforth paintings of first importance only. An important collection of English portraits will form the next exhibition.

GRACE NICHOLSON GALLERIES, Pasadena, show a remarkable collection of tapestries, embroideries, old velvets and brocades, as well as framed Chinese paintings on silk. The collection of old Teakwood and Gilt Lacquered carvings is most comprehensive.

WILSHIRE ART GALLERIES, 3309 Wilshire Boulevard, Los Angeles, are having a very unusual exhibition during the month of February, the premier showing in Los Angeles of Neo-Classic Painting by Nathalie Newking and Lorser Feitelson, American leaders of the Neo-Classic movement in Paris. This movement is the logical reaction to Cubism and Abstract Painting. These painters in their effort to bring Modern Art to a higher and permanent level, have united the formula of Modern Art with the tradition of the great Renaissance Masters. The paintings of Nathalie Newking and Lorser Feitelson have been very favorably received by the leading art critics of Paris and New York.

EDWARD BOREIN exhibited some of his newer etchings at the Fine Arts Gallery of San Diego last month.

THE SOUTHBY SALON will continue their exhibitions in the Roosevelt Hotel, Hollywood, during the year.

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, will show the works of contemporary Western artists during the month. These galleries have many important canvases in their collection, one being a very popular John C. Sargent.

SOCIETY OF INDEPENDENT ARTISTS, INC., 1947 Broadway, New York, announces the Twelfth Annual Exhibition, March 9 to April 1, at the Waldorf-Astoria Hotel. The local representative of the Society is Martin J. Jackson, 444 Bradbury Bldg., Los Angeles, from whom full information may be obtained.

CALIFORNIA ART CLUB is holding a black-and-white exhibit in the club rooms, Olive Hill, Vermont Avenue and Hollywood Blvd. Drawings, sketches, etchings, decorative designs, monotypes, block prints and art book plates are on display. The exhibition is open to the public each day from 2 to 5 except Monday. An admission charge of twenty-five cents is made except on Thursday, when the entrance is free.

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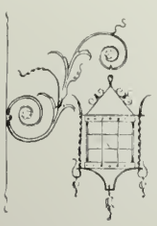
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THE PRINT MAKERS SOCIETY OF CALIFORNIA will hold the Ninth International at the Los Angeles Museum in March. Four prints may be submitted by each artist but no entries are received after February 7. The exhibit is open to any artist who cares to submit work. Entries have come from many foreign countries.

FRANK WAMSLEY, and Mrs. Wamsley issued unusually attractive invitations to the opening of the studio, 1121 El Centro, Hollywood, last month. A bit of clay handwrought, bore the message of hospitality particularly appropriate for the house-warming of a sculptor.

Music

THE PHILHARMONIC SYMPHONY ORCHESTRA, W. A. Clark, Jr., founder, Georg Schneevoigt, director, Mrs. Caroline Smith, business manager, will present the usual symphony concerts throughout the month: The symphony pairs are given Thursday evenings at 8:30 and Friday afternoons at 2:30, the popular concerts are given Sunday afternoons at 3:00. The current dates are February 2-3 and February 16-17 for the pairs, and February 12 and 26 for the popular concerts. Frances Berkova, violinist, will be the soloist at the eighth symphony pair, February 2-3. These concerts are given at the Philharmonic Auditorium, Fifth and Olive Streets, Los Angeles.

THE PASADENA MUSIC AND ART ASSOCIATION will present three excellent programs during the month in their Artist Series. The artists to appear are Beniamino Gigli, tenor, Saturday evening, February 4; The English Singers, Thursday evening, February 16, and Albert Spalding, violinist, Thursday evening, February 23. These concerts are held in the Pasadena High School Auditorium.

THE WOMAN'S SYMPHONY ORCHESTRA of Los Angeles, Henry Schoenfeld, conductor, gives the first concert of the season, Friday evening, February 3, at the Philharmonic Auditorium, Los Angeles. Pauline Farquhar, pianist, is the soloist.

L. E. BEHYMER will present the following artists during the month at the Philharmonic Auditorium, Los Angeles:

Mme. Ernestine Schumann-Heink, Tuesday evening, February 7, and the 24th.

Frances Berkova, violinist, Thursday evening, February 9.

The English Madrigal Singers, Tuesday evening, February 21.

THE HOLLYWOOD BOWL ASSOCIATION has announced that three instead of two resident artists will be selected for solo appearances at the Hollywood Bowl summer concerts this season. The artists selected will also be invited to sing at the Redlands' Bowl. Auditions close February 29.

"NOVEDADES DE LA JOLLA" announce the fourth event will be a two-piano recital by Phylida Ashley and Aileen Fealy of San Francisco, February 3.

MAY MacDONALD HOPE gave her farewell chamber music concert last month at the Biltmore. Mrs. Hope intends now to devote her time to her individual work as a teacher and concert artist.

ADOLF TANDLER'S LITTLE SYMPHONY will open the fourth season, February 4, with the first Saturday morning musicale at the Biltmore Hotel, Los Angeles. The plan for the Saturday morning musicales includes a work of Mozart and a symphonic work of an American composer in manuscript.

PRO-MUSICA announces Maurice Ravel, the great French composer, as the soloist for the February concert, and extends to the public the privilege of hearing this great composer. Information concerning the seat sale may be obtained through Miss Wilson, secretary of Pro-Musica, BEacon 6646.

THE HOLLYWOOD BOWL ASSOCIATION has received several manuscripts in the contest for a concert overture, to be presented in 1928, for which a thousand dollar prize is offered, and many inquiries are coming in regarding the rules of the contest. Full particulars may be obtained from the Association Headquarters, 7046 Hollywood Blvd.

THE LOS ANGELES SYMPHONY CLUB, Ilya Bronson, founder and conductor, gives the first concert of the season, February 4, at the Philharmonic Auditorium, with Mabel Leslie as soloist. The club is largely composed of student players.

MUSIC BRANCH, COMMUNITY ARTS ASSOCIATION, Santa Barbara, present the following artists during the month:

Albert Spalding, Monday evening, February 6, Lobero Theater, second event of Artist Series.

Persinger String Quartet in concert at the Lobero Theater, Tuesday evening, February 14.

Los Angeles Philharmonic Orchestra at High School Auditorium, Tuesday evening, February 21.

Kathryn Meisle, contralto, third event of Artist Series at Lobero Theater, Monday evening, February 27.

THE COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, pianist, are given Sunday

afternoons at the Pasadena Community Playhouse. This chamber music series has brought several noted ensembles to Pasadena, with still other notable artists yet to appear. The sixth concert of the series of ten will present Stoloff String Quartet, with Alice Coleman Batchelder at the piano, February 5.

LIGHT OPERA SEASON at the Shrine Civic Auditorium, Los Angeles, under the sponsorship of Al Malaikah Temple, has been very popular and successful. The operas for the first half of the month are: "Prince of Pilsen", to February 5; "Bohemian Girl", February 6-12. Performances nightly, including Sunday at 8:20; matinees, Wednesday and Saturday at 2:15.

THE ORATORIO SOCIETY gives "Elijah", Sunday afternoon, February 5, at the Philharmonic Auditorium instead of the Shrine Auditorium, as originally announced. The soloists are Alice Gentle, soprano; Maude Darling Weaver, contralto; Herbert Gould, bass, and Harold Proctor, tenor. The personnel of this chorus is made up of members of the Oratorio Society of Glendale Music Association, the Santa Paula Choral Society, the Junior Oratorio, the Smallman A. Capella Choir, the Cecilian Singers and Pomona College Choir, and the complete roster of the Los Angeles Oratorio Society.

THE BAY CITIES MUSIC ASSOCIATION announces an early presentation of "The Barber of Seville", Nino Marcelli, directing.

CHICAGO CIVIC OPERA COMPANY: Musical interest throughout Southern California centers just now around the week-engagement, at Shrine Auditorium, Los Angeles, beginning Monday, March 5th, of the Chicago Civic Opera Company, which, following its regular Chicago season will tour several of the largest cities in three special trains. The organization will be brought to Los Angeles complete in all its component parts. The repertoire is as follows:

Monday, March 5, "Tannhauser"; Tuesday, March 6, "Resurrection" (new in French); Wednesday, March 7, "La Gioconda"; Thursday, March 8, "Loreley" (new in Italian); Friday, March 9, Double Bill, Charles Wakefield Cadman's "A Witch of Salem" and "Cavalleria Rusticana"; Saturday matinee, March 10, "Sapho" (new in French); Saturday evening, March 10, "Aida"; Sunday afternoon, March 11, "Snow Maiden" (new in English).

MME. SCHUMANN-HEINK to sing farewell recital here Culminating fifty-one years on the world's greatest opera and concert platforms, Mme. Ernestine Schumann-Heink is making her Farewell Tour during the present season and will appear in Los Angeles, for her last local recitals on Tuesday evening, February 7 and 24, at Philharmonic Auditorium, under the direction of L. E. Behrymer.

Announcements

PASADENA COMMUNITY PLAYERS open the month and give to February 4, "Miss Lulu Bett" by Zona Gale.

February 7 to 18, "Getting Married" by George Bernard Shaw.

February 21 to March 3, "Iris" by Sir Arthur Wing Pinero.

No performances Sundays and Mondays. Matinees on Saturdays.

A special performance of "Cake", February 13 at 8:30 p.m.

PASADENA COMMUNITY PLAYHOUSE MEMBERSHIP ASSOCIATION will meet February 16, 4 to 6. The Worker's Tea is held February 17, 4 to 6.

THE "PLAYBOX" MATINEES open the series February 28 and 29, at the Community Playhouse, with Ibsen's masterpiece, "The Wild Duck", and will be continued from time to time with the presentation of unusual drama.

THE WORKSHOP, Recital Hall, Pasadena Community Playhouse, is producing "Machiavelli" by J. J. Lowman, February 4 and 11.

COMMUNITY ARTS PLAYERS of Santa Barbara announce plays for the following dates at the Lobero Theater: February 10-11 and February 17-18, at 8:30, also a matinee the 18th, at 2:30.

THE BROWNING SOCIETY of Pasadena has opened the work of the nineteenth year. "The Art of Robert Browning" will be the main theme of the year. The discussions will be based upon Browning's Essay on Shelley. The Society meets every second and fourth Thursday at 2:30 p.m. at the Community Playhouse in the Recital Hall.

ALINE BARRETT GREENWOOD will again be heard in her most interesting Current Reviews at the Shakespeare Clubhouse, Pasadena, the third Wednesdays at 11 a.m. The dates are, February 15, March 21, and April 18.

THE SANTA BARBARA CRAFT WORKERS: Santa Barbara is happy to announce a new organization, The Society of Craft Workers. The fundamental aim of this society is to aid its members in bringing their work to a high standard of practical and artistic value; then to acquaint Architects, Builders, Home makers and Individuals with the products of these members. It will be done first in exhibitions, later with a permanent shop. People will undoubtedly be surprised to know that in their midst are many workers of unexcelled skill, workers in hand weaving, wrought iron, wood carving, wood engraving, wood block printing, pottery, stained glass, lacquer, gold and Gesso, and cabinet makers.

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PASADENA

LOS ANGELES MUSEUM announces two interesting exhibitions for the month: The annual international water-color exhibition from the Art Institute of Chicago, and a loan exhibition of the Judge and Mrs. Elias V. Rosenkranz private collection of etchings, engravings and lithographs.

Other exhibitions to open at the museum are of paintings by West Coast Arts, Inc., the organization of women painters; South American paintings, by Hilda Van Zandt; recent paintings by Charlton Fortune of Monterey, and etchings by Arthur Millier.

THE PASADENA LECTURE COURSE on Current Topics given for the past eight seasons will be continued during 1928. All lectures will be held at the California Institute of Technology in Culbertson Hall, corner of Wilson Avenue and California Street on Mondays at 4:15 p.m. The object of the lectures remains the same, to encourage the intelligent discussion of public affairs. The programs for the remaining lectures are:

Feb. 13—Walter Pritchard Eaton, Dramatic Critic, "The American Stage—Past and Present."

Feb. 20—Frederick J. Turner, Research Associate in the Henry E. Huntington Library and Professor of History, Emeritus, in Harvard University, "The Sectionalism of Politics."

Feb. 27—Harold D Fish, Director of the Laboratory established by Wm. Beebe at Kartabo, "Biological Science and the Trend of Civilization."

March 5—Matthew W. Stirling, Leader of New Guinea Expedition of the Smithsonian Institution, "By Aeroplane to Pigmy Land" (Illustrated).

March 12—Maude Royden, Head of the Guildhouse, London, "Psychology and Religion."

March 19—Upton Close, Foreign Correspondent, "Russia Reshaping the World."

March 26—John Erskine, author of "The Private Life of Helen of Troy", "The Moral Obligation to Be Intelligent."

BOOK TALKS are given at the Pasadena Public Library by Helen E. Haines to which the general public is invited. This is the seventh year in which these talks on interesting books in distinctive fields of literature have been given as a feature of the service of the Public Library. They are given in the Lecture Hall, Walnut Street at Garfield, at 8 p.m. Subjects and dates for 1928 Book Talks are:

Friday evening, February 17: Concerning ourselves; aspects of American life reflected in current literature.

Friday evening, March 16: Books about books.

SOUTHWEST MUSEUM, Highland Park, announces February lectures as follows:

Sunday, February 5th—Harry James, Chief of the Trail Finders, "Among the Hoois" (Illustrated).

Sunday, February 12th—Dr Frederick P. Woellner, University of California, Los Angeles, "What Is Intelligence?"

Sunday, February 19th—Clinton Churchill Clarke, Civic Leader, "In the High Sierras" (Illustrated).

Sunday, February 26th—Mrs. May Montoya Jones, Secretary of the American Indian Woman's Club, "Contributions of the American Indians to Cultnre."

A SERIES OF SIX LECTURE-RECITAL TEAS, entirely in English, on "The Art of Living in France", will be given by Elizabeth Eaton Burton in the Gold Room of the Huntington Hotel, Pasadena, Thursdays, Fortnightly, at 3, tea at 4:30. Subjects: February 9th, "Literary Cafes and Salons"; February 23rd, "The Trend of the Theatre"; March 8th, "Art and Artists"; March 22nd, "The Mirror of Fashion"; April 5th, "Extracts from My Paris Diary." Arranged by Mrs. Helen R. Girvin.

THE SALLY WALKER SHADE SHOP succeeds the Studio Shop at No. 9, Arcade Bldg., Pasadena. Here may be ordered lamp shades of individual design to conform with the requirements of any and all rooms. The shades are of specially processed papers, parchment, old prints, and include a new material, never used before.

LAGUNA BEACH ART ASSOCIATION is exhibiting at the Ebell Club.

THE Newhouse Galleries present the first western exhibition of paintings by Susan Barse Miller, wife of Barse Miller and a grand-niece of F. M. B. Morse, who, in addition to inventing the telegraph, was founder of the National Academy. Mrs. Miller studied with William M. Chase and Hugh Breckenridge, and later in France with Renoir. Her subjects include paintings and portraits from Algiers and Italy.

DAVID J. WITMER, A. I. A. and LOYALL F. WATSON, A. I. A., architects, engineers, Suite 903 Architects Building, Los Angeles, announce the removal of their offices to the above address.

CARLETON MONROE WINSLOW, architect, announces the removal of his Los Angeles office from 921 Van Nuys Building to Suite 1001 Architects Building, 816 West Fifth at Figueroa Street, Los Angeles, California.

H. ROY KELLY, architect, announces the removal of his office in Pasadena to 1102 Architects Building, 816 West Fifth Street, Los Angeles.

THE BOYS' AND GIRLS' AID SOCIETY of Los Angeles County, 700 Mountain View Street, Pasadena, held a reception last month for the new Superintendents, Mr. and Mrs. C. A. Donnelly.

THE ASSEMBLY TEA ROOM announces the removal to a new location, 634 So. Figueroa street, Los Angeles. The way leads through a lovely iron-wrought gate, a flagged courtyard, boasting its own tree, to a room with a friendly atmosphere of quiet and rest. Luncheon, tea and dinner are served. A specialty is a plate luncheon of unusual excellence and a special dinner on Sunday.

Hotel Notes

WINTER GUESTS have been arriving for some time past, and Samarkand, at Santa Barbara, is full of life and happiness.

Mr. and Mrs. Wm. C. Johnson, of Brookline, Massachusetts, led the influx of winter visitors and for the past month the busy tick of typewriter, could be heard.

Mrs. John Kuppenheimer of Lake Forrest, Illinois, is again at Samarkand for her fourth winter. Mrs. Kuppenheimer is accompanied by Miss Mary Bennedick, also of Lake Forrest, and there are many happy faces because of their arrival, for they are much beloved at Samarkand. This year, Mrs. Kuppenheimer brought with her a marvelous Orthophonic-Victrola and many interesting records for it, and is most generous with her music. One—a chorus of a thousand voices—when on turns her part of the lovely Samarkand Gardens into a real Fairyland.

Dr. Kenneth T. Saunders, the eminent Doctor of Letters and Orientalist of Berkeley, and his charming wife, were at Samarkand this month, on their way to New York, where Dr. Saunders will be Professor of the History of Religions at Columbia University. Dr. Saunders gave a most delightful lecture, illustrated by lantern slides, in the Samarkand Lounge, and Montecito and Santa Barbara friends were glad to have this opportunity of seeing and hearing him.

There were many special dinner parties the night of Dr. Saunders lecture, among them one in the doctor's honor given by Mr. and Mrs. John D. Wright. Mr. Robert Cornwall, Dr. C. S. Stephens, and Dr. E. B. Brown also gave dinner parties.

Mr. and Mrs. Robert Bradshaw of Surrey, England, are wintering at Samarkand.

Mr. Frank P. Hill, head of the Brooklyn Library, and Mrs. Hill enjoyed their stay at Samarkand and left for Los Angeles and Pasadena before returning to their home in the East.

The Clerbois Trio are starting their second winter of Lounge Concerts at the Samarkand and they are well attended. The programes are delightful and played with warmth and understanding.

Hollywood

THE MOVIETONE: In a small projection room at the Fox studios recently, writers representing publications from all corners of the world were assembled to witness a demonstration of the greatest contribution to the science of present day propaganda and entertainment that has yet been conceived, manufactured and commercialized.

We refer to the MOVIETONE, a contraption which, in the opinion of the writer, will do more for the education of the masses of the world, will be a bigger agent of peace and international goodwill than any other invention yet moulded into form.

Late last month in that little projection theatre, these writers were able to see and hear a message of true friendship spoken by Mussolini—more clearly and comfortably than they could have seen and heard it delivered had they been in the presence of the man himself. They were able also, not only to see the Prince of Wales speak, but to hear exactly and without strain or a stretch of the imagination what he had to say and how he said it. Even was this audience able to judge, by the intonations of De Valera's voice, when he spoke in that English lady's garden, his bilious sense of fanatic patriotism.

And how the lion in the London Zoo roared and the sea lions barked—an exact replica of the sounds as nature intended them to be.

When Gertie Lawrence is seen and heard by America's hundred millions as she was seen and heard by those astounded witnesses last night, a fillip will be given to the English Speaking Union, in spite of its American sponsor.

If art is the pelish applied to the rough surfaces of life by men, then the creators of MOVIETONE are artists, and we will be among the first to acknowledge them as such.—Frederick F. Isaac.

College Notes

CONSTITUTING a collegiate tryout of original one-act plays, art and architectural designs, short stories, and musical compositions, the Fourth Annual Apolliad, yearly festival of creative arts at the University of Southern California, has set the deadline for manuscripts as February 14th.

"The 1928 Apolliad is to stimulate students to submit original creations for expert criticism which later may be entered in sectional or national competitions, as presentation in the Apolliad Program does not debar entries from being re-submitted in such contests," states Miss Tacie Mae Hanna, Chairman of the Apolliad Committee and Vice-President of the Drama Teachers Association of California.

Art, music, and literary celebrities of the Southland will be guest-critics at the Apolliad, making written comment on the originations for the encouragement of the youthful authors and artists.

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Pomona College

THE FIRST RECITAL of the new year in the Music and Drama Course, Pomona College, will be given in Bridges Hall, Thursday evening, February 9th, by Albert Spalding, violinist. The Persinger String Quartet will follow with a recital on Friday evening, February 24th.

The Inter-American Institute which will be held at Claremont, February 9, 10 and 11th will constitute the first meeting this year of the Pacific Southwest Academy of Political Social Science. Professor Charles W. Hackett, professor of the Latin-American section of Current History Magazine, and Dr. Andres Osuna, Director General of Public Education in the State of Monterey, Mexico, are two of the authorities who will participate.

Dr. Cass Reed, president of the International College at Smyrna, a Pomona College alumnus, will present a lecture in Holmes Hall on "The Near East."

On February 17th and 18th one-act plays will be presented in Holmes Hall under the direction of Miss Eloise Sterling, for several years connected with the Pasadena Community Players. The plays to be given will be the work of students in the playwright course given at Pomona College by Dr. R. W. Pence of DePauw University.

On February 23rd Dr. Garstang will present his lecture on "The Forgotten Empire of the Hittites."

Faculty and student recitals are presented in Bridges Hall every Monday evening throughout the school year.

The outstanding event at Pomona College in the month of January was the presentation of "The Idiot" by Reginald Pole which was given Thursday and Friday evenings, January 19th and 20th, in Holmes Hall, for the benefit of the Pilgrimage Play Actors Fund.

On Thursday, January 12th, Dudley Crafts Watson, extension lecturer of the Art Institute of Chicago, addressed a large audience in Holmes Hall on the appreciation of modern art, illustrating his lecture with slides in color.

The distinguished mathematician of Harvard University, Dr. George D. Berkhoff, presented a lecture in Mason Hall, January 17th, on "The Mathematical Interpretation of Art." The occasion marked the first public event in the history of Claremont Colleges. The lecture was the first to be given under the Florence Buckingham Parkill Lecture Foundation.

Mid-year commencement exercises were held in Bridges Hall of Music Saturday, January 28th.

Occidental College

THE OCCIDENTAL PLAYERS, dramatic society at Occidental College, will present Henrik Ibsen's play, "Pillars of Society" on the evening of Thursday, February 16, in the Eagle Rock High School auditorium. The play as written by Ibsen originally in 1877 has been revised in part. Egotism of the people in a small town is the theme of this production whose setting is in a small European village where the citizens look upon their community as a sort of Utopia, thinking that neighboring towns are corrupt and evil. Unlike modern plays, with their three acts, "Pillars of Society" has four acts, providing opportunity for unique costuming and varied settings.

The title role of Consul Bernick is played by Robert Hastings of South Pasadena, with Dudley Dorman of Los Angeles, cast in the part of Johan Tonneson, the hero. Fleda Brigham, of South Pasadena, plays as Lona Hessel, the step-sister of Johan, while Willard Wilson of Pasadena portrays the part of Dr. Rorlund, the universally disliked man, who is the moral influence of the play. Production is under the direction of Miss Joyce Jewell Turner, instructor in the department of speech education at Occidental College.

The Occidental College Women's Glee Club present two programs during the month of February. On Sunday, February 19, an evening program of sacred music will be presented at the San Dimas Union Church, while on February 24, the Women's Glee Club will present a program at the assembly of the California Institute of Technology at 11 o'clock a.m.

The Occidental College Men's Glee Club will present a program at Whittier College on the evening of Thursday, February 9, at 8 p.m. On February 15, the Men's Glee Club will render a private concert at the Hollenbeck Home, Los Angeles.

Dr. Remsen Dubois Bird, president of Occidental College, has returned to the college from a six months' leave of absence spent in rest and recuperation in Switzerland and Italy. Dr. Bird will be present at, and address the first college assembly of the new semester at Occidental, on Wednesday, February 1, at 10:30 a.m. The faculty will greet him in full academic costume.

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California Southland

NO. 98 FEBRUARY, 1928 Vol. X

CONTENTS

	PAGE
A WINDOW IN THE DINING ROOM OF SANTA MARIA INN..*Cover Design* (*Painted by Colin Campbell Cooper for California Southland. Courtesy of Frank McCoy of Santa Maria*)	
BOTANIC GARDENS OF THE WORLD.....*Dudley S. Corlett*	9, 10
SOUTHLAND CALENDAR	4, 5, 6, 7
COVER PLATES, COLIN CAMPBELL COOPER.....	11
BRIDLE TRAILS AND POLO FIELDS.....	11, 12
THE VALLEY OF SAMARKAND, ARTHUR DODGE.....	12
THE GLORY OF MUSIC.....*Jessica Kate Seneca*	17
AN HOTEL BY R. D. JOHNSON, ARCHITECT.....	14, 15
PICKED FOR PLEASURE AND PROFIT.....*Louise Morgrage*	16
LINCOLN'S BIRTHDAY, A POEM.....*Snow Longley*	13
SOUTHLAND OPINION	18, 19
SPORTS OF THE SEASON.....*Ellen Leech*	20, 21
HOLLYWOOD'S HISTOIRE INTIME .....*Frederick Isaac*	22
LA QUINTA ON THE DESERT.....	23
THE GREATEST EXAMPLES OF ARCHITECTURE, *H. O. Sexsmith*	24
NEW OFFICERS OF THE ARCHITECTURAL CLUB.....	26
THE JUNIOR LEAGUE.....	27
ASSISTANCE LEAGUE	28
THE STREET IN SPAIN, SANTA BARBARA.....	30
THE BEACH AT MIRAMAR.....	31

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CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

THE HISTORY OF BOTANIC GARDENS OF THE WORLD

By DUDLEY S. CORLETT

Secretary, Membership Committee of the California Botanic Garden, Los Angeles

GOD created Man, and the first thing Adam created was a garden! Thus it is that gardens have become a fundamental principle of human progress.

Let us briefly glance at some of the most famous gardens that have been created in the past all over the world for the benefit of posterity. Many of these remain today thousands of years after their creators have passed away.

The site of Eden, the first garden, has been claimed by many countries. Personally I am inclined to think it may have been Aden. The Arabs say that God laughed when he made these blistering rocks rising from the entrance to the Red Sea. In its gaunt cliffs is a cave that is asserted to have been the tomb of Cain. In a steep ravine near by exists Aden's sole claim to a garden. Here, a thousand years before Christ, the Queen of Sheba built tanks to hold the rare rainwater. Under just such a giant ficus tree as grows there today, Eve may have held converse with the Serpent. That Aden is capable of growing a garden was proved in the war when, cut off from all fresh supplies of vegetables so that the troops suffered from scurvey, the saline desert where Adam may have toiled before his downfall, was again made to blossom. Four years I battled with salt-saturated soil, suffocating heat and dust-storms, and insect pest, to triumph finally with a daily supply of 200 lbs. of



ADEN. THE TREE OF KNOWLEDGE, PLANTED ON THE PROBABLE SITE OF THE GARDEN OF EDEN. HERE THE QUEEN OF SHEBA BUILT TANKS TO HOLD THE RARE RAIN WATER. THE RED SEA IS SEEN IN THE DISTANCE. PHOTOGRAPH BY THE AUTHOR



MR. H. C. OAKLEY'S GARDEN ADJOINING MANDEVILLE CANYON SHOWING THE TROPICAL EFFECTS THAT MAY BE EXPECTED IN THE CALIFORNIA BOTANIC GARDEN IN THIS FAVORED REGION. PHOTOGRAPH BY WHITTINGTON, LOS ANGELES, CALIFORNIA

a dozen varieties of fruit and vegetables. Eden recreated!

The next authentic botanic garden was one established by that amazing pharaoh of Egypt, Queen Hatshepset, 2000 years before Christ. On the walls of her temple I have seen the record of her garden. How she despatched a fleet down the Red Sea to Punt, now recognized as Somaliland. Here they gathered rare plants, especially the precious incense tree. The vivid pictures portray how they were balled with earth just as we do today, and transported in baskets from the interior down to the ships. Another scene depicts the Pharaoh superintending the making of her famous Terraces of Myrrh. Outside the colonnade those same terraces of the old Egyptian botanic garden of the Queen blister in the sun. Years after, fate ordained that I, too, should make that same journey to the Land of Punt, and look upon the incense trees Hatshepset sought for Egypt.



SHALIMER THE MOGUL GARDEN OF IMMORTAL LOVE. PHOTOGRAPH BY D. S. CORLETT

Next come the gardens of the Roman Empire. In Pompeii one has been restored to the perfection with which it bloomed nearly two thousand years ago. The same plants have been utilized from recognizing the proper varieties painted on the walls of the ruined villa. Into these intimate little gardens the Romans transplanted the rare plants they brought from the four corners of their empire. They also formed an herb-garden for household usage. Californians might do well to follow the Pompeian plan of making the most use of a small space. The Romans were artists in combining a happy relation of their garden ornaments with the plants. About the pedestal bearing the bust of the departed master would bloom his favorite flowers. Against the white marble of the benches unfolded the deep glossy green of acanthus leaves. By the exquisite little fountains nodded the delicate ferns. Each choice bronze statue had its proper setting of blossom or foliage. Gardens of peaceful memories, and the expression of artistic personality.

The Mogul Empire of India contributed much toward the progress of botany in its utility to the nation. Early in the fifteenth century Babir came from Persia. Unlike most conquerors, he planted as swiftly as he destroyed. At Kabul he established his first garden, bringing from Persia the famous sycamores and many fruits and flowers new to India. His descendants followed his good example. In the sixteenth century the Emperor Jahangir established the splendid gardens of Kashmir. After four hundred years they stand today as monuments to the vision of great leaders of their people. When I first walked in Shalimar, the Garden of Immortal Love as it is beautifully named, I gathered something of the deep love and understanding bestowed on this garden by its creator. The Persians weave poetry into their planting. The seven terraces represent the seven planes of paradise. The waters splashing down the cascades or flowing serenely in marble channels, become the vagaries encountered in the human progress of the River of Life. On the lip of each cascade stands the Stone of Contemplation for thoughtful study in peaceful isolation. Each plant is arranged with charming symbolism. The sombre cypress is Man guarding the dainty blossoming almond, the Woman who shall bear fruit. Majoun, the willow, weeps for his lost love Lilah, the white lotus floating just beyond his reach! In Queen Nur Jahan's pavilion of black marble placed in the basin of a thousand silver fountains, the Maharaja provided me with just such a garden feast of flowers as Shah Jehan must have given for the fairest woman in the world, Mumtaz Mahal. In Shalimar one realizes the supreme glory of the garden.

England follows with her botanic gardens established in every corner of her vast empire by the mother-garden Kew. Kew in spring is an experience in symphonic beauty. Gathered from the four quarters of the globe, spring flowers riot in a feast of color. In the little wood of Queen Victoria's cottage the hyacinths seem a sky on earth. Grassy vistas become fields of cloth of gold with nodding daffodils. The Japanese garden dances with her flowering cherry trees, the wisteria arbors and the swaying iris. Though Kew demonstrates the need of artistic planting her true work lies in scientific propagation of economic plants and their distribution to her colonies. Kew, with her off-shoot, Peradeniya in Ceylon, is alone responsible for the establishment of rubber transplanted from the Amazon. From the first dozen plants sent from Kew to Peradeniya has sprung, in fifty years, all the vast plantations of rubber in the Orient—and industry that yields today a gross annual revenue of three hundred million dollars. From the grain of mustard seed has grown a giant tree benefiting the whole world! The famous Botanic Garden at Peradeniya is responsible for the progress of scientific horticulture for the Orient. Four years I had charge of the immense experiments in increasing the yield of such crops as tea, coffee, coconuts, cocoa, spices and other commodities on which the households of the world depend. It is England's wise policy that as soon as she holds new lands to be developed, she establishes first of all a botanic garden. In the Sudan, ten years before the new dam on the Blue Nile was built, I assisted to establish experiments that would provide the proper kinds of cotton and fodder plants destined to make the deserts round Khartoum yield undreamed of wealth.

And America, what has she done in the four hundred years of her history towards establishing botanic gardens? Brazil has the oldest gardens planted by Dom Pedro but now in a sad state of neglect. In the United States, with all her vast territory, her teeming population and wealth, there are but six botanic gardens of noteworthy importance. And there are none west of St. Louis to provide for all the new problems facing the Pacific Southwest when the waters of the Colorado are so harnessed that millions of desert acres will come under irrigated cultivation. California and neighboring states can grow products that other states not so fortunate in the matter of climate are unable to produce. Economic products that now have to be pur-



ECONOMIC PRODUCTS AT PERADENIYA CEYLON'S FAMED BOTANIC GARDEN. COPRA AND COCOA DRYING IN THE SUN. PHOTOGRAPH BY THE AUTHOR

chased in foreign countries, and that war may deprive the nation of free access to the raw material. Guayale can be made to produce rubber, there is coffee, ginger, camphor and a host of other drugs, cork, rare hard-woods, new fodders, mangoes, bananas and other tropical fruits, oil and wax palms, and fibres. These and hundreds of other crops can be experimented with for acclimatization to semi-arid and irrigated conditions, and by genetics made to breed more prolific yields. This is the most important part of the need of a great botanic garden in California. There remain the problems of reforesting our denuded mountains and so preserving the watersheds; conservation of indigenous trees, shrubs and flowers; the introduction of new and rare ornamental tropical trees and flowers, so that California may add to the boast of being the Garden State of America.

Such a garden has been the dream of groups of far-sighted citizens for forty years. And now, at last, their labors have been rewarded. California has her Botanic Garden. It is actually functioning! In beautiful Mandeville Canyon above Brentwood Heights eight hundred acres are being prepared and planted with collections from the world. Such a site in the midst of the City of Los Angeles, with a climate unrivalled in the world, with a staff of scientists to develop the institution, California may well be proud of her gift to the people of the Pacific Southwest. A Botanic Garden second to none in the world!



MANDEVILLE CANYON, BRENTWOOD HEIGHTS, THE HOME OF OUR BOTANIC GARDEN

THE COLOR PLATES

COLIN CAMPBELL COOPER is a Philadelphian now living in Santa Barbara. He studied in the Pennsylvania School of Fine Arts and later in Paris. His life abroad familiarized him with the most beautiful architecture of Europe which he studied and painted.

Then his talent sought the beauty of New York's interesting sky line and the most American contribution to architecture, the sky scraper. When he came to California his fame was largely made by his paintings of the colorful streets of New York.

The cover plates this month are due to the kind interest of Mr. Frank McCoy of Santa Maria Inn who, at the suggestion of SOUTHLAND, invited Mr. Cooper to Santa Maria to paint the famous display of gorgeous flowers in the windows of this notable dining room and hostelry.

Mr. McCoy is a versatile patron of the arts. Within his hospitable hotel are old Spanish trunks and carved wooden chests. He has collected these and many Indian and Russian relics in San Luis Obispo County and helps California arts and crafts by setting people to work emulating the art of California's ancient craftsmen.—M.U.S.

THE PLEASANT COUNTIES OF CALIFORNIA

SANTA BARBARA

IN choosing Santa Barbara for the first of this series on California's delightfully varied country life, one sets a swift pace to follow. And yet why not begin with that portion of the state which for over one hundred years has been the abode of leisure, sport and hospitality!

Some time ago—so the story runs in fair Montecito—the United States government sent experts all over the world to find out where the most equable climate exists. It is therefore on record in Washington that the most even climate is found in three places; Santa Barbara, Redwood City (down the peninsula a few miles from San Francisco); and in the south of France.

These three places have become the resort and resting-places for those shrewd big business men who found this information in Washington, when they themselves wanted to know. Quietly and without any blare of trumpets they have built them beautiful homes and established stables for their thoroughbred horses whose lives demand an equal climate the year round.

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Miss Laura Kaime
Samuel J. Stanwood



Entrance to the Fleischmann Ranch, Screna, Santa Barbara County. The Bridle Trails begin just south of this point and lead through the mountains to northern parts of Santa Barbara's mountain wilderness

authentic news of Santa Barbara's numerous polo fields in several articles by Capt. E. J. Dormer, manager of the Santa Barbara Polo Club, and in "Reminiscences of Santa Barbara Polo," by Dr. E. J. Boeseke, pioneer of polo in this country.

From this welcome addition to California's growing list of specialized journals we glean that Montecito has reached a notable position in world polo.

Nor must we forget that San Francisco, whose southern watering place Santa Barbara has always been, created its polo field at Hope Ranch, long before the present century's inflow of eastern sports men, and eastern horses took possession of that place and the Montecito Valley south of Santa Barbara.



From the northern border of Santa Barbara County where the pretty town of Santa Maria is the trade center for valley after valley full of flower seed farms and vegetable gardens, through Gaviota and San Marcos passes down to the Ventura line there is always to be found the soft earth to tread upon, there is always a nearness to the sweet California soil.

Automobile boulevards abound and the coast highway, the Southern Pacific railroad with its expert traditions of fire protection and freight service in this state, and aviation fields make the country available.

But there are dirt roads, too, where one can motor without fear of collision; and country lanes shared by the horseman and the motorist alike. Concrete does not cover the yielding earth as in the artificial, metropolitan districts, where, as Struthers Burt has said in "Interpreter's House," "the armies of defacement have nibbled" away the beauty of American countryside.

A map made by the Santa Barbara Bridle Trails Association for its own use, shows paths leading through Montecito and Hope Ranch Park from the beach to the U. S. Forestry trails along the summit of the Santa Inez mountains. Paved roads often have bridle trails at both sides. Along the Coast highway these paths have been placed near public and private stables. And as the exercise recommended by Santa Barbara's far-famed physicians for reducing the too abundant flesh which motoring engenders, is walking, the pedestrian, too, is made happy by finding ground leveled off to walk on. Along the flowery lanes of lovely Montecito are brick and gravelled paths—so welcome to tired feet suffering from the cruel concrete of cities; and one may well expect that soon the increasing membership in the Walkers' Club will justify a map showing where members are allowed to traverse the private gardens now cutting off communication between the beach and the boulevard.

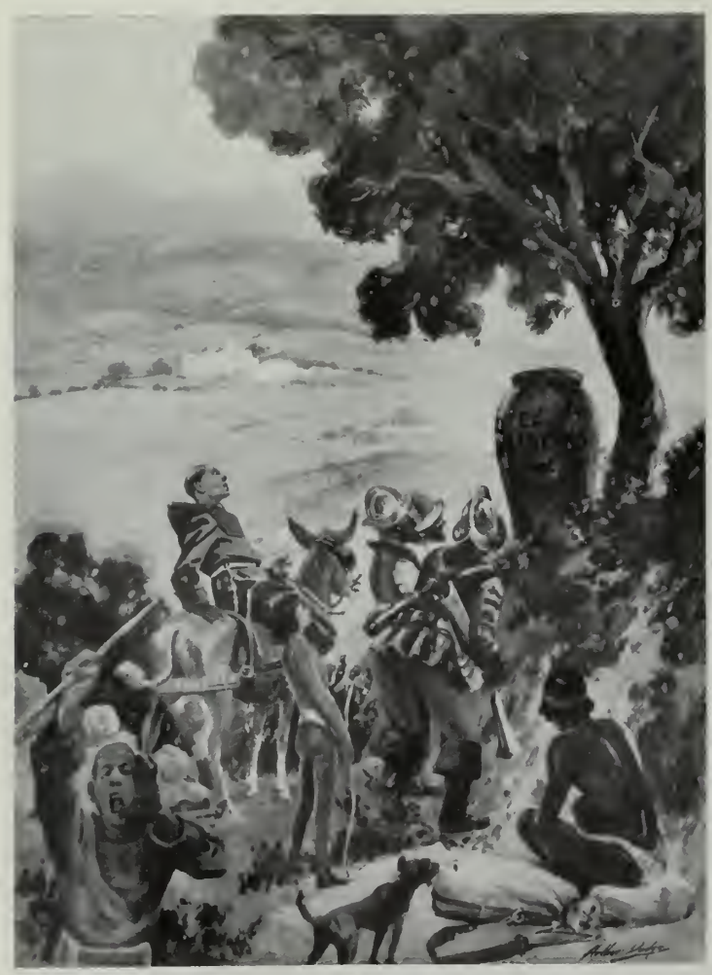
Walking in this district one day we found a bridle trail and followed it. It led across the highway at Hickson avenue and following it along the railroad track we found the Montecito stables with its ring for riding school and its master, McDonald, beloved by all.

One may enter bridle paths at Serena station not long after passing the new oil field which clutters up the boulevard and causeway on the Rincon road. Through the Hubbard and Fleischmann ranches, the property of D. C. Williams,—where the horseman must open and close the gates—and up along the canyons, Toro, Romero trail, and San Ysidro Creek through San Ysidro Rancho and Resort hotel grounds the trails of the Riding Club are open to visiting horsemen whose co-operation is invited in opening new trails and maintaining those now secured. Jusita Canyon,



Rattlesnake Canyon and others make interesting openings into the mountains where camping and fishing lure the sportsman as well as the horseman out for a morning ride.

Soon a new polo field and beautiful stables by Reginald Johnson, architect, will be built on the Jackson Ranch, for Santa Barbara still rides horseback and sleeps among her olive and walnut groves.



"WOULDN'T THEY HAVE BEEN SURPRISED" BY ARTHUR DODGE.

VALLEY OF SAMARKAND, SANTA BARBARA

A LITERARY center in the valley of Samarkand, Santa Barbara, has grown up around the Persian Hotel presided over by The Caliph of Samarkand, Charles Bedell Hervey. Interested himself in literature of many lands and one of the founders of the Pacific Coast Geographic Society, Mr. Hervey welcomes writers and artists at Samarkand where the beauty of the gardens set between the mountains and the quiescent sea inspire to create.

In the guest book of this popular host are many interesting souvenirs. The accompanying illustration was painted in oils by Arthur Dodge of The Los Angeles Times and unframed it forms a page of the book. Beatrice Irwin who is on this coast from England was there at the holiday time and contributed the following poem:

The Christmas Tree

I am a fragrant giant
Filled with the calm of the forest.
I give—and grow!
I know not strife—
I am enchanted still with earth,
Her sweet abundance gave me birth.

I clasp the winds—
I quaff the Light!
I bear the burden of the snow,
And I am always glad and green,
Oh, sons of men who walk below.

Will you not hear my song of Youth?
For some of you have saddened mien,
And some of you that seek the Truth seem tired,
And some with love of gold are fired!

Halt for a moment!
Breath new life!

I give—and grow,
I know not strife!

Xmas, '27, "Samarkand." BEATRICE IRWIN.



IN HONOR OF LINCOLN'S BIRTHDAY, FEBRUARY 12

THE SIGN

(Before the Gutzon Borglum statue of Lincoln, Newark, New Jersey)

By SNOW LONGLEY

The slanting heat rays of late afternoon
Fell bright across the statue of the man,
Leader of men, born in our nation's prime
Of hope and faith, seer of democracy;
Not grand, majestic, seated on a throne,
But intimate, human, scarcely raised above
The level of the public bench, he sits
Looking with kindly eyes into the throng
Of common men he said God must have loved.

Loved? Yes, he loved them too, but such as these?
Surely now late the eyes will fall, the heart—
Thank God it is not beating yet—his heart
Would faint before this load of broken souls,
Derelicts, strayed from ancient anchorage
Of home and kind, to sail the sea of hope,
But finding not the harbor of their dreams;
Sensual lips of youth that drop coarse speech,
Old lips, loose-hung with age, whose moving jaws
Still mumble reminiscently of life;
Eyes staring with the blankness of despair,
Or a far greater blankness of the mind.

Above the crowd, just where the statue flowers
In beauty of bronze out of the soil of stone,
A negro preacher cried his hollow note,
Reiterate with lack of rhetoric,
How Adam in the garden wrought his sin,
God came in wrath and Adam hid in fear—
No word of that world-Master in the cool
Of evening preaching to the hearts of men—
And when his words flagged came a burst of song
That told anew the tale of wrath and sin.

"God's a-comin', God's a-comin',
He's a-comin' in the thunder,
He's a-comin' in the lightnin',
In the wrath of his Judgment
God will search the sins of men."

Was it for this and these he wore the crown
Of anguish, scourged to martyrdom by tongues
Of hate that ate into the flesh like flame?

About his neck was hung a faded wreath—
Tribute to him and those who knew the sweat
Of battle, his old comrades in the field—
Crumbling forgotten past the hallowed day.
And suddenly my condemnation fell
On my poor self, a judging Pharisee,
And on my kind who fail him in his need.
Has our faith crumbled like the victor's wreath
Is this the only offering we bring,
Perishing garlands hanging like a mock
Of his great work, unfinished through the years?

Have we forgotten there are shackles still,
Ignorance, lust, self-seeking, sloth and pride?
Do the clear eyes beneath arching white brows
See only gain? Do shoulders strong and straight
As reason push the weaker folk aside?

O deep-set eyes that read the nation's heart,
Do you too falter? Wrung with fear, I turned
To the still bronze, as seeking for a sign.
And there above our failures and our doubts
He sat, unchanging symbol of young faith,
Steadfast, sublime, tragic, patient as God.

The preacher's voice was raised again in song.
Music, the common heritage of man,
Flowed out in waves to those who heeded not,
The harsh note softened in a last appeal:

"God's a-comin', God's a-comin',
He's a-comin' in the thunder,
He's a-comin' in the lightnin',
In the still, small voice
God's a-comin' to the chillun of men."

The sun slid past the wide horizon curve,
Long level shadows winnowing the heat.
Over the strident clamor of the day
Broke a chance stillness, sweet as call of thrush
Rayed out across the silence of the dawn.
The dark-skinned preacher closed his shiny book
And left his motley hearers to their sins.

I turned once more to where the man of bronze
Still gazed, face forward, looking out the years,
When lo, a miracle! Across the space
Of stone a tide of childhood rose and surged
By step and step up to his friendly knees,
Nor paused until its crest of golden foam
Caught in the contours of the sorry wreath.
A timid finger plucked his wrinkled sleeve,
A bolder spirit grabbed the knotted hand,
Wee gold-locks nestled to his empty breast,
And, toiling up the steep of three slight steps,
A short-legged figure raised its ebon face.

Was this the answer to my silent prayer,
The sign adulterous generations seek,
Themselves the hope and sign of that slow tide
That takes the stagnant marshes of despair?
Ripples of childish laughter spread across
The silent pool of stone, went circling out
Faintly above the noises of the street.
Twilight made way for the pale dawn of stars
Against the night; and in my doubting heart
There bloomed again the preacher's flower of song.

God is coming, God is coming,
Through the searing flame-thrust of our failures.
Through the bitter rain of the war-cloud,
In the strivings of the slow generations,
God is born in the hearts of men.



MAIN ENTRANCE AND SOUTH FACADE FACING THE SEA AT SANTA BARBARA, THE BILTMORE.

A FINE EXAMPLE OF CALIFORNIA'S BEST EFFORT IN HER NEW ARCHITECTURE

The Biltmore at Santa Barbara



LAS ARCAS FROM PATIO ENTRANCE SANTA BARBARA BILTMORE, R. D. JOHNSON, ARCHITECT



PERGOLA IN NORTH PATIO. R. D. JOHNSON, ARCHITECT

IT IS no easy task to make the hotel an object of beauty. State laws control the size of windows and many other things. But into this exquisite two-story hotel, built by Mr. Reginald Johnson, Architect for the Santa Barbara Biltmore Corporation there has been concentrated all the beautiful features developed in California, by this master builder during the last few years.

The white walls and red tiled roofs of Californian architecture are lovely elements to deal with; the grilled windows, great stone arches, round towers and pillared corridors make interesting pictures at every turn. But when, with talent and training, a background of travel and study an architect of attainment sets himself the task of concentrating all these beauties in one fine building and that in a perfect setting the result is something to make even California and even Santa Barbara look and admire.



DETAILS are here unusually fascinating and notable. The changing colors on the roofs caused by the use of tiles shaded from light at the ridge to darken color at the eaves; the shadows of an olive tree on the rippling surface of the white walls, the white washing of the sandstone supporting the arch ways; the tower rooms with outside stairways, the hanging balconies and simple chimneys giving a feeling of many homey rooms within!

THE BEAUTY OF CALIFORNIA PAST OR PRESENT IS HERE SHOWN IN ONE BUILDING

Architect

Reginald D. Johnson



IN THE SHADED COURT BENEATH THE EUCALYPTUS. REGINALD JOHNSON, ARCHITECT

ALL these features, borrowed, if you will, from Mediterranean houses, but by this very token acclimated in California, have not been flung together by an amateur. But, having been long a very part of this architect's mind and manner are put together in this, his latest work with consummate skill.

WITH what infinite variety the fenestration is handled! With what delectable rhythm the low towers rise above each other, until the ripple of their roofs and the spacing of their pleasant openings make of the various masses a harmony that justifies the oft-quoted phrase relating architecture to music unuttered but expressed.

Beauty is indeed found in each part of the building but greatest of all is that subtle, exquisite quality of the architect's own personality which speaks from the building as a whole and makes it a masterpiece.



LOBBY, SANTA BARBARA BILTMORE HOTEL. R. D. JOHNSON, ARCHITECT



TOWER ON NORTH WING. WELL-HEAD IN IRON. THE BILTMORE.



PORTION OF LOUNGE, BILTMORE HOTEL. R. D. JOHNSON, ARCHITECT.

PICKED FOR PLEASURE AND PROFIT

A Fascinating Mania
Literary Thumps
Arm-Chair Travels

A Fascinating Mania

PRIMARILY intended for bibliomaniacs, "Books and Bidders" by the deepest-dyed bibliomaniac of them all, Dr. A. S. W. Rosenbach, (Little Brown) appeals to anybody who thrills at the thought of books and reading. As for those with a leaning toward bibliomania, the subject matter of this volume is likely to bring on an incurable attack of this malady really beneficial to the human being, since it tends to prolong the span of life, or so its victims claim. The author is the celebrated collector and rare-book dealer, who among other bids for fame is responsible for placing in the Huntington Library so many rich treasures of the literary past. He relates his own experiences and those of others in the rare-book world of the last fifty years, with the most captivating unconcern, attaining as nearly as can be done in print the ease of a person chatting confidentially and informally with a group of friends on a topic of absorbing interest to them all.

This narrative affords entertainment certainly, but also something more significant, for its contents suggest the basis of a liberal education. Likewise it increases one's understanding regarding those factors in life which make existence a pleasant pastime instead of the horrid grind it so often is in actual experience.



PAGE OF THE GUTENBURG BIBLE, SHOWING THE TEN COMMANDMENTS. FRONTISPIECE OF "BOOKS AND BIDDERS." COURTESY OF LITTLE BROWN COMPANY.

Literary Thumps

The volume called "Men of Destiny" (Macmillan) contains a collection of articles contributed recently to leading periodicals by Walter Lippman, editorial manager of "The New York World." The "men" whose characters and careers he scrutinizes are mostly prominent statesmen, but he also throws his search-lighting mind upon a literary celebrity or two, and discusses prominent events of wide public appeal. His vigorous and lusty prose ably supports the kind of thinking that is inclined to ride rough shod over popular opinion, and to hurl into the dust heap of discard, reputations for sagacity. People whose political views belong to the opposite party may admire his style and disagree heartily with his conclusions. Rollin Kirby has supplemented the text with some pertinent and amusing cartoons.

Arm Chair Travels

French Indo-China has a variety of aspects for those who go probing its mysterious depths. Crosbie Garstin, British globe trotter evidently viewed this country with the eager curiosity of the boy who takes the clock apart to see how it works inside. In "The Lotus and the Dragon" (Stokes), he offers a brisk and breezy chronicle of his journeyings through this lesser known corner of the world, and does it in the manner of one who combines the spirit of eternal boyhood with the seasoned poise of the experienced tripper. The value of his account lies in copious and competent notes on strange manners and customs, with glimpses into a past where history is not so easy to obtain; but its charm lies in crisp little anecdotes sprinkled throughout the pages standing out like clearly cut cameos.

"Morocco" by Paul Vernon (Macmillan) is adorned with numerous softly tinted color reproductions. This tour was accomplished in safety and comfort by means of a luxurious Renault. No adventurous thrills are noted but plenty of reliable information about this picturesque region.

New Editions

"Italian Sculpture of the Renaissance" by Lucy J. Freeman. First published 1901. Reissued by Macmillan.

"Beau Gest," by Perceval Christopher Wren. Illustrated by Helen McFie. Presentation copy published by Stokes.

"Mission Tales in the Days of the Dons," illustrated by Langdon Smith. Second Edition. "California Missions and Landmarks," Eighth Edition. Author of both books, Mrs. A. S. C. Forbes.

Oxford Reading Courses

"Biography," by Alan C. Valentine. "The Essay," by M. Edward Speare. "The English Novel," by Alan C. Valentine. "Lives," by Izaak Walton. Introduction by George Saintsbury. The World's Classic Series. All from the Oxford University Press.

Vital Culture
It Is to Dream
Easy Fiction

Vital Culture

ANYONE who cares at all for "The Classical Tradition in Poetry" (Harvard University Press), by Gilbert Murray will care very very much. First delivered in the form of lectures, this material is now available for those readers who do not shy away from any title wherein the word "classical" appears. Naturally there is erudition here but it is erudition made both comfortable and easy, actually a festive occasion for the mind. This circumstance is due to notable felicities of style and substance, which characterize the writer's exposition of the classical foundation of modern poetry and indeed all forms of modern art. The effect of its unceasing stream of supple culture and urbane philosophy is aesthetically exhilarating and it becomes clear that Gilbert Murray is a man whose attention to the classics has given elasticity and richness to his vision, and guided him in forming true estimates of universal values.

The devotees of classical training often receive a like benefit from their studies, but few know this fact in our utilitarian age, when such training is vastly unpopular owing to the well-founded theory that it will never put any money in the pocket; hence the appeal of a really inspiring book on literature full of the sap of sympathy with human aspiration will be limited to a minority who understand that man can not live on bread alone.

In 1897 Dr. Percy G. Stiles of the Harvard University Medical School began keeping a record of his most striking dreams. He has described them in a little volume called "Dreams" (Harvard University Press). It is a novel departure in subject matter since his attitude is that of an amateur and he is not following any theories of Freude or Ellis. Most amusing line drawings included often explain his meaning very graphically.

Easy Fiction

A wild shocker is "Hue and Cry" (Lippincott) by Patricia Wentworth. Mally Lee, a pert young English governess slaps a young secretary who attempts to kiss her and the consequences for her are most appalling. However she rebounds from each crushing experience with the resilience of a rubber ball and all ends happily after four days of action roaring like machine gun fire. It will pass a lively hour.

Putnam Weale in "Her Closed Hands" (Macmillan) describes a group of foreigners in Peking in 1911. His characters are figures stuffed with words, his incidents futile, and the story ambles on to nowhere, but his atmosphere is remarkably compelling and makes the story well worth reading. There is one intriguing character depicted a young Chinese boy.

LOUISE MORGRAGE.

A BENEFACTOR

By JESSICA KATE SENECA

THIS, you felt, was something of more significance than the usual soloist concert: some wider love was in it; some different aspiration. Compared with this seemingly so much more disinterested art, the ordinary recital with a superlative singer endowed with wonderful vocal organs and perhaps little else, devouring all the praises, seemed an immense egotism.

For Eva Gauthier appeared to present herself as the instrument through which beauty created by others was to be revealed and loved. You felt there was offered for your homage and charmed interest the music, the composer, the poet, the poem, the period, as well as the beauty of a voice of endless changes and expressiveness, of supplest hospitality to all frail moods and fleeting emotions, able to give, with the shadowing of a word, the song's very heart.

From the familiar soloist recital you go away praising, and, perhaps, adoring, an individual merely. From this artist's recitals you may go away loving music itself more; through her subtly comprehending presentations of its richest, rarest, and least familiar phases realizing its past and its future, and beholding it in all its changing manifestations, as some wondrous flower unfolding through the centuries. Her brief explanations of the music and the poetry are very delicately done, or they would impede the revealing unexplaining music itself. The artist's own lovingly comprehending spirit makes possible and fruitful this union.

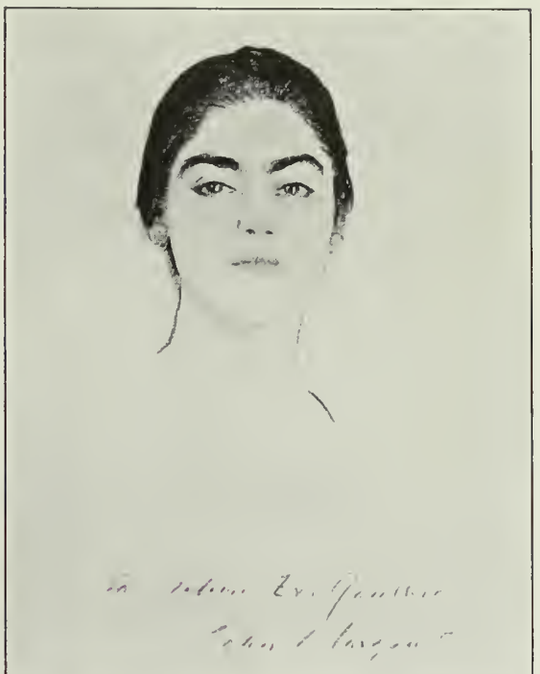
Unfamiliar treasures from sixteenth and seventeenth century Italy, eighteenth century Spain, Elizabethan England, were part of her two concerts. Manuscript numbers from an unknown seventeenth century composer, and from Alessandro Scarlatti's opera, Mitridate Eupatore; an aria from Amadeo Mozart's La Finta Semplice, and the cavatina from Gluck's Semiramis; all of rare loveliness. The monologue, Tu Sei Morta, was given from the Orfeo of Monteverdi—who composed an opera for the world's first opera house in Venice, brought into music something of the warmth of the Venetian colourists, and had written against him a book, "The Imperfections of Modern Music."

Then the deep and sweet delights of England's Elizabethan school of madrigalists and lutenists, equal in glory to her poets; music all wedded to the loveliest verse. Byrd, founder of the Madrigalists, whose tender song she gave, Come My Little Sweet Darling. And Thomas Morley, who wrote music for Shakespeare, and John Dowland, lutenist to Charles I, and greatest of England's song writers, Woeful Heart with Griefe Oppressed; and Henry Purcell's, There's Not a Swain.

Most beautiful amongst the Spanish songs was the lamentation, Alma Sintamos, of Pablo Esteve, and two songs of Fernando Obradors. Then recent American songs of Eichheim, Stearns, and James Rogers, and jazz numbers by Carpenter, sung simply as folk music, and not in the jazz manner. An abundance of adorably sung French songs. Cherished in memory are her renderings of La Chevelure of Pierre Louys and Claude Debussy, and the Colloque Sentimental and Chevaux de Bois, two among Verlaine's greatest poems, with the Debussy music. . . . When she is singing of Paul Verlaine's two spectre lovers you think that no one can sing that song as Eva Gauthier sings it; and there is for you at that moment in the world no lovelier song; and you could listen to it, you think, forever. . . . Poetry and music entering together the twilight places of the spirit, melancholy and aware;—in an obtuse world, a thing exquisitely comforting.

Eva Gauthier succeeds in being more like her Sargent portraits, especially the drawing now in the Minneapolis Museum, than her photographs. Her indubitable artist face is one of contrasts and contradictions. Tender femininity of the low arched forehead, small nostrils suggesting timidity, softness and sweetness of the mouth; in opposition to the bold adventurous brows, and the strength of the chin. The eyes, dreamy, intent, remote, make the strangeness of the face. It is an essentially Gallic spirit; in the intense artistic seriousness; the fine taste, and subtle comprehension; humanly unreserved; but capable in its art of the most delicate reserves.

In her first recital the singer was obviously not in good voice, and it was only in the Hollywood Playhouse concert that one could fully enjoy the tonal beauty of her voice as well as its greatness of interpretative power. Until Eva Gauthier's came to dispel them, that charming little theatre, unvisited since a dark, rainy, joyful day in April, was full of ghostly laughter and voices. Old lying crafty Italian voices, and vacuous, self-satisfied adolescent voices, and deeply pitying Slavic voices, and eager innocent young Scots voices, and insensitive, dominant German voices, and confident shallow American voices, and barren voices of telephone girls. And Ruth Draper's green dress met and subdued a turbulent backdrop. One had half anticipated contests between that remembered backdrop and one of Eva Gauthier's gorgeous dresses. But this time the tables were turned. A black curtain, with the intention of being repressive, having had its blackness taken away from it by a powerful light, hung sullenly in slate, with folds flat, scanted, graceless, gloomily aware of the singer's own triumphant, shining, glittering, resplendent, and unconquerable blackness, equal, with its touch of fire, to any backdrop in Hollywood.



EVA GAUTHIER IS ONE OF CANADA'S GREATEST ARTISTS, AND UNRIVALLED AS AN INTERPRETER OF MODERN SONG. SHE HAS BEEN GREATLY DISTINGUISHED FOR HER WORK IN THE INTER-NATIONALIST MOVEMENT IN MUSIC WHICH HAS FOR ITS AIM THE ENCOURAGEMENT OF YOUNG COMPOSERS OF ALL NATIONS

* * * *

With the same instinctive skill with which had been given the mood and background of each song, were given you now the mood and shadowed background of this artist life. . . . Weaving heartaches for you with low troubled tones, and sad sweeping gestures, and mournful downward glances cast into the shadows, surveying unloved acceptances, and bitter conquering things, and the endlessness of striving. Leaving what seemed so lovely, so beneficient an ardour and achievement all sorrowfully veiled in sacrifice and struggle, and a 'great patience'. . . . This adventurous faring forth to find the hidden and unknown; abounding tender sympathy for new, strange beauty scorned, assaulted, and denied; for muted loveliness far-off, foregone, desiring to lift it from its darkness and forlornness to the light and human cherishing.

No distances; no artist pride. How should a child artist battling with the world grow into proudness and aloofness? Brief, dark glimmering glances, gathering swift knowledge, questioning response and understanding, your adequate perception that this was the one thing in the world that mattered. . . . Glancing spirit, flying away from you at the inept word, winging back with the faint promise of right apprehension.

No stars . . . A childish imagining that of starry influences, sewing the love of far-off things, adventurousness, the bright and strange. No . . ."Music and mathematics go together," briefly and coldly. Astronomers and the astronomer's child perchance least of any know stars' poetry?

"My mother"—the voice grew sweet and steady and serene—"She was a very beautiful woman. She had many children. And she gave me, I think,"—pausing and smiling very faintly—"her great patience."

Soft hand closing on yours in farewell. Rings of pale rose, and gleaming ornaments, and sumptuous black and golden garments all in that moment not to be admired, part merely of the cruelties of life . . . And changing voice grown soft; repeating something; waiting for response . . . Softest voice, unsatisfied, lingering; desiring to leave sweetness for the end. . . .

Upreared beyond this mournful head, the little bronze figure of the horseman in conquering, triumphant life. Through the grey evening light outside a vague whiteness passing and repassing; and, where all else shone expansive and inviting, closed gates alcoved above the few, broad steps, holding within them darkness and mystery.

In those quiet, golden-lighted spaces, full of the satisfactions of worldly and material needs, suddenly pain was the most real thing, —the lasting deeper sadness of the world.

"Because it is the very finest!" had said the soft voice very earnestly, of that music she wanted, through all baffling difficulties, most to give. Words one had just read of a suffering idealist spirit in another art came to mind: "To write something that will be worthy of that rising moon, that pale light. To be 'simple' enough, as one would be simple before God." . . .

To give "the very finest." . . . The spirit that saves the world.

SOUTHLAND

The Botanic Garden in California

THE number of different plants actually utilized by modern man is but a very small percentage of the number of species occurring in nature. Primitive man selected those species best adapted to his particular needs from among the plants that were available to him. This does not mean that he always selected the best plants, for the wild progenitors of such cereals as rice, millet, Italian millet, rye, oats, maize, and even wheat were distinctly unpromising, perhaps more unpromising than some of our wild grasses that have never been brought under cultivation and improved for cereal purposes. An institution that can prosecute a long-continued program on the domestication of promising wild plants may serve mankind in a most productive manner.

The field of the California Botanic Garden is as broad as plant science. Among its important functions will be the exploration of foreign countries with view to introducing into California various species of plants now not grown here; the acclimization of these plants with view to determining their adaptability to the varying soil and climatic conditions of the southwest; the breeding of better varieties of plants now cultivated; the investigation of problems of genetics, plant physiology, plant pathology, classification, etc. Agencies already exist that are working on many of the problems appertaining to plant life in California, but these agencies, state and national, are inadequate to handle the myriad problems presented from day to day.

The new institution will not be a competing one, but will co-operate with all educational and research institutions here and elsewhere on plant problems demanding solution.

It is too soon to state just what the institution will accomplish in the economic field. It will unquestionably be an agent in developing the resources of California, even as similar institutions in other countries have served and are serving their respective localities. It is of interest to note here that several of the famous botanical gardens of the Old World were originally established and supported by commercial agencies, very definite proof of their utilitarian character in addition to their scientific and esthetic value.

The California Botanic Garden will naturally work on plants and plant products of the Southwest, but it will not confine its attention to this field. It is the plan of the Garden Foundation to establish the institution on the broadest possible basis and so develop it that it will form a world center for botanical research. This is a large and distinctly ambitious program because at the present time no botanical institution in the United States actually occupies the position which is the objective of our new garden. In furtherance of this plan several expeditions have been placed in the field in foreign countries and long before the end of the year it is expected that field work under the auspices of the California Botanic Garden will be in actual progress in Hawaii, Japan, Formosa, China, Indo-China, Philippines, Borneo, Java, Sumatra, Malay Peninsula, India Ceylon, Australia and Mexico. This exploration work will be extended to other countries as rapidly as possible, for it is essential that the necessary reference collections be assembled by the California Botanic Garden with as little delay as possible consistent with doing the work properly.

Extract from the article in SOUTHERN CALIFORNIA BUSINESS by Dr. E. D. Merrill, Dean of the College of Agriculture, University of California and President of The California Botanic Garden in Los Angeles.

Membership

For the purpose of enabling the Garden to develop more rapidly than is possible with its present means, and of insuring the utilization of its work, the public is invited to assist in its establishment by the formation of subscribing memberships. Subject to such restrictions as the Board of Governors may impose, the privileges of the subscribers will include admission to the Garden at all times; use of library, herbarium and laboratories; identification of specimens and personal advice by the staff; attendance at field trips, lectures, and exhibitions; the receipt of its publications; and participation in the distribution of excess plants.

Marriage—Physical, Intellectual, Spiritual

MARRIAGE, even Christian Marriage, cannot be "Made in Heaven." For the Founder of Christianity—than whom no one has explained the meaning of life to us more profoundly and satisfactorily—has said, "Ye do err, not knowing the scriptures, nor the power of God. For in the resurrection they neither marry, nor are given in marriage but are as the angels of God in heaven."

Marriage, then, is our own to study and decide about. America, Los Angeles as a typical American city, is as good a place as any to begin a critical analysis of the subject.

Judge Lindsey has recently been here and lectured to us. The youth, of the public who read, are reading his book on Companionate Marriage. What ever else they have assimilated in their homes, their public schools, their college days and university nights that will help them to form an opinion an ideal, to make their own laws, must be collected and studied at once. For today needs new laws having discarded the old.

Professor J. E. Turner, in an article published in **The Personalist** for January, gives us a very good survey of what the race has already developed in building up a structure of social laws. The social structure of France, for instance is so firmly founded on the family idea, that any amount of superficial laxity may foam and froth around its bulkwarks without affecting its morale. But in America we have no social structure as a nation; and at present it seems to be imperative that we look to our foundations and make them secure.

"Law," says this author, "often seems to mean compulsion, confinement, defeat; and yet we need only turn from the individual standpoint to the social to perceive how crassly mistaken any such view must always be. For it is clear that, apart from law, no social organizations could ever maintain themselves. Law is the very life blood of society; while, furthermore, the higher the type of community, the more intimate and far ranging becomes its framework of laws. It is sufficient in this respect to contrast an advanced civilization with primitive barbarism. The entire transition from the latter to the former rests upon the evolution of good, but at the same time imperative and irrefragable, laws; and the resistance which these always arouse is but the repetition, on a large scale, of the child's instinctive rebellion against the discipline of its home."

If there are to be homes, then, in this new world which the younger set in Los Angeles are creating, there must be dicipline of some sort. Is it to be left to the maid or the school teacher? If so it will inculcate what the maid was taught in Europe,—what the teacher happened individually to concoct, from her own meager experience, into a philosophy of life. For the truth is that most of the youth of America today, and this includes much of our public school teaching force, seems to have been raised in the street. What they know, the mass of America's millions have picked up for themselves, anywhere, everywhere! There was a general disposition thirty years ago for even the intellectual among parents to refrain from founding their children in the truth as given to them by their parents for fear it might not be the truth when the children grew up! Some may perhaps have vaguely thought that their children were smarter than themselves; and so left it to the children to work out their own salvation all alone. And a pretty mess they have made of it! Nothing to begin on! No knowledge of all that the human race has builded through the ages in faith in others, faith in our ultimate destiny, knowledge of the foundations of our civilization still called Christian, although Christ is often forgot when the words are spoken!

Again Professor Turner tells us, "But whenever laws, no matter how good they may be, are forced upon a nation by any authority external to itself, that nation is no longer free. Hence, since law is always indispensable, freedom must consist not in the absence or diminution of law, but rather in a country's creation and acceptance of its own laws."

Coming to the individual himself he says, "The distinctively personal attribute of reason then, enables man to discern equally within his own being and throughout his environing world the reign of law. Although this knowledge is acquired gradually and arduously . . . ; and so, he finally makes the laws of health, of reason, of art, his own laws, just as a great nation promulgates its own constitution and legislation instead of obeying any external authority."

OPINION

Now just how able and wise are the youth of today, who have taken the law about marriage and other parts of our social structure into their own hands? Where were they trained? What is the fiber of their gray matter? Are they up to date on spiritual matters? For there is no doubt this is the age of Spirit.

"But the principals of conduct, or of the spiritual life, being the most difficult of all, are for this reason the last to be adequately understood," continues Professor Turner, "While, because they so often conflict with natural impulses and desires, they are also the last to be accepted and obeyed. Generally, indeed almost universally, it is **this defiance that is regarded as freedom.** But it ought to be obvious that in thus obeying merely natural appetites and motives, man is lowering himself to the level of animals, enslaved as these always are by the dominance of their instincts; in other words he does not gain, but rather forfeits both his reason and his freedom, and to that extent he ceases to be human—ceases to be a person in the true sense of the term. He reverts to the status of the child or the savage, as is tacitly recognized in all legal penalties which involve loss of civic rights."

If our young builders of a new social structure have studied logic, if they can reason, they can not refuse to accept the simple conclusion here quoted. Let us carry it further in its application to the picture Judge Lindsey has drawn of present day marriage among the masses of America and his treatment of the subject relating to new laws. Laws, rules of conduct, are needed that people may live together justly and peacefully. The best minds should frame them—those most informed on community life and characteristics. If all in the community were perfect citizens, the laws would take care of themselves. But in these United States, founded by martyrs to their religions and political principles, citizenship, that highest gift of civilization has been handed to the just and the unjust, to the ignorant as well as to the carefully trained in American ideals. Nearly half of our immense population knows neither the principles that founded these United States nor the ideals of family life built into the social fabric of our colonials. For only fifty one per cent of the present population is American in that sense; and no attempt is apparent to see to it that teachers in our public schools have been brought up under God-fearing, American family discipline.

Just as we have allowed the negro mammy with traditions of the African jungle to tell tales superstitious and primeval to our little ones, nurses from the North of Europe to fill their minds with frightening stories of northern heathen gods, and the Chinese coolie who cared so calmly for California babies to be later seen by them frightening the devil with tom-tom and firecrackers,—so our present ideals on marriage are as mixed as the population itself.

Beginning, then, with the anthropoidal ape—or, if your mind rejects Evolution, beginning then, with the brute beast every man finds within himself either controlled or uncontrolled, shall we give that primeval animal nature dominion over us and make our laws to suit its convenience? Or, shall we build upon ideals we have inherited from the masterly founders of our republic and apply their principles to the problems of today?

The tendency of modern youth is to improve on its parents. There is enough sound thinking among them to lead to greater heights—to formulate their own laws. To them belongs the decision and the future of the race.

Physical marriage of some sort will continue; but unless we are prepared to trust our children's education from birth to some institution financed and managed by our present variety of politician, we cannot let the matter of marriage laws drift.

We are far from the jungle in present day civilization as is our boast in things industrial and scientific; yet how near are we as individuals to that high estate set by Christian civilization for itself in the fifth chapter of Matthew nineteen hundred years ago? We may bind the sweet influence of the Pleides, we may master the electron, but unless our righteousness **exceeds** the righteousness of our scribes and Pharisees we shall never enter in to the kingdom of heaven prepared for the human race.

WE have mastered the force of the lightning and made it do our bidding. We have mastered time and distance. We have cut down mountains, crossed the oceans, made the very air carry us against its own head winds. We have not annihilated these things; we have overcome them. We have taken them by the neck and made them obey. Shall we not take this thing that is within us—our natural instincts, our thirst, our hunger and our passion and make it obey?

Certainly Judge Lindsey's proposal to make our laws recognize man's weakness rather than to strengthen his self control—as has been done in the prohibition amendment—seems the fatal defect in his presentation of conditions alarming as they certainly are and grateful to him as the nation must be for his enlightening facts on modern marriage.

One modern tendancy is, however, a cause for congratulation. The whole world is studying the laws of health and learning self control over the body itself.

In a later editorial we shall endeavor to present what the best thought of the profession of modern medicine has to contribute to this discussion. Many individuals will doubtless have to be sacrificed before the race in its progress upward shall master this physical force and yet continue to live. But "he that loses his life shall gain it; for sacrifice is the law of all life."

Divesting then, the words "companionate marriage" of any physical meaning may we not consider this newly declared ideal of the marriage of comrades as clearly a gain?

No wonder the modern world has revolted at acquired ideas of ownership in marriage.

Where "love is the fulfilling of the law" of life husband and wife have made individual marriages in which ownership of each other is the highest form of love. Adam, the first man to express this ideal of marriage, is recorded as saying, in Genesis, "This is now bone of my bone and flesh of my flesh .... Therefore shall a man leave his father and mother and shall cleave unto his wife, and they shall be one flesh." This earliest conception of marriage is still the highest conception.

Ownership of woman was a makeshift of the fallen, lower civilizations not yet spiritual enough to understand this high ideal. Judging from the reports of the court Judge Lindsey represents there are still thousands of marriages on this low basis.

Jesus Christ quoted this Hebrew scripture in Matthew 19,3, when this question of freelove was discussed by the Pharisees, adding "What therefore God hath joined together, let not man put asunder." But lack of selfcontrol was as rampant then as now and the Pharisees quoted Moses and the law to show that they ought to be allowed to put away their wives when they felt like it. Jesus said "But from the beginning it was not so." That was not, in other words, the original intention of the creation of man and woman, and in this same chapter the Founder of our Christian civilization lay down the law to men so definitely that his disciples questioned whether it were good to marry at all. Here again Christ showed the basic principle that the Kingdom of Heaven is the goal of Christianity and all which tends toward its establishment is safe to follow. Some men are strong and others are weak; and all who strive help the race to overcome its fall.

Fundamentalists who believe in every word in the Bible as a law and guide, doubtless can find quotations that prove St. Paul a believer in ownership of wives by husbands. But there were other slaves held by law in St. Paul's time and the world is nearer the Kingdom of Heaven today by many signs; the marriage of comrades is one of them. Woman now has equal rights, equal responsibility, equal opportunity to see to it that marriage is made the protector of the family unit, the shelter where little children shall be properly raised, the Kingdom of Heaven on earth where they who "overcome" the flesh, and its tendencies downward, shall receive, even in this world," the crown of **Life.**"

SPORTS CIRCLE THE SPRING MONTHS

While the yachts are still marking time, dipping sails, or whatever it is yachts do in a quiescent state, it has been decided that the biennial Honolulu race, sponsored by the Newport Harbor Yacht Club, will start May 30. While in Hawaiian waters it is probable some of the racers will become converted to the speed, if not to the exact dependability, of the surf boat. Or, most likely, some enthusiast will immediately start in to install an out board motor and convince the poor native that his age-long methods are all wrong.





On the Palos Verdes Golf Course

The Annual Midwinter Invitational for women at the Los Angeles Country Club this month finds Mrs. Harry Pressler defending the honors she won last year. The Futurity classic staged by San Gabriel Club for the Junior Golfing unit, eight leaders competing in a limited tournament, will do much toward providing formidable entrants in the future national amateur and other events. The Pacific Coast Senior Championship is played at Midwick, and is limited to golfers who have passed their fiftieth birthday. All local golfers are jubilant over the selection of Pebble Beach as the site for the National Amateur Golf Championship in 1929.



Never before has the polo season promised so much. Competition is more vigorous, there are more players here, and the horses rank higher. Midwick has three complete fields and the players there are always in training, always ready to go. The Uplifters' Club can now count on two good teams, all well mounted. The Sands Point team, the present holder of United States open title, is scheduled to play at Midwick this season, and also at San Mateo. The Sands Point lineup includes Tommy Hitchcock, W. Averil Harriman and J. Cheever Cowdin

SHOWS ENCIRCLE THE DAYS AND NIGHTS

Hosses, Hosses, Hosses! in shows, both ring and drama—as presented in that delectable comedy, "White Wings," at the Pasadena Community Playhouse —at the Children's Horse Show at the Flintridge Riding Club; later at Beverly last month, and at the National Show at the Ambassador this month. Competition was keener and the interest higher at the first, of course, and the engaging certainty with which a child spoke of the flawless perfection of a mount was a delight.

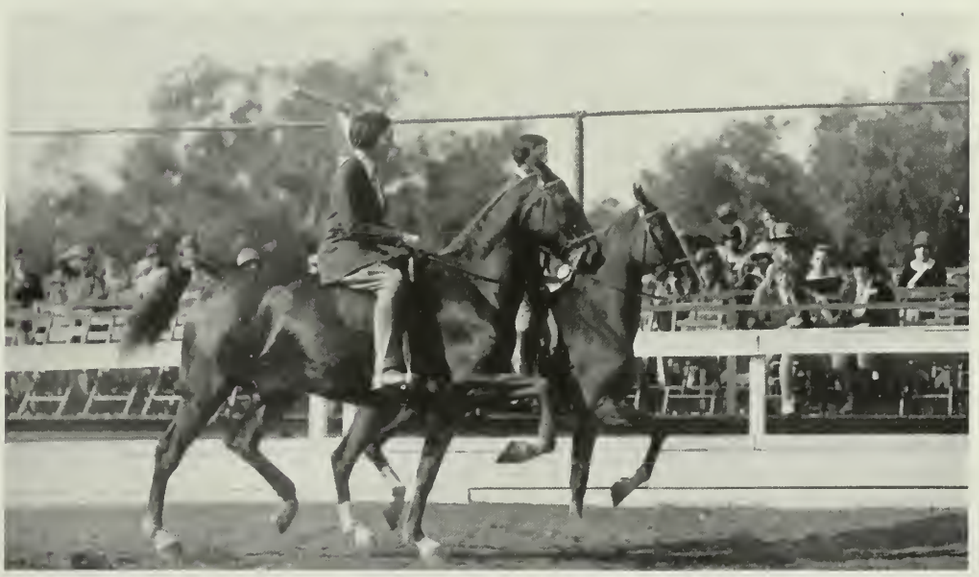
Photographs by Bone, Los Angeles



Ethel Johnson on Starlight, a new mount, owned jointly by Ethel and Constance Johnson, and entered with great success in the Children's Horse Show at the Flintridge Riding Club.



Nancynell Swaffield on Bobette, and with the cup won in Class 1, Combination ponies — riding and driving — at the Children's Horse Show, Flintridge Riding Club. Nancynelle also won third place in contention for the Durland cup, which was awarded to Naney Belle Bayly.



Evelyn Hellman on That's So and Elinor Getz on Wildfire, blue ribbon winners, during the Children's Horse Show at the Flintridge Riding Club. The Hancher cup was again the object of ardent competition. This cup was first offered by Mr. Charles Hancher in 1926, with the condition that it be won twice by the same rider before being awarded permanently. Elinor Getz won the cup in 1926 and 1927. This year Mr. Hancher again offered a cup with the same provision, and it was won by Camcron Leonard on Milady Minton.



Russell Bayly, appropriately mounted on Gee Whiz! Exclamations of a similar nature only did justice to Russell's achievements during the progress of the Children's Horse Show at the Flintridge Riding Club. To be thought rather indifferent to horses and hurdles and then to emerge as one of the stars of the show is what makes for fame.

HOLLYWOOD'S HISTOIRE INTIME

By FREDERICK F. ISAAC

Sir Thomas Lipton and Colleen Moore—A leading lady who retires at seven—and her Italian lover—that Montmartre blonde—and the last one—A mother who knew—Claire Windsor's son speaks—Farina's favorite food

SIR THOMAS LIPTON, Britain's great tea magnate and yachtsman and Colleen Moore had an amount to say to each other, when he visited the Burbank studio the other day. They were making a picture in which Miss Moore plays the part of a little French girl and she was doing her best to converse in that language. "You may be able to speak French," Sir Thomas said, but I can speak at least four languages,—English, American, Australian and Scotch."

AND over the lunch table he disclosed the interesting fact that although his mother had been dead for some thirty years, still does he carry her photograph about with him. "To young men who ask me for a formula for success, I say, "have your mother for goal and your mother in mind," he told Miss Moore. And she thinks, entre nous, that possibly she has solved the puzzle of his batchelorhood; that, having put his mother on a pedestal, he has found no woman worthy of replacing her.

THERE is a leading lady at one of the motion-picture studios who retires each night as seven. She is very blonde, receives some thousand fan letters every month and is courted by many different fellows at she rests between the taking of the scenes. Her name is Jean Darling and incidently she is some five years old. Jean is the leading lady of the "Our Gang" pictures. Her favorite leading man, she tells me, is one Joe Cobb.

AND Jean has an Italian lover, her mother tells me. Every day for the last week, a little extra fellow some eight or nine or ten years old, with olive skin and dark eyes, has gazed at her and played with her and kept her photograph in his pocket. Smoothly, progressively, romantically, went the affair till another fellow, by collecting more and better pebbles or "moonstones," won the attentions of Mr. Hal Roach's little "vampire." And now the little Italian boy has given back her picture.

BUT here is Hollywood romance for you—Joe declares that he really does not like these womenfolk at all. "They pinch and tease and cause a lot of trouble" he says, "No. Gimme the boys."

JUST ANOTHER BLONDE



MISS JEAN DARLING, THE YOUNGEST AND MOST FAIR OF ALL THE STARS ON HOLLYWOOD'S HORIZON. AS TO EINSTEIN'S THEORY OF RELATIVITY, MISS DARLING STATED IN AN EXCLUSIVE INTERVIEW, THAT THEY ARE VERY NICE PEOPLE INDEED

AT THE Cafe Montmartre, rendez-vous of pictureland's beau monde, there is an extremely pretty cigarette girl. As she makes her way between the tables she is the centre of gazes of admiration, jealousy and desire. I overheard an actor of some repute say to his guest "There goes the prettiest blonde in Hollywood." The response was anything but enthusiastic and a flash of anguish passed over the face of the actor's brunette companion.

THE cigarette girl, whom this attractive creation has replaced, is now at work in one of the studios at a comparatively interesting salary, I am told. Should talent develope, cafe days will soon be but a faint memory. Will fame bow to this girl too? She is delicately beautiful. Her blonde hair is natural, her movement is graceful, her lips are only kissed by lipstick, her smile is kindly. She is dressed with restrain. What has fate in store for her?

TWO stars of repute were enacting a scene of passionate romance but when the signal for finish was given they did not choose to stop, business being for these two a pleasure and a work combined.

And along came a gentleman with an executive air, and his face was red and flushed, for one of the pair was his wife.

AND a day or two later when the couple were heading for an enchanted beach in a car which had been given him by the donor whom nobody knows, a surer and swifter machine came upon them from behind in which were gentlemen of other than esthetic beauty and mental strength. And it happened that the couple were forced to the side of the road and made to stop, the lady escorted to home, honor and husband and the bruised gentleman to hospital. He registered under an assumed name.

MRS. DAY, mother of Marceline and Alice, tells me that she literally had to make her daughters try their luck in the movies. And that is not a publicity story, nor is it any relation to a Bughouse Fable. The two girls had planned business careers for themselves and it was only to please their mother that they consented to try the pictures for a couple of years. It seems that Mrs. Day, who incidently is one of the most tastefully dressed mothers in Hollywood, was right.

IT'S an ill front page newspaper story that blows nobody a chance for exploitation. They tell me that Lita Grey Chaplin is planning to appear on the stage locally and that she will supply her own "backing." It may not be true, but she has been seen a number of times backstage at a Hollywood theatre in conversation with an impresario of some repute.

MEETING Claire Windsor's little son, nine years old, fair, clean-cut hair, military college uniform, I asked him how it felt to see his famous mother on the screen. He paused thoughtfully for a minute. "I like Tom Mix," he said.

"A star has to be very, very big to shine in her own home" is the modern, Hollywoodian version of "no man is a prophet in his own land."

BACK once more to filmland's nursery. Expecting to be told of the lusciousness of canned pears or the delightfulness of a first taste of a licorice stick, I asked Farina, who is the little coloured comedian of those Our Gang comedies, what was his favorite food. "Carrots" he said.

I thanked him and went home.

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Reserved Mezzanine of Beverly Hills

The HILL TRIBES always were a Superior People



"But tribes with finer arrows and keener spears came out of the hills and laid waste the land." . . . . FROM AN OLD BOOK.

ALWAYS the conquerors came out of the Hills! Men with broader shoulders, great bellows-like lungs, clear eyes, keen minds . . . Nature's reward to those who dare to live above the fog and dust of the plain.

You, too, today, may come down from your home in the hills to conquer a city. You, too, can sleep better 'o nights, in the pure air of the highlands. You, too, can come down to your work of a morning with buoyant health and unconquerable zest for accomplishment.

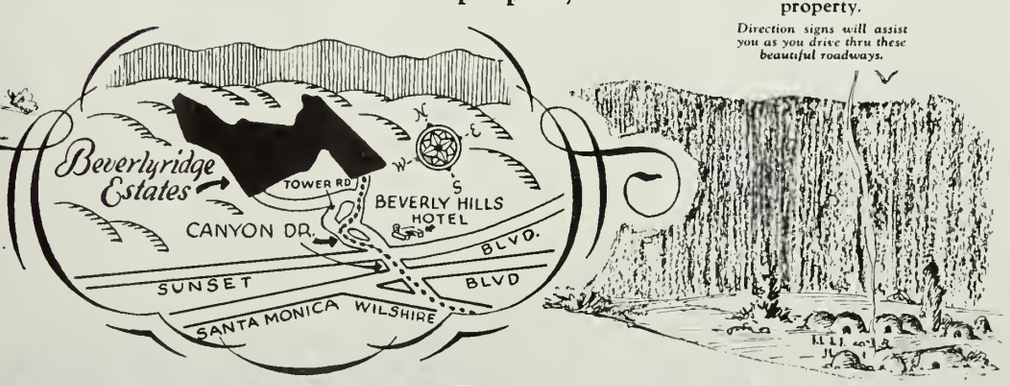
You, too, may know that all day long your children are growing in health and alertness up in the clear, delightful highlands of Beverlyridge . . . where the Santa Monicas overlook Beverly Hills to the blue Pacific.

Telephone WEstmore 3910 or OXford 3403 and private cars will be put at your disposal to visit the property.

Drive Out . . .

Wilshire Blvd., Santa Monica Blvd., or Sunset Blvd., to the Beverly Hills Hotel at Sunset and Canyon Drive . . . into Benedict Canyon Drive, into Summit Ridge Drive at the estate of Tom Mix, to Beverlyridge property.

Direction signs will assist you as you drive thru these beautiful roadways.



An illustrated booklet, describing Beverlyridge will be sent you upon request.

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A Park of Gentlemen's Estates

THE TEN MOST BEAUTIFUL BUILDINGS

By HAROLD O. SEXSMITH, A.I.A.
Editor, Chapter Page

THE CHAPTER MEETING

THE Southern California Chapter, has passed well into the bounds of man's estate when it celebrates its thirty-third birthday as it did so enjoyably this past month, as guest of the new Ebell Club. Sumner Hunt and Silas Burns, the architects of the building, had arranged a most delightful program and the chapter "fathers" opened their hearts a wee bit and suggested that we might bring our wives. The hint was taken seriously and the wives came in goodly numbers. Those wives with good memories recalled having seen each other at another similar meeting at the Uplifters Club some two years ago and again bewailed the fact that they were so seldom asked to attend Chapter gatherings.

An inspection of the building was first on the program and proved most inspiring. Hunt and Burns have handled a difficult building site in a masterful manner and have sacrificed nothing in convenience while at the same time preserving the privacy and dignity so vital to a building of this character.

Several hundred guests were seated in the banquet rooms and after the dinner the usual welcomes and compliments flew from speaker to recipient and back again until the time came for the outgoing President David Witmer to unstrap the burden of his office and fasten it on the waiting shoulders of one Pierpont Davis. "Pier" accepted the burden and snapped on the buckles in his usual inimitable style.

The meeting was followed by a one act fantasy "The Melancholy Pierrot" given by the students from the School of Architecture at U. S. C.

CHAPTER ACCOMPLISHMENTS, 1927

Reviewing Chapter activities for the year President Witmer presented an impressive resume of accomplishments. The extracts which follow are but some of the highlights in a busy year's work.

Speaking of the School of Architecture at U. S. C., President Witmer said:

"May I, however, for a moment direct your attention upon this School of Architecture—the only University School for our profession in southern California. It is young in years, young in its record of achievement through its comparatively few and relatively recent graduates. Yet the record of progress is great.

"Within four or five years this school has more than tripled in enrollment, has emerged from a minor department of the University into the entity and importance of a school. The school is providing a splendid course of instruction, and today is most creditably preparing young people who enter to pursue their chosen profession. The underlying motive and basic scheme of instruction is different from that followed in other schools. It presupposes and assumes not only the interest, but the active co-operative effort and contributive instruction from many practicing architects, as a supplementary and added strength to the resident faculty. This conception of architectural instruction is, I think, the underlying reason for the success and extraordinary progress of this school. It is enough for the present that the school is attracting the attention of other Architectural institutions of learning, and the attention of many architects throughout the country who are most definitely interested in the education of the student."

Concerning the activities of members in Civic and national affairs, he said:

"Rarely is one Chapter of the Institute honored by selection contemporaneously of two of its members for directorship on the National Board. The 1927 Convention elected Myron Hunt Director for three years. With the re-election of Edwin Bergstrom as Treasurer, this chapter is assured of the most able presentation to the Institute of Chapter opinion. Other honors and opportunity for service have come to other members. Donald Parkinson has been appointed by the Mayor to the Art Commission of the City of Los Angeles, filling the vacancy caused by the death of Arthur Benton. Through the nomination of the Chapter, David C. Allison has been re-elected for another term on the Palos Verdes Art Jury. Edgar H. Cline has been recommended to fill a vacancy on the State Housing Commission."



INTERIOR COURT OF VILLA MONTALVO THE RESIDENCE OF SENATOR JAMES D. PHELAN, SARATOGA, CALIFORNIA

And then in concluding his speech his restrained remarks scarcely express the load of disappointment carried in the heart of every architect who longs to see a great Civic Center worthy of Los Angeles and who knows that that opportunity has gone from us forever.

"Our dream of a civic center plan worthy of this great city seems hardly more sure of fulfillment than a year or two years ago. To be sure, a street plan has been adopted. There is no evidence, however, that an adequate and worthy civic administration building plan is being even considered. One fears that unless vigorous active steps are taken, a civic plan will come into being only as 'Topsy grew'."

THE GREATEST EXAMPLES OF ARCHITECTURE

The Palos Verdes Art Jury have issued an invitation of international scope for the purpose of obtaining a vote on the great examples of art. Much healthy discussion will grow out of this effort and a new norm set up by which to mark the world's progress in the Arts.

We published on the editorial pages of the January SOUTHLAND an extract from this invitation, and herewith add another portion of it.

"Discrimination is an important part of art appreciation and it has been thought best to limit the list of examples selected to ten of each art. Such comparatively short lists can be more easily carried in mind by the average person, and ten reproductions of each of these four arts can be compassed within a volume of convenient and inexpensive size, when a final report is issue.

"Final selection will be made, as soon after April 15, 1928 as conveniently possible, by Palos Verdes Art Jury.

"This invitation is being sent to a selected group of artists, museums, art schools, patrons of art, teachers, art critics and others interested, in the principal countries of the world."

The following list has been submitted by Sumner M. Spaulding, Architect and formerly lecturer in Architecture at the University of Southern California:

THE WORLD'S GREATEST EXAMPLES
St. Marks, Venice
Mont St. Michael, France
Chartres Cathedral, France
Giralde at Seville, Spain
Liverpool Cathedral, England
Strozzi Palace, Florence
Notre Dame de Paris
Giotto Tower, Florence
Library of Cathedral, Venice
Boston Public Library

GREATEST EXAMPLES, AMERICAN
Mount Vernon, Home of Washington
Lincoln Memorial, Washington, D. C.
Boston Public Library
Harkness Memorial Hall, Yale University
Pennsylvania Station, New York
Independence Hall, Philadelphia
New York City Hall
Columbia University Library
Chicago Tribune Building
Bell Telephone Building, New York.

The above lists show a most interesting and comprehensive taste. If Mr. Spaulding's list is typical of the final selection, the one who comes closest will have a mature appreciation of the styles. An equally interesting list has been submitted by George Washington Smith, Architect of Santa Barbara. Mr. Smith's list contains some surprises. We had never thought of the Great Wall of China nor the Grand Canyon as architecture. Perhaps he is right. The last named house is one of his own creations.

THE WORLD'S GREATEST EXAMPLES
Great Wall of China
Temple of Karnack
Parthenon
Santa Sofia
St. Marks
Chartres Cathedral
Seville Cathedral
Public Library in Boston
Grand Canon, Arizona
Crocker House, Pebble Beach

GREATEST EXAMPLES, AMERICAN
Mount Vernon, Home of Washington
Lincoln Memorial, Washington, D. C.
Boston Public Library
Trinity Church, New York
Pennsylvania Station, New York
Independence Hall, Philadelphia
Nebraska State Capitol
Mission San Jose, San Antonio, Texas
Chicago Tribune Building
Crocker House, Pebble Beach

We will be glad to give space on this page for discussions of these lists or for additional lists in next month's issue.



THE OAKS NEAR NAPLES, UP THE COAST FROM HOPE RANCH PARK, ARE BEING PROPERLY CARED FOR BY FREEMAN AND MYERS

FREEMAN, MYERS AND COMPANY, TREE SURGEONS

SOME people think of the trees as their friends, and surely in this sunny land the friendly trees deserve both love and protection. Even though we think of them only as a beautiful feature of the landscape or a part of our gardens, they must be regarded as living things and their proper care calls for our most intelligent consideration.

For the live oaks, embroidering the edges of the hills, the gay sycamores crowding along the creek beds, the pines and cedars filling mountain canyons, as well as the rare exotics in our gardens are the most valuable asset this community controls.

It is satisfactory, therefore, to find that the surgery, soil treatment, spraying and pruning of trees has been made a scientific study and a practical service by the leading firm specializing in the care of trees in this part of the country.

Mr. George Freeman, head of the firm in Santa Barbara, took me to the ranch of Major Max C. Fleischmann to show me examples of this interesting work; and never again will I allow any one less competent and less a lover of the tree itself to touch a growing tree.



THE CAMBIUM LAYER HAS HERE BEGUN TO COVER THE ARTIFICIAL WALL OF NETTING AND PLASTER. SCIENTIFIC WORK ON THE OAKS OF FLEISCHMANN RANCH, MONTECITO.

For now I know the reasons for each step in the treatment. No longer do I look with approval on trees whose cavities have been merely filled with concrete. Heavier than the natural woods this stone work upsets the balanced poise of a tree and causes its fall in a high wind.

Infinite pains have been taken to perfect the patented process used by this firm to build up with wire netting and waterproof plaster a protecting wall ventilated so that a current of air will keep the interior of the cavity sweet and free from mould yet impervious to rain, insects, or the sprinkler.

The balance of the ramifying limbs of the tree is carefully studied and maintained by cables made almost invisible; and the happy tree responds with new growth and bright foliage. Immediately after this wise treatment the cambium layer of the tree's bark begins to grow over and enclose the bandage of plaster and net.

The enemies of the trees are many and it's good to know that no matter how small these microscopic insects are they are to be recognized by these experts in tree surgery.

Diognosticians of tree trouble as they are, the staff of Freeman, Myers and Company go to the depths of the soil around them to find out what is sapping the life of our trees. Under the bark worms are often working, boring channels in which to deposit their eggs. Before we know it these myriads have girdled the trunk of our favorite shade tree, or have ruined a valuable grove of live oaks.

It will not do to wait until the trees show signs of dying. As in the modern practice of medicine, the work of these experts is to keep trees thriving and happy because they are well.

Oak root fungus, a very insidious trouble with our California live oaks is often undiscovered until too late. The soil around the tree must be thoroughly treated, and yet it will not do to allow any itinerant tree pruner to touch it, for the risk, as in the case of the twig borer also, is too great, both to the tree itself and to the surrounding shrubbery.

These oaks on the Fleischmann ranch in Santa Barbara County have responded splendidly to the intelligent care they have lately received. Favorite trees near the house and especially in the patio are now cared for as scientifically as are the horses and dogs.

This is but one example of the widespread investigation and care which the well-to-do ranchers and garden lovers of Montecito, Santa Barbara, Hope Ranch and Naples—and of Pasadena and Los Angeles County as well—have put into the hands of Freeman and Myers. The whole state may well be grateful to them for preserving for us and for posterity the beauty of our California countryside.



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THE ARCHITECTURAL CLUB ELECTS OFFICERS

THE JANUARY MEETING

The January meeting of the Los Angeles Architectural Club was held at the University Club, Jan. 24th, 1928. As a result of the election the following officers were installed for the year 1928.

George P. Hales, President; Hugo Oltsch, vice-president; Raymond Wyatt, secretary; Kemper Nomland, treasurer.

Many interesting topics were discussed, among them the coming Venetian Carnival which will be held on Friday, Feb. 3rd at the Roosevelt Hotel, Hollywood. This is being arranged through the joint efforts of the Architectural Club, the Southern California Chapter, A.I.A., and the Hollywood League of Architects, and promises to be one of the fine social events of the season. The Pirates Ball of the Architectural Club held last year made history and the ball this year is generally expected greatly to surpass that. Tickets or information may be obtained from Walter Davis, 3215 West 6th St., Los Angeles.

The matter of an allied fine arts exhibit was also discussed and a committee was appointed to co-operate with the Hollywood League of Architects, at their invitation, in making arrangements for such an exhibit. This is looked upon as a great forward step in architectural effort and it is hoped that all in the architectural profession will give every bit of support necessary to make this a huge success.

The next meeting of the Club will be held on Feb. 21st and a very interesting program has been arranged.



PAINTED LUNETTE IN THE ARCHITECT'S BUILDING (ELEVATOR LOBBY) LOS ANGELES. DODD AND RICHARDS. ARCHITECTS EINAR PETERSEN, MURAL PAINTER

THE University of Southern California offers professional courses in those branches of the Decorative Arts which are closely allied to architecture, and a thorough training for which involves a study of the essentials of architecture as it relates to decoration. The regular courses are of five years duration leading to the degree of Bachelor of Decorative Arts and they embrace, in addition to intensive study in one of these arts, a background of cultural subjects as well as architectural history and design.

Courses beginning February 6th: DECORATIVE DESIGN—Ornamental Iron; Decorative Tiles; Mosaics; Stained Glass; Furniture and Fabrics—A series of problems involving comprehensive detailed studies in the various branches of this subject. Also problems involving the completed room or interior including architectural, decorative and furnishing details. Five half days per week, 1:15 to 4:05. Credit, five units.

F. TOLLES CHAMBERLIN, C. RAIMOND JOHNSON, AMY R. WOLLER, *Instructors.*

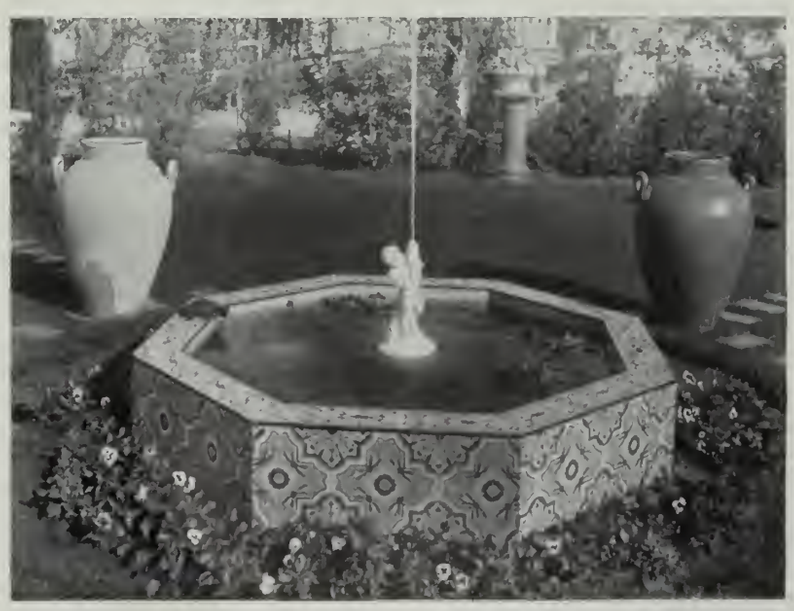
SCULPTURE—Modeling from the human figure in relief and the round; study of natural forms in connection with architectural motifs and practical work in plaster casting, carving and other processes involved in the production of sculpture. Five half days per week, 1:15 to 4:05. Credit, five units.

MERRELL GAGE, *Instructor.*

MURAL PAINTING—A course in decorative painting embracing the various subjects required to develop compositions of a mural character. This course may be taken in connection with drawing and painting from the human figure if a sufficient training in this subject has not previously been acquired. Five half days per week, 1:15 to 4:05. Credit, five units.

F. TOLLES CHAMBERLIN, *Instructor.*

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THE JUNIOR LEAGUE

THE Los Angeles Junior League is coming in for quite a bit of attention nationally, through the pen efforts of several of its girls. Not the fluffy short story usual thing that amateurs call writing, but real editorial stuff: essays, the hardest kind of work to turn out, the expressions of opinions of the younger generation on such subjects as—"Marriage versus Divorce," "The Flapper: Is She Disappearing?" the Mission Play and its contribution to the theatre; suggestions for establishing a national exchange of goods and ideas, as a result of their experiences in their local shops; play reviews; book reviews; "Impressions of a Performance in the Hollywood Bowl"; and honorable mention in several literary contests.

Some of the contributors have been Miss Suzanna Bryant, Miss Katherine Wigmore, Mrs. Charles Thomas, Mrs Harrison Lobdell, Mrs. Bradford Joyce and Mrs. Walter Leimert.

The Junior League Magazine is the official organ of the National League. It is a real magazine, published in New York, and appears on news stands in many of the eastern cities, and most of all boasts of eighteen thousand subscribers. Therefore, it is no mean accomplishment to appear in print in a magazine of this dignity. Local bulletins are published also.

For some years the high quality of verse appearing in the Junior Bulletin has commanded critical attention. A collection, authorized by the Association of Junior Leagues of America, and edited by Ruth Fitch Bartlett, brings together the best poems of its members. Among the poets represented are Dorothy Aldis, Faith Baldwin, Polly Chase, Eleanor Carroll Chilton, Nancy Hoyt, Theda Kenyon and Mildred Stillman.



Miss Alice Henry daughter of Dr. and Mrs. Van Raathoven

Rayhuff-Richter, Photographers

The volume will be for sale at the Junior League shop, 3111 West Sixth Street, Los Angeles.

Miss Mabel Seeley is Chairman of the Provisional Members and Mrs. William Hough has charge of their schedule at the Children's Convalescent Home.

Two new transfers have been received and accepted—Mrs. Campbell Bryant of Denver and Mrs. Edward Megeath of Omaha.

General meetings of the Junior League are held at ten o'clock at the home of Mrs. E. L. Doheny, Jr.

The lectures and breakfasts at the Women's Athletic Club are proving of great interest, not only to the provisional members but to all concerned; as all of the younger set have shown great enthusiasm over the subjects taken up.

On Tuesday, January 10th, Dr. Miriam Van Waters of the Juvenile Court, spoke to the girls on Social Service activities. On January 17th Miss Valance of the Children's Hospital addressed the League using as its topic: "Clinics and Hospitals." At the meeting of January 22, the Arts and Interests Committee presided. Rupert Hughes talk was very inspiring to all the members, especially so to the young writers.

Mr. Dawson gave a very interesting talk as did also Miss Jean Campbell MacMillan, one of the younger of the Californian poets.

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A PHOTOGRAPH OF THE TREASURE CHEST OF THE ASSISTANCE LEAGUE AT 839 SOUTH FLOWER ST., LOS ANGELES *Norman Buttermere.*

THE TREASURE CHEST OF THE ASSISTANCE LEAGUE

BOARD OF DIRECTORS FOR 1928

At the annual meeting on January 24th, the following were elected to membership to Board of Directors of the Assistance League to serve for the year 1928.

Adams, Mrs. James H.; Aiken, Mrs. F. M.; Banning, Mrs. Hancock; Barret, Mrs. Alexander B.; Bennett, Mrs. Frank; Benedict, Mrs. Egbert Judson; Bobrick, Mrs. G. Alexander; Cheney, Mrs. Albert Llewelyn; Clark, Mrs. Wesley; Collins, Mrs. Edwin; Creamer, Mrs. Michel; Davey, Mrs. F. W.; Dickson, Mrs. Edward; Dudley, Mrs. T. H.; Finkbine, Mrs. Robert H.; Fiske, Mrs. Grove Chester; Hall, Mrs. Giles; Hervey, Mrs. Harcourt; Hill, Miss Jean; Hoag, Mrs. Chester T.; Hollingsworth, Mrs. W. I.; Howard, Mrs. Herbert; Howard, Mrs. Oscar; Jeffras, Mrs. Charles; Johnson, Mrs. E. P.; Jones, Mrs. Isaac-Hampshur; Jones, Mrs. Roy; King, Mrs. Clarence P.; Lacy, Mrs. Richard; Laughlin, Mrs. Ada Edwards; Lissner, Mrs. Henry H.; Macauley, Mrs. George B.; Macfarland, Mrs. John C.; MacWatters, Mr. D. C.; McAdoo, Mrs. William Gibbs; McCarthy, Mrs. E. Avery; Marshall, Mrs. Tully; Moore, Mrs. Hansen; Maurer, Mrs. John E.; Patton, Miss Anne; Phillips, Mrs. Lee Allen; Reed, Mrs. James; Roberts, Mrs. Edward D.; Rush, Mrs. Guy; Russell, Mrs. John Newton; Seares, Mrs. Frederick H.; Shepherd, Mrs. R. D.; Simons, Mrs. Walter R.; Smith, Mrs. George Leslie; Souden, Mrs. Oscar; Story, Mrs. Walter P.; Strohn, Mrs. Roy N.; Sully, Mrs. Daniel J.; Tatum, Mrs. J. Warren; Terrill, Miss Emeline; Treanor, Mrs. John; Wailes, Mrs. Sydney I.; Walsh, Mrs. Frank; Wattles, Mrs. Gurdon; Wells, Mrs. Howard H.; Woollett, Mrs. William L.; Williams, Miss Florence; Wrenn, Mrs. Harold; Wright, Mrs. Arthur.

MEMBERSHIP

THE memberships for 1928 are now due. The membership fee, including a subscription to the California Southland is five dollars.

Since only two departments of the League—the Day Nursery and the Good Samaritan Relief—are under the Community Chest now, the membership fee has been raised to five dollars. Mrs. J. Warren Tatum has charge of this campaign and urges all to take out memberships promptly. Cards will be sent on application or checks may be mailed directly to the office of the League.

THE TREASURE CHEST

One of the special features of the Treasure Chest of the Assistance League at 839 South Flower Street will be the Trousseau Shop. Beautiful hand made laces for the bridal dress and veil, exquisite lingerie made to order, linen to grace the most exacting Hope Chest, hand wrought silver of original design and countless gifts for the bride. The quality and prices at the Treasure Chest warrant your patronage.

THE HAWAIIAN DINNER DANCE

One of the smartest affairs undertaken by the Assistance League in several years was the dinner dance in the Cocoanut Grove at the Ambassador Hotel on January 30th, given by a group of the younger members of the League who are also in charge of the Treasure Chest under the chairmanship of Mrs. Howard Hawley Wells.

The money raised in this way will be used to purchase additional play space for the children in the Day Nursery and, if possible, provide a workroom where women may be instructed to make salable attractive articles for the League's shops. To those who helped to make this affair the success it was the Board of Directors extends its appreciation.

AT THE SIGN OF THE STARS

It is worth a special trip to Hollywood to lunch with the Stars in Madame Helene's Tearoom on the second floor of the Community House of the Assistance League. Special luncheons, bridge teas or dinners may be arranged in advance. A delicious evening meal is served from five to eight.

It will answer the problem of novel entertainment for your out-of-town guests, for the Stars of Moviedom are Madame Helene's regular patrons.

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MRS. JOHN NEWTON RUSSELL, *Fourth Vice-President*
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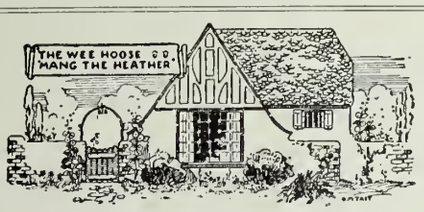
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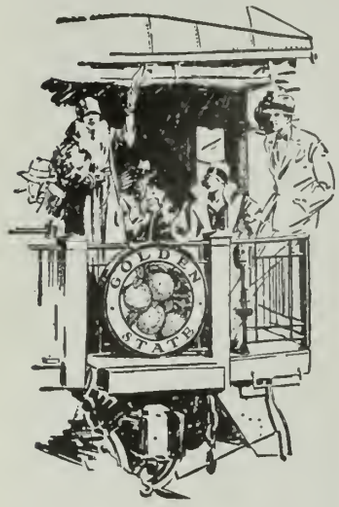
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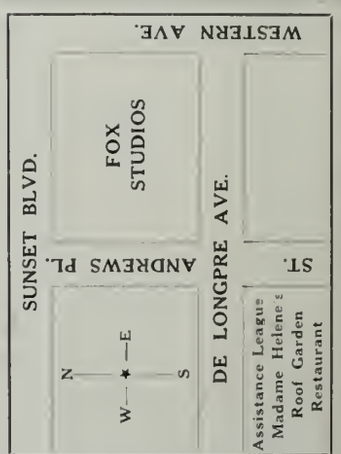
CALIFORNIA SOUTHLAND has taken headquarters in the Studio of The Little Gallery at 28 de la Guerra Studios in the Paseo at City Hall, Santa Barbara. Here, by courtesy of Lyla Marshall Harcoff, subscriptions will be taken. $3.00 per year. To members of The Community Arts Association, $1.50.

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A GARDEN FULL OF FORTY BUNGALOWS



I HAVE a little bungalow at Miramar whose quaint name is "Mountain Sea." At one end its roof is quite low and its windows look out under the eaves to a glorious view of the sea. The other end is higher with ceilings paneled up into the roof, and out of the group of windows in the north wall I see the Santa Barbara Mountains now purpling into the dusk. Great pines, Monterey cypress and eucalyptus darken against the blue sky and evening comes peacefully to the quiet garden. Children troop by with their nurses. All day they have been on the sequestered little beach below the hotel. As I sat there in the warm sunshine, relaxed and content, I watched these babies in their scant bath suits, their tiny torsos bathed in the warm air and health-giving sunlight, and forced myself to remember that the month is January. Rollicking rollers came bringing in the tide of salt sea water from the Pacific beyond the Channel Isles, yet the bathers were unafraid, took the waves scientifically and swam out beyond them. If one is to the manner born, bathing in January on this beach is as delightful as in June and bracing to the lover of the sea. For here the temperature of the air is from 50 to 75 degrees this month and that of the water 60 degrees. In summer the average of the water is 70°, the air 78°.

Beyond the long, dark line of the distant kelp fields a flight of pelicans went south flying close to the water. "That means there is a shoal of sardines going by and the whitefish are feeding on them; the pelicans are after the whitefish," said the sporting host of Miramar; and he called for his boat. "We'll give them a run for their prey." On this famous hotel table next day there will be whitefish exquisitely served.

AT MIRAMAR IN THE MONTECITO VALLEY

Today, on the hard sand, wet by the tide, there cantered up the beach a group of girls and men on horseback, wending their way a little later up through the flowery lanes of Montecito to the mountain paths of the Bridle Trails Association.

As the sun lingered over the brim of the Pacific, seemingly loathe to leave so fair a scene, a benediction of lovely light fell upon the quiet sea. Blue opal it was although flat as an abalone shell; and on the horizon the islands stood in fragile silhouette.

A golden haze, like a veil of bright gauze, stretched from the brilliant sun on the edge of the water across the lower blue of heaven making it a soft green, subtle as a MacComas sky, above the mountain isles. And they, far enough away to spell magic and mystery, melted from gold to royal purple as the regretful sun slipped down beyond the ocean's rim and little pink-tipped wavelets played a song of peace upon the opalescent strand. Had Greece more beauty than this when "burning Sappho" sang her lays? Why waste our time in cities when such joys for eye and ear and soul are here at Miramar Hotel, California.



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LA QUINTA
(On the Desert)
By Jens Thorgaard. Translated from the Danish by John Larsen.

Curb every thought unruly,
Step out where silence dwells—
Where blue-tinged mountains tower,
And desert bloom excels.
Your soul with calmness filling,
And vain desires subdue,
In God's great open stretches
Is heaven nearer you.

The glittering desert splendor,
With creeping growth profuse,
Awakens dream-like musings,
And longings strange induce.
The stellar lights unnumbered,
Arched over mountain height,
Their runes of strange adventure
Deep in the soul shall write.

High heaven alone can measure
My joy, when sand-storm blows;
When mountains blue grow darker
Apace my courage grows.
In sunshine, crowned by silence,
When thou dost smiling lie,
"La Quinta,"—my desire is
To see thee, ere I die!

La Quinta

On the Desert

Just Where the Little Coachella Valley Opens Out to the Imperial and Colorado Desert



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LOOKING ACROSS THE LAKE TO LA CUMBRE GOLF CLUB



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This lovely Homeland has rare and inviting opportunities for life in the open. Its wooded hills, its ocean shore, and a marvelous background of lovely mountains appeal to the best of America's varied life.



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A field for polo is set aside.

The Park contains 1800 acres; is 12 minutes drive to the business center of Santa Barbara. Many beautiful homes and estates have been built and are planned in the Park.

There are 15 miles of scenic drives and 20 miles of bridle paths already available and the system is being steadily extended. Beautiful landscapes of mountains, sea and islands greet the eye at every turn.

The lake, picnic ground and bathing beach with extensive tiled-roof bath house are reserved for the owners in the Park.

A riding academy with practice ring and large supply of saddle horses is an added convenience and attraction.

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SANTA BARBARA, CALIFORNIA

An extensive nursery supplies trees and shrubs to owners at cost for the development of their gardens and grounds.

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DORMANT ROSES

Are in stock now. Over 75 varieties to select from. All standard roses, including over 20 newer introductions.

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"Everything for the Home Grounds"

AT THE SIGN OF THE GARDEN WALL AND BEYOND ITS GATES

DIRECTLY over the garden gate blooms a rose, though it is February, a marvelous rose of a heavenly soft pink color—one, two or three buds to a stem—none of your little cluster roses either, but such a size. It is fully as large as a fine Los Angeles or Mrs. W. C. Egan and not unlike the latter in form and color. Belle of Portugal, (hybrid gigantea, bred in Lisbon and so friendly to this somewhat similar climate), for such it is, over the garden seat, is of climbing habit though not a tree climber and of rapid growth. I have often thought how wonderfully it could be trained as a giant weeping standard, say on a fifteen foot standard, and how prominent and bold it would be used as accent points in some great rose garden.

Before reminding you of some cultural notes, which must be given not later than this month, would you have your roses do their best, let me tell you about a gem of a small rose-garden. Through a gate, pleached climbers above, climbers on a not too high trellis fence surrounding—the pattern of the fence a good-sized square—enter a garden squared say, fifty or maybe a bit more, by the same. It has an air of being very, very quiet, secluded and formal. A small garden should be formal, should it not? In the center a rather large well-like pool of stone some two feet high nearly brim-filled by a splashy fountain from which the water falls almost in clots and with a slap. Around this pool trimmed low and thinned grow climbing or more like creeping roses. Cecile Brunner (Cl. Poly.) is used, for it trains easily, blooms generously and is not over inclined to mildew. Broad grass paths and narrow beds, just three rose plants wide when planted in two foot staggered circles, a few varieties but these the tried and trusty roses, known to flower well, resist disease and tenaciously hold their foliage in hot weather and until winter. The dark blue viola used as a ground cover throughout the beds effectively corrects the one unsightly part of a rose garden.

This garden seems to have all the true elements of beauty; an air of quietness and restfulness due to broad green paths, the single color of the underplanting and extremely simple design, pleasing as to color due to the use of few varieties—which incidentally makes for uniformity in size of plants, and a sense of health and well being in that known sturdy stock was chosen.

Now for the promised reminders. It is not too late to procure and plant bare-root dormant roses. The canned are rarely satisfactory and are usually the remainders and left-overs that did not sell as bare-root stock. Choose stout looking stock from the best grower available, and refuse plants that appear shrivelled. Plant two inches below the bud, and remember, better no manure at all than that any should come in contact with the roots, which you will spread out well and prune if cut or injured. The newly planted bushes must be pruned severely, the earth packed and then watered well. Be really strong-minded when it comes to pruning your old bushes. Cut out all weak wood and twiggy growth leaving about three or four main stalks per plant, and about five good eyes per stalk. If you feel you simply must cultivate a rose bed, do so now as you apply a generous amount of honest to goodness cow manure and then never cultivate deeply until at worst the next pruning. Here is where the ground cover of viola, to be planted soon, serves well beside beautifying in that it discourages that deep cultivating and irritating which roses positively dislike. If it is a dry spring irrigate fairly often for it is better that the juice and nourishment from the manure should sap and soak through to the roots than bleach and dry out above.

When asked to recommend rose books or manuals you may safely suggest "How to Grow Roses" by Pyle, "Roses for All American Climates" by Thomas, and last but by no means least, though it may be difficult to get, it will be well worth the effort, the Reverend J. H. Pemberton's "Roses." This is a delightful book by a charming and lovable enthusiast who knows his roses. His chapter on showing roses in exhibitions may help you in the coming Pasadena Spring Flower Show, wherein roses play such a part. Let me urge you to procure the new schedule for the spring flower show from your favorite nursery or seed store. The schedule has been broadened and now the small garden is invited to compete and show roses in classes of three of a kind as well as six and twelve as heretofore.



The Cheesewright Studios, Inc.

ANNOUNCE

A showing of rare Antique Silver Pieces. The Brainard Lemon Collection

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322 East Colorado Street Pasadena

A Beautiful Montecito Estate for $75,000



IN THE most exclusive section of Santa Barbara's world renowned residential district, nearly five acres wonderfully landscaped, between ocean and mountains. House built of hollow tile and concrete, contains everything suitable for a fine home. Five master bedrooms and baths, equal number servants rooms, large garage quarters, stables, etc. Cost original owner $135,000 and can now be acquired for small amount of cash over first mortgage of $40,000 or will accept good clear property anywhere in exchange for equity.. This is an exceptional opportunity.

For further information address:

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SANTA BARBARA, CALIFORNIA



Photograph by Ricks Studio, Santa Barbara

VISTA FROM THE ENCANTO HOTEL AND GARDEN BUNGALOWS, ON THE RIVIERA AT SANTA BARBARA, OVERLOOKING THE CITY NESTLED IN THE BOWL OF THE HILLS. THE SEA IN THE DISTANCE AND THE CHANNEL ISLANDS 23 MILES AWAY

El Encanto Hotel and Garden Bungalows

is the most beautifully located hotel in America. Operating exclusively on the American plan and offering one of the best cuisines in Western America, it lends itself as the ideal domicile to those desiring to make a short or lengthy stay in California.

A single room and private bath; to a more extensive suite or complete bungalow, will be offered at most reasonable rates to those inquiring for accommodations.

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(El Encanto Means in Spanish, The Enchantment)

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CALIFORNIA SOUTHLAND

CALIFORNIA STATE LIBRARY



"In the High Sierras." From a Painting by Jack Wilkinson Smith — *Courtesy, Arrowhead Magazine, Union Pacific System*

CALIFORNIA SKIES

By Clarence Thomas Urmy

California skies!
Balm for the eyes!
Where orange groves or redwoods rise;
  By Shasta's snow, Diego's sand
  Or old Diablo's dream-set land;
By San Francisco Bay so blue,
Or down some cypress avenue
  Near Monterey; by lake Sierra-rimmed,
  Or yet afar in valleys vineyard-trimmed;
On plain where Ceres waves her wand,
Or where Pomona fond
  And all her train in foothill orchards drowse
  Under low-bending boughs—
Look up!
And from the turquoise cup
  Drain dreams and rest!
  Ah, none so blest
  As one who weary of life's endless quest
In this fair meadow poppy-pillowed lies
Day-dreaming 'neath these California skies—
Balm for the eyes!

From—*A California Troubadour.*

No. 99, Vol. X **MARCH, 1928** **25 Cents**

CALIFORNIA'S HOME AND GARDEN MAGAZINE

The Miramar Hotel and Bungalows

Between the Mountains and the Sea

THE United States Government sent experts to all sections of the globe to report on the most even climatic conditions. Santa Barbara and the South of France head the list. Miramar Hotel and Bungalows are in this even climatic zone. The weather is as fine in summer as in winter. The temperature is about 70° the year 'round.

All sports are available. Polo and golf, fishing and hunting, surf bathing and sailing, motor-boating and horseback riding.

Charming bungalows—forty in the twenty-five acres of hotel gardens—afford the privacy of a home without its cares. The cuisine is unsurpassed by any hotel of southern California and the management takes full charge of each bungalow and its private garden as only expert home-makers do for themselves. Those who know California best spend part of the year at Miramar. Those who have just come are delighted to have found it.

Great palms shade the bungalows and express the semitropical climate. Pines and Monterey cypress prove its cool sea air.



Flowers line the walks between the hotel and the bungalows and bloom in succession every day of the sunny year.

FOR RESERVATIONS, WRITE EARLY TO

H. J. DOULTON, *Proprietor*, SANTA BARBARA, CALIFORNIA











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SOUTHLAND CALENDAR

Conducted by

ELLEN LEECH

Announcements of exhibitions, concerts, club entertainments, college events, lectures, dramatic productions, etc., for the calendar pages are free of charge and should be mailed to CALIFORNIA SOUTHLAND, *Pasadena, at least ten days previous to date of issue, the fifth.*

Clubs

VALLEY HUNT CLUB, PASADENA:
Program for March, Sunday evenings: March 4th: Captain Dudley Corlett, well known playwright and lecturer, who has been so much enjoyed at The Valley Hunt Club in past years, will give a talk on "Ceylon, the Enchanted Isle of Spice." Illustrated with colored slides. Hostess: Mrs. Albert Sherman Hoyt, Mrs. Clinton Churchill Clarke, Mrs. James G. Boswell, Mrs. Jay R. Dickinson. Buffet supper 6:30 to 7:30 o'clock.
March 11th: No program. All those desiring supper must make reservations not later than Saturday noon.
March 18th: The Entertainment Committee takes great pleasure in announcing a concert by Paloma Schramm Baruch, concert pianiste and soloist last year with the Los Angeles Symphony Orchestra, and Mrs. Thilo Becker (Otie Chew), noted throughout the country as a violinist of unusual ability. Hostesses: Mrs. Claude M. Griffeth, Mrs. Philip Schuyler Doane, Mrs. C. W. Leffingwell, Mrs. Fletcher Dobyns. By special request, the regular supper will be served at 7:00 o'clock in place of the buffet supper.
March 25th: No program. All those desiring supper must make reservations not later than Saturday noon.
Monday, March 5th: Bridge Luncheon at 1:00 o'clock. Reservations with the Steward not later than Saturday noon. Hostesses: Mrs. Edwin B. Shideler, Mrs. G. Lawrence Stimson, Mrs. I. Graham Pattinson.
Monday, March 12th: Bridge Tea at 2:30 o'clock. Hostesses: Mrs. Everett P. Babcock, Mrs. Frank W. Black.
Monday, March 19th: Bridge Tea at 2:30 o'clock. Hostesses: Mrs. Benjamin O Williams, Mrs. Edwin S. Skillen.
Monday, March 26th: Bridge Tea at 2:30 o'clock. Hostesses: Mrs. Henry W. Dakin, Mrs. E. S Harwood.
Dinner-Dance: There will be a dinner-dance Saturday evening, March 3rd, at 7:30 o'clock. Reservations and cancellations will not be accepted after February 29th.
Evening Bridge Party: The monthly evening bridge party will be held Friday evening, March 30th. Play starts at 8:15 o'clock. Reservations with the Steward not later than Friday noon. Hostesses: Mrs. Frederick B. Carter, Jr., Mrs. S. M. Hamilton.

ANNANDALE GOLF CLUB, PASADENA:
Every Wednesday is Ladies' Day, with luncheon, bridge, and afternoon tea.
The course is now in the best possible condition. A few constructive changes have been made and others are in prospect. The new holes are ready for play.
The tennis courts have proved popular throughout the summer and are equally in demand this winter.

FLINTRIDGE COUNTRY CLUB:
Bridge Day, the usual monthly function, is the last Friday of the month.
Sunday night buffet suppers are served throughout the month and are universally popular.
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p.m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11.30 to 2 p.m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

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Coffee Pot by Albert Portal London 1716

Sauce Boat by Hester Bateman London 1784

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Boston *New York* *Washington*

MIDWICK COUNTRY CLUB:
The four new tennis courts are completed and ready for the tournaments planned.
The club has three complete polo fields, now in perfect condition.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty.
The new club house provides every modern club convenience and comfort. Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
The club again has an eighteen hole course, and one of the best. Established about thirty years ago, the club was the second in the State, and had an eighteen hole course, later changed to a nine hole. Officers elected for the new year are, E. D. Finch, president; Major G. E. Turner, vice-president; Major M. L. Harding, secretary-treasurer. The directors are G. M. Bartlett, Frank W. Moore, and C. F. Smith.

PASADENA GOLF CLUB:
The attractive new clubhouse, modern in every respect, was formally opened during the holiday season. The course has been improved and ranks with the best.
Dinner is served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service prevails throughout the week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

FLINTRIDGE RIDING CLUB:
The club announces the second and fourth Thursday of each month as Club Night with dinner at 6:30, and cards, riding and games after dinner.

THE GABLES, SANTA MONICA:
Every Saturday evening from 8 p. m. to 1 a. m.—dinner dance, music by Earl Burtnett's Gables Rose Room orchestra. Every Tuesday afternoon—bridge luncheon—from 12 p. m. until 5 p. m. Every Sunday from 2 p. m. until 4 p. m.—league volley ball game.

CORONADO COUNTRY CLUB:
Winter program of golf events includes the Veterans' cup, March 6-10 and is open to players of fifty-five years and over, guests of Hotel Coronado. Women's week is March 12 to 17, when the women's golf championship is played.

Art

LOS ANGELES MUSEUM, Exposition Park, presents:
Ninth International of the Print Makers Society of California during the month.
Outstanding examples of contemporary French and American art in the permanent collection of Mr. and Mrs. William Preston Harrison.
The Munthe Collection of Chinese Art.

THE BILTMORE SALON, Los Angeles
Biltmore, is the home of a very unusual exhibition of paintings, brought to Los Angeles by Robert C. Vose of the Vose Galleries in Boston, and consists of carefully selected examples of contemporary American art, also old and modern masters. The collection is hung in the Galeria and in the three small galleries of the Salon, and will continue to April 1st.

AINSLEE GALLERIES, Barker Bros., Los Angeles, a branch of the well known Ainslee Galleries of New York, always show selected examples of old and modern painting, the work of Eastern painters as well as those of the West. During the first half of the month a carefully chosen group of paintings will be hung. Then, following the custom adopted last year of holdnig one-man shows throughout a month, from March 15 to April 15, paintings by Maurice Braun will be shown.

WILSHIRE ART GALLERIES, 3309 Wilshire Boulevard, Los Angeles, have arranged a general exhibition of the work of California artists for this month.

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LAGUNA BEACH ART ASSOCIATION opened the first exhibition of the year at the Laguna Beach Art Gallery last month and will continue the same through this month. Local and other members of the Association offer an unusually fine exhibition. The list includes the following artists: William Wendt, Edgar A. Payne, Benjamin C. Brown, Clyde Forsyth, Arthur Hill Gilbert, Anna Hills, Joseph Kleitsch, Thomas L. Hunt, Karl Yens, Nell Walker Warner, Clarence Hinkle, F. Carl Smith, Duncan Gleason, Virginia Wooley, George K. Brandriff, Lillian P. Ferguson, Nona White, Carl Hoffman, Alice Fullerton, Angel Espoy, William A. Griffith, Grace Vollmer, Haldane Douglas, Frank Coburn, C. A. Fries, Loren Holmwood, Carl Hoerman, Paul Sample, John Hinchman, Ida Randall Boles, A. A. Riddell, N. G. Doss, Henry Richter, Jean Goodwin.

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, announce the showing of the work of two artists for the month, Elmer Schofield and Gardner Symonds.

THE NEWHOUSE GALLERIES, 2717 West Seventh Street, Los Angeles, Dalzell Hatfield, manager, will show during the month the work of George Hallowell, who brings from the East some of his more modern paintings.

GRACE NICHOLSON'S GALLERIES, Pasadena, March exhibitions:

Parish, Watson & Co. of New York, Persian art and tapestries.

The Jaehne collection of Oriental and European fabrics.

Tapestries and drapes by Herter Looms of New York.

Paintings and etchings by Loren Barton.

California Landscapes by Aaron Kilpatrick.

Block Prints by Elizabeth Keith of London.

Framed Chinese paintings.

THE ARTS AND CRAFTS SOCIETY announce the following:

Each Monday evening members are invited by the California Art Club to attend and take part in The Open Forum, organized by Henry de Kruif, assisted by Arthur Millier.

Friday, March 23, the dinner speaker will be Jacob Asanger, and the subject, "Modern Art in Advertising."

Members are welcomed at the Art Day meetings of the Friday Morning Club. Luncheon tickets must be reserved at the club office the Saturday before the meeting.

S. MacDonald Wright will give three lectures on The Meaning of Oriental Art and Its Relation to Us, illustrated with lantern slides, at the Beaux Arts West Hall, 1709 West Eighth street, March 14, 21 and 28 at 7:45 p. m. MacDonald Wright knows Oriental Art, and this is a timely opportunity since the Menthe collection of Oriental Art is now at the museum. Mr. Wright needs no introduction, as he gave five lectures on Art a year ago. He is recognized by Robert Henri, Seldon Cheney and those awake to the meaning of our time as one of the few masters.

THE HENRY E. HUNTINGTON LIBRARY AND ART GALLERY is now open to the public by ticket from 1:30 to 4:30 on Monday, Wednesday, Thursday, Friday and Saturday afternoons. Thursday and Saturday have been added as a special provision to meet the public demand. Application for cards of admission should be addressed to the Henry E. Huntington Library and Art Gallery, San Gabriel, specifying the date and number of admissions desired, and enclosing a stamped and self-addressed envelope for a reply. Not more than five admissions will be issued to an applicant, as the number will be limited to about three hundred each day.

FINE ARTS GALLERY OF SAN DIEGO, Balboa Park, last month held an exhibition of paintings loaned through the courtesy of the Van Diemen Galleries of New York, including examples of the Italian, Flemish, Dutch, German, French and English schools.

Gallery Open: Free daily, 9 a.m. to 5 p.m. except Mondays. Sundays free, 2 p.m. to 5 p.m. Mondays, 9 a.m. to 1 p.m., free to members, 25 cents to others.

Special Note: Commencing March 5th, the Monday hours will be changed to: Open 1-5 p.m., free to members, 25 cents to others.

BRICK ROW GALLERIES, 1704 N. McCadden Place, Hollywood, are showing paintings and portraits by Desmond Rushton, whose work has not been seen in California since 1923.

LOREN BARTON exhibited a group of paintings and drawings at the Grace Nicholson Galleries last month. These included several portraits, and a number of new things culled from her recent trip into Mexico.

UNIVERSITY OF SOUTHERN CALIFORNIA is establishing a five year course in the decorative arts in its school of architecture. Instruction will be given in the following crafts: Sculpture, mural painting, architecture and decoration; designing in the other allied arts, such as wrought iron, decorative tiles, mosaic, stained glass and wood carving. The university is striving to develop a more sympathetic understanding between the architect and the craftsman, and hopes eventually to provide a school similar to the guilds of older days where students in the various arts may study with the young architect, each working for the betterment of his branch of work. Instructors in this course are Amy R. Woller, Merrell Gage, and F. Tolles Chamberlain.

JULIA BRACKEN WENDT was the sculptor of the bronze bust of the late Charles Dwight Willard, first secretary of the Los Angeles Chamber of Commerce, which was unveiled last month.

HENRY LION has completed the clay bas-relief models from which panels for the bronze door for the main entrance of the new City Hall at Los Angeles will be cast. Each panel represents an important event in the history of Los Angeles from 1770 down through the years to 1915.

GALLERIES OF THE ART LEAGUE in Santa Barbara housed an exhibition of water colors by Dodge MacKnight of Boston, last month. This is the first time Mr. MacKnight has held a show in California.

LEILA BOTHROYD, a young water colorist of Melbourne, Australia, was the guest of the Art Department of the Shakespeare Club last month and exhibited very unusual and interesting examples of her work. She uses her medium in an original manner and gives a thoughtful as well as very pleasing interpretation of every subject.

CALIFORNIA SOCIETY OF MINIATURE PAINTERS in the eleventh annual exhibition, held at the Los Angeles Museum last month, awarded the following prizes: The Society's gold medal, and the Mr. and Mrs. Allan C. Blach prize of $100 were given to Emma Siboni for her nude, "A Modern Eve." The Mr. and Mrs. Allan C. Balch prize of $50 was awarded to Gertrude Little, also for a nude, "Reverie." Visitors were invited to vote for their favorite miniature, as Mrs. C. H. Baker had provided $50 as a popular prize.

AARON KILPATRICK is continuing the interesting exhibition of his recent paintings at the Grace Nicholson galleries, Pasadena. Mr. Kilpatrick paints entirely out of doors and this showing includes the result of several months spent in Humboldt county last summer among the redwood giants.

NEW PRINT GALLERIES were opened last month on the mezzanine floor at Barker Bros. These galleries will display etchings, color etchings, and every sort of print available.

NOBORU FUJIOKA, Japanese artist, is showing at the San Diego Gallery of Fine Arts, after exhibiting for a short time in Los Angeles. Previously this collection of about forty paintings had been shown in Seattle and at the California Palace of the Legion of Honor.

CHARLES M. REIFFEL of San Diego, was awarded the John C. Shaffer Prize of $500 in the fourth annual Hoosier Salon in Chicago for his picture, "Mill in Winter."

IVAN LINDHE was showing portraits at the Artland Club last month.

ARTHUR HILL GILBERT had two paintings, among those recently done in France, accepted for the exhibition of the National Academy, and these were later invited for the exhibition at the Pennsylvania Academy of Fine Arts.

KATHERINE LEIGHTON is exhibiting at the Vose Galleries in Boston, with her portraits of Indian Chiefs growing in popularity all the time.

PRIZES FOR BOOKPLATES in the competition sponsored by a committee at the Los Angeles Public Library have been announced and the designs will be on display at the library to March 3.

UNIVERSITY OF CALIFORNIA AT LOS ANGELES announces that advanced students in the art department have been invited to exhibit modern specimens of art at the International Art Congress at Prague next summer. The collection includes futuristic illustrations for magazine covers, stage sets, costume designs and creative subject matter of various kinds. One section of the exhibit will be made up of industrial design. Students in these classes have made drawings of bowls, vases and jardinieres, which they will later copy in pottery; the drawings and the finished product are to be exhibited. Miss Adelaide Morris, representing the art department, will take the exhibit to Prague.

PASADENA ART INSTITUTE, Carmelita Gardens, following the usual custom presents the work of the Pasadena Society of Artists in one room. Other exhibitions are: Oils by William P. Silva; oils by Ada Belle Champlin; water colors by William C. Watts; etchings by Paul Whitman; miniatures by Martha Baxter, and batiks by Gladys Carson.

THE JULES KIEVITS GALLERIES in the Flintridge Hotel are particularly pleasing in atmosphere and coloring, offering a harmonious background for the presentation of paintings. Good Dutch pictures are always to be found here, as well as in the gallery at the Vista del Arroyo hotel, as Mr. Kievits knows that field thoroughly, better perhaps than any one on this coast. However, the best examples of the work of other artists are also to be found in both places, including pictures by William M. Chase, N. A., J. Francis Murphy, Wyant; Italian paintings by Favai, and California landscapes by various Western men, among them three paintings by John Frost.



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LOS ANGELES CALIFORNIA

Music

THE PHILHARMONIC SYMPHONY ORCHESTRA, W. A. Clark, Jr., founder, Georg Schneevoigt, director, Mrs. Caroline Smith, business manager, will present the usual symphony concerts throughout the month: The symphony pairs are given Thursday evenings at 8:30 and Friday afternoons at 2:30. The current dates are March 1-2, March 15-16, March 29-30 for the pairs, and March 11 and 25 for the popular concerts. These concerts are given at the Philharmonic Auditorium, Fifth and Olive, Los Angeles.

THE COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, pianist, are given Sunday afternoons at the Pasadena Community Playhouse. This chamber music series has given southern California many programs out of the ordinary, one of the programs last month featuring a piano quartet, a qintet and a duet for violin and viola, by Mozart, never previously given on the Pacific Coast. The Stoloff String Quartet provided this program. The artists appearing in March and the dates are as follows: Pro Arte String Quartet, March 4; Persinger String Quartet, Harold Bauer at the piano, March 18.

PERSHINGER STRING QUARTET intimate the possibility of disbandment after this season, much to the regret of all music lovers. Mr. Persinger, first violin and Mr. Firestone, viola, also Mr. Ferner, may return to their places in the San Francisco Orchestra.

GLENDALE SYMPHONY ORCHESTRA, Modest Altschuler, conductor, will give the fourth concert of the season, March 12, with Calmon Luboviski, violinist, as soloist.

THE SMALLMAN A CAPELLA CHOIR appears in program at the Philharmonic Auditorium, Sunday afternoon, March 4. This choir of thirty-three voices, in beautiful new costumes, includes the most difficult of unaccompanied choral masterpieces in the program. The assisting artists are Xavier Cugat, violinist; May McDonald Hope, pianist; and Blythe Taylor Burns, soprano.

THE LONG BEACH SYMPHONY ASSOCIATION elected the following officers last month: Adolph B. Rosenfeld, president; James Savery, Mrs. W. L. Stephens, L. D. Frey, and Katherine Coffield, vice-presidents; B. F. Tucker, treasurer; Helen M. Sergent, secretary. The directorate is incomplete. Three concerts will be presented during the season, under the direction of Leonard J. Walker.

SIGRID ONEGIN, contralto of the Metropolitan Opera Company, sings at the Philharmonic Auditorium, Los Angeles, in the Behymer series, Friday night, March 16.

JOHN McCORMACK, needs no introduction as he is one of the most popular artists of the world, sings in Los Angeles at the Philharmonic Auditorium, Thursday evening, March 22 and Tuesday evening, March 27.

LOS ANGELES PHILHARMONIC ORCHESTRA gives the current concert of the series of young people's popular concerts, March 9, at the Pasadena High School.

MUSIC BRANCH, COMMUNITY ARTS ASSOCIATION, Santa Barbara, presents the following artists and programs during the month:

Persinger String Quartet in concert at the Lobero theater, Tuesday evening, March 13.

Los Angeles Philharmonic Orchestra at High School Auditorium, Tuesday evening, March 20.

Ilulda Lashanska, soprano, Artist Series Concert, at the Lobero theater, Monday evening, March 26.

GEORG SCHNEEVOIGT will return again next year to conduct the Los Angeles Philharmonic Orchestra. Mr. Schneevoigt will go back to Holland at the close of the series of concerts in Los Angeles in April to conduct the summer season at Schevinigen, near The Hague, Holland.

MERLE ARMITAGE, formerly business manager, has assumed the management of the Los Angeles Grand Opera Association, following the retirement of George Leslie Smith. Mr. Smith will be more closely identified with the Los Angeles Philharmonic Orchestra, thus releasing Mrs. Caroline E. Smith to follow her plans for a stay in Europe in the compilation of historical data.

CHICAGO CIVIC OPERA COMPANY at the Shrine Auditorium, seven days, beginning Monday, March 5:

Monday, March 5, "Tannhauser" (in German). Elsa Alsen, Cyrena Van Gordon, Forrest Lamont, Richard Bonelli. (Ballet). Cond. Henry G. Weber.

Tuesday, March 6, "Resurrection" (New—In French). Mary Garden, Maria Claessens, Rene Maison, Cesare Formichi. Cond. Roberto Moranzoni.

Wednesday, March 7, "La Gioconda." Rosa Raisa, Cyrena Van Gordon, Charles Marshall, Cesare Formichi. (Ballet). Cond. Roberto Moranzoni.

Thursday, March 8, "Le Jongleur de Uotre Dame," Mary Garden, Alga Gargau, Antonio Cortis, Giacomo Rimini, Virgilio Lazzari. (Ballet). Cond. Georgio Polacco.

Friday, March 9—Double Bill: "Witch of Salem" (New—In English). Edith Mason, Augusta Lenska, Charles Hackett, Chase Barometo. Cond. Henry G. Weber. "Cavalleria Rusticana." Marie Rappold, Lorna Doone Jackson, Antonio Cortis, Desire Defrere. Cond. G. Polacco.

Saturday (Matinee), March 10, "Sapho" (New—In French). Mary Garden, Maria Claessens, Rene Maison, Chase Baromeo. Cond. Georgio Polacco.

Saturday (Evening), March 10, "Aida." Rosa Raisa, Cyrena Van Gordon, Charles Marshall, Cesare Formichi. (Ballet). Cond. Georgio Polacco.

Special Sunday Matinee, March 11, "Snow Maiden (New—In English). Edith Mason, Cyrena Van Gordon, Maria Claessens, Charles Hackett, Richard Bonelli. (Ballet). Cond. Henry G. Weber.

NOTE change in Opera program: Because of the serious illness of the mother of Claudia Muzio, the lyric soprano, that artist will not come to the Pacific coast with the company, and the opera "Loreley" will not be staged March 8. In its place the sensational three-act Massenet work, "Le Jongleur de Notre Dame," with Mary Garden and an all-star cast, will be given. Miss Muzio's place in the Mascagni opera, "Cavalleria Rusticana," March 9th, in connection with Cadman's opera, "A Witch of Salem," will be taken by Marie Rappold, former Metropolitan Opera star, who will sing the role of Santuzza.

A RECENT ENSEMBLE formed for the presentation of charmber music in Los Angeles includes Olga Steeb, pianist, Ilya Bronson, 'cellist, and David Crocov, violinist. The first concert was given in the music room of the Biltmore hotel last month.

CADMAN CREATIVE CLUB gave a tea at the Artland Club, Fine Arts Building, last month and during the afternoon Margaret Bourne, with the composer at the piano, gave a reading of Cadman's "Witch of Salem." This opera will be given by the Chicago Civic Opera Company at the Shrine Auditorium, Friday, March 9.

THE LONG BEACH HAYDN-SOCIETY, conducted by Rolla Alford, gave Mendelssohn's "Elijah" at the Long Beach Municipal Auditorium late last month. The soloists were Ivan Edwards, Bertha Moore, Marjorie Renfrew, and Billy Reeve. The accompanists were Harriet Case Stacey and Ivy Lake pianists; Janice Simmons, violinist, and June Borden, violincellest.

SYLVAIN NOACK returns again as concert-master at the Hollywood Bowl symphony concerts to the great gratification of his many friends and admirers. Before returning to Los Angeles from St. Louis, where he is concertmaster of that orchestra, Mr. Noack has been engaged by the St. Louis Chamber Music Society to give a violin and piano sonata recital with Eugene Goossens as pianist.

THE CLASSIC ENSEMBLE, as the new instrumental trio is known, is formed for the presentation of chamber music: The members are Samuel Albert, violinist; Lysbeth LeFevre, cellist; and Violet Cossack, pianist. The opening concert will be given March 20 at the Beaux Arts Auditorium, Los Angeles.

THE DOMINANT CLUB elected the following officers for 1928: Mrs. M. Hennion, Pres.; Frieda Peycke, Vice-Pres.; Antoinette Sabel, Rec. Sec'y; Eva Frances Pike, Financial Sec'y; Bertha Winslow Vaughn, Treas.; Chairmen—Charlotta Comer Wagner, membership; Gertrude Cohen Riese, social; Elinor Warren Huntsberger, program; Lucile E. Dickson, Alice Forsyth Mosher and Mrs. Charles G. Stivers, assisting committee.

THE HOLLYWOOD BOWL ASSOCIATION announces through Raymond Brite, manager, the appointment of the following artists, Abby De Avirett, Blanche Rogers Lott, Frieda Peycke, Jay Plowe and Dane Rudhyar, to serve as the music committee for the 1928 season of summer concerts at the Bowl. Mrs. Leiland Atherton Irish, general chairman, will serve as an ex-officio member of the committee.

THE HOLLYWOOD COMMUNITY ORCHESTRA, Jay Plowe, director, presented Misha Gegna, 'cellist, as soloist at the concert, February 23.

UNIVERSITY OF REDLANDS dedicated the Memorial Chapel last month and the installation of the large organ. Music for the dedicatory, services was provided by a large chorus under W. B. Old's direction, with Frederica Green appearing as soloist. Mr. Butterfield of the Music Department of the University was at the organ. The formal opening organ recital was given by Pietro Yon.

CADMAN CREATIVE CLUB offer 1928 prizes, amounting to $1000, and distributed as follows: Music, Art Song—first, $100; second, $25. Piano—first, $75; second, $25. Pipe organ—first, $100; second, $50. Literature, Drama—first, $75; second, $25. Essay—first, $50; second, $25. Verse—first, $50; second, $25.

The contest opens March 1 and closes Sept. 30. Chairman of sections are: Music, Mrs. Ralph Waldo Bucknam; drama, Beulah Lewis; literature, Mrs. John X. MacDonald; short story (amounts of prizes yet to be decided), Mrs. Guy Van Buskirk, and verse, Myra Cain Grant. Additional information may be secured from Mrs. Grant, 4065 Oakwood Ave., Los Angeles.

SHIBLEY BOYES, concert pianist and accompanist, is presented by the Arts and Crafts Society at the California Art Club, Olive Hill, Sunday afternoon, March

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PASADENA

4. Miss Boyes has lately returned from Europe, where she concertized in Copenhagen, The Hague, Munich and Paris.

THE TRONITZ CLUB gave the annual open meeting and concert, February 25, at the Club's new headquarters, 214 Loma Drive. Originated by piano pupils of Phillip Tronitz, and named in his honor, the club now represents other branches of music, as well as the allied arts, and includes violinists, singers, dramatic readers and dancers. The officers are Graham Howard, president; Rosalyne Asner, vice-president; Mary Louise Fritz, treasurer; Eva Law, secretary; Gertrude Sinz, publicity chairman; Phillip Tronitz, honorary president.

Announcements

PASADENA COMMUNITY PLAYERS present to March 3, "Iris," by Sir Arthur Wing Pinero, an emotional drama.

March 6 to 17, "Lilies of the Field," by John Hastings Turner.

March 20 to 31, "Man with a Load of Mischief," by Ashley Dukes.

April 9 to 21, "Lazarus Laughed," by Eugene O'Neill. No performances Sundays and Mondays. Matinees on Saturdays.

THE WORKSHOP, Recital Hall, Pasadena Community Playhouse,, offer plays of excellence, remarkably well done, every Saturday night. The Workshop functions with the Playhouse, of course, but has its own directors and players. The general public is urged to come and see how well this branch is fulfilling its purpose.

THE WORKER'S TEA is held in the Green Room of the Pasadena Community Playhouse, from 4 to 6, the third Friday of each month, the current date is the 16th.

SCHOOL OF THE THEATER will be opened within a few months by the Pasadena Community Playhouse Association, realizing the objective towards which the association has been working for a long time. This school will rank with the best dramatic schools of the country. Two committees are working on the plans. The Housing and Equipment of the School: Mr. I. Blair Evans, Mrs. Philip S. Doane, Mr. Joseph Curtis Sloane, Mr. Milbank Johnson, Mrs. George Ellery Hale, and Dr. Robert Freeman.

THE PASADENA LECTURE COURSE on Current Topics given for the past eight seasons will be continued during 1927-1928. All lectures will be held at the California Institute of Technology in Culbertson Hall, corner of Wilson Avenue and California Street on Mondays at 4:15 p.m. The object of the lectures remains the same, to encourage the intelligent discussion of public affairs. The programs for the remaining lectures are:

March 5—Matthew W. Stirling, Leader of New Guinea Expedition of the Smithsonian Institution, "By Aeroplane to Pigmy Land" (Illustrated).

March 12—Maude Royden, Head of the Guildhouse, London, "Psychology and Religion."

March 19—Upton Close, Foreign Correspendent, "Russia Reshaping the World."

March 26—John Erskine, Author of "The Private Life of Helen of Troy," "The Moral Obligation to be Intelligent."

BOOK TALKS are given at the Pasadena Public Library by Helen E. Haines to which the general public is invited. This is the seventh year in which these talks on interesting books in distinctive fields of literature have been given as a feature of the service of the Public Library. They are given in the Lecture Hall, Walnut Street at Garfield, at 8 p.m. The subject and date of the current talk:

Friday evening, March 16: Books about books.

THE DRAMA BRANCH of the Community Arts Association, Santa Barbara, opened the second series of productions with "Spread Eagle" last month. The next five plays will be given over one week-end only, there will be no repeat performances. Season tickets for these five plays are available.

PASADENA ATHLETIC AND COUNTRY CLUB announces affiliation with the Club California Casa Real at Long Beach, providing for a mutual exchange of membership privileges.

THE CHILDREN'S HOSPITAL, Los Angeles, will profit by the exhibition of the Palace of Titania, Queen of the Fairies, consisting of a palace in miniature designed by Sir Neville Wilkinson, and to be shown at Bullock's for two weeks, opening March 12.

ALINE BARRETT GREENWOOD will again be heard in her most interesting Current Reviews at the Shakespeare Clubhouse, Pasadena, the third Wednesdays at 11 a.m. The dates are March 21 and April 18.

KATHERINE BASHFORD, landscape architect, announces the removal of her offices to 710 Architects Building, Fifth and Figueroa Streets, Los Angeles, California. Telephone FAber 1605.

CHARLES G. ADAMS, landscape architect and planting advisor (President City Planning Association), has removed his office to Suite 1016 Architects Building, Fifth and Figueroa Streets, Los Angeles. Telephones: MUtual 6083; Residence, ELiot 2858.

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LOS ANGELES VERSE WRITERS' CLUB held an interesting meeting at the Public Library, Los Angeles, February 13. All verse writers who are eligible are welcomed to these meetings and are asked to bring their qualifications.

THE MISSION PLAY by John Steven McCroarty in its seventeenth year of consecutive presentation is again reviving inspiration at the new Mission Playhouse at San Gabriel. R. D. MacLean is appearing as Fray Junipera Serra. Matinees daily except Monday, 2:15. Evening performances, Wednesday and Saturday, 8:15.

SERENDIPITY, as the name for an unusual antique shop, occasions discussion as to the meaning and derivation, and Mr. Bradford Perin, the owner of the shop, has obligingly given this explanation: The word Serendipity was coined in 1754 by Horace Walpole. At that time the attentions of fashionable London were directed toward the Orient, from whence came a story concerning the amusements and recreation of the Princess of Serendip (the native name for the island of Ceylon) and relating that a favorite pastime was playing at finding rare and beautiful things. Horace Walpole, himself a great collector, was so taken with this Eastern fantasy that he coined the word, serendipity, intending it to mean the gift of finding rare and beautiful things without searching.

THE SALLY WALKER SHADE SHOP shows, among the many lamp shades of individual design, a Polish processional on an antique brass candlestick that would be interesting in any library. The vellum process perfected by Mrs. Walker gives a luminosity that wins instant appreciation. The shop is one of the most attractive of those located in the Arcade Building, on Colorado street, near El Molino, Pasadena.

THE ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA announces the opening of the New Day Nursery Building, 5610 De Longpre Avenue, Hollywood, California. The dedicatory services were held February 7.

Pomona College

PROFESSOR ARCHER BUTLER HULbert, national authority on the history of the Great Plains, will lecture on "The Oregon-California Trail," March 1 at 7:15 p. m. in Holmes Hall. This lecture will be illustrated with stereopticon slides of rare old photographs and many new maps.

A Student Recital will be held in Bridges Hall of Music Monday evening, March 5, at 7:15 o'clock.

Mr. Peter R. Ritchie, a pioneer Klondiker and Alaska guide, will give a lecture on Alaska at 7:15 p. m., March 8, in Holmes Hall.

The Women's Glee Club of Pomona College will stage its Annual Home Concert in Bridges Hall at 8 p. m., March 9.

On March 12, in Bridges Hall of Music, Dorothy Brockway, contralto, a student in the department of Music, will present a recital. The following Monday evening there will be a joint Faculty Recital.

"A Midsummer Night's Dream" is the Shakespeare play chosen to be given by Pomona College on the nights of March 23 and 24. The play is being directed by Miss Eloise Sterling, who was at one time associate director, with Gilmore Brown, at the Pasadena Community Playhouse. The cast will be made up of Pomona College students.

Howard Swan, tenor, will appear in a recital in Bridges Hall on March 26, at 7:15 p. m.

The College Choir will present the "Seven Last Words of Christ," Wednesday and Thursday afternoon, March 28 and 29 at 4:15 in Bridges Hall of Music.

Baron Meyendorf is appearing at Claremont on March 28 and 29. He will deliver two addresses, the first on "The Russian Manor, Historic and Sociological Movement." This will probably be the only public appearance of the baron in southern California.

Occidental College

MARCH 1 The Whittier College Men's Glee Club will render an exchange concert in Alumni Hall at Occidental College, 8 p. m.

March 6—The Department of Music at Occidental College presents Miss Winifred Hooke, instructor in piano, and Mrs. Edith D. Hartley, instructor in voice, in recital in Alumni Hall at Occidental College, 8:15 p. m. Free.

March 14—The Associated Women Students of Occidental present their Annual Stunts—singing, dancing, acting, instrumental music, all judged on the basis of originality and finesse. 8 p. m.

March 15—Dr. Robert G. Cleland, vice-president and professor of history at Occidental, speaks at Eagle Rock Woman's Clubhouse, "Forerunners of California Pioneers." 8 p. m. Free.

March 22—The Junior Class at Occidental will present Booth Tarkington's "The Boomerang."

March 27—The Occidental College Men's Glee Club will appear in the Annual Home Concert in Alumni Hall at Occidental College.

(Continued on Page 34)

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CONTENTS

PAGE

IN THE HIGH SIERRAS.....*Cover Design*
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SOUTHLAND CALENDAR 4, 5, 6, 7

HANDS ACROSS PACIFIC SEAS.....*Arthur J. Burks* 9

ARCHITECTURAL LEAGUE'S EXHIBITION, *Verner B. McClurg* 11

TWO EXHIBITIONS BY THE VOSE GALLERIES..... 12, 13

WILD FLOWER GARDENS.....Paintings by John Gamble 14

BOOKS OF THE MOMENT.....*Louise Morgrage* 16

MUSIC IN LOS ANGELES.....*Jessica K. Seneca* 17

SOUTHLAND OPINION 18, 19

SPORTS INTERNATIONAL 20, 21

HOLLYWOOD'S HISTOIRE INTIME.....*F. F. Isaac* 22

THE CHAPTER MEETING A.I.A.....*Harold O. Sexsmith* 24

A FINE INDUSTRIAL BUILDING, GORDON KAUFMAN, ARCHITECT 25

THE EARTHQUAKE—A BENEFIT..*George Aiken Batchelder* 27

NEWS OF THE ASSISTANCE LEAGUE..... 28

A BEAUTIFUL RESIDENCE PARKLAND..... 31

GOSSIP OF THE GARDEN CLUBS..... 33

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CALIFORNIA SOUTHLAND
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HANDS ACROSS THE PACIFIC SEA

By ARTHUR J. BURKS



THE CORNER TOWER, THE MOST COMPLICATED OF FEATURES IN CHINESE ARCHITECTURE, HAVING SEVENTY-TWO GABLES. S. S. KWAN, ARCHITECT, AND PRINCESS DER LING, FIRST LADY IN WAITING TO THE LATE EMPRESS DOWAGER OF CHINA, AND DAUGHTER OF THE AMBASSADOR TO LONDON. PHOTOGRAPH BY EARL C. ANTHONY

OUT of the East, from the heart of China, has come an unique proposition, and a messenger of good will. America is to witness, if that messenger's dreams come true, the exquisite beauty of the ancient art and architecture of China.

Princess Der Ling, once first Lady-in-Waiting to the late Empress Dowager of China, Tzu Hsi, is in the United States for the purpose of erecting a replica of Peking's "Forbidden City," which for centuries has been the holy of holies of China's dynasties, reaching the hey-day of its glory during the Manchu regime. This replica will be made somewhere in the United States, more particularly somewhere in California, as soon as all details have been worked out, and co-operation between China and America assured. It will cover about twenty acres, will be surrounded by a wall modeled after the wall about the original "Forbidden City" in Peking, and the buildings will be the very best, the most exact in matter of detail, of China's ancient architecture. One building will be a theatre that is Chinese throughout; another will be a museum of Oriental art; another will house exhibits of the iron-worker's art; another will show the course of the silkworm industry from beginning to the finished product—silk. Each building will contain something that is thoroughly and completely Chinese throughout, save that buildings designed for the occupancy of Occidentals will be arranged to suit utilitarian demands.

Three ex-presidents of China are interested in this project, and through the connections in China of Princess Der Ling and her Chinese architect, Mr. S. S. Kwan, designer and builder of the models whose photographs accompany this article, the various trade guilds in that country may be induced to furnish the exhibits above referred to.

Much of the actual construction of this new "Forbidden City" will take place in China, where Mr. Kwan, who is a graduate of the Massachusetts Institute of Technology, post graduate of Harvard, has an office and a huge staff of American educated architects. Much of the art of ancient Chinese architecture has been lost in China's present day chaos, but Mr. Kwan, at the express desire of the Princess Der

Ling, has done research work extending over a number of years, to the end that he has been able to unearth much of China's architectural knowledge, which might otherwise have been lost forever because the humble workingmen and craftsmen who knew that architecture, could neither read nor write, and so left no permanent records to guide those who came after them.

In Mr. Kwan's private workshop in Tientsin, China, are a score of untutored craftsmen who have exquisite artistry in their fingertips. They are men who can neither read nor write, men who scorn modern methods, choosing the old methods because, though they may be slow, their products are creations of matchless beauty. These men sit on their heels for patient hour after patient hour, reproducing dreams that are centuries old, dreams which Princess Der Ling and S. S. Kwan have brought to the United States in these four exquisite models, and which they will bring to this country in a still larger sense when the "Forbidden City" of the Princess' dreams shall have become a city of fact. These models represent the labor of months and years; they represent patient journeys of Mr. Kwan into China's interior, journeys made at great risk through bandit-infested country in order that the very best China has produced in the way of architecture might be re-created in a tangible way for transport to the United States—in order that the United States, who must in future depend so much upon China for increasing her world trade, might be brought to see the beauty of the *real* China, and through that beauty to attain to a better understanding of the Middle Kingdom. The United States stands much in need of such understanding. China



ANOTHER VIEW OF THE CORNER TOWER SHOWN ON PAGE 9. PHOTOGRAPHS BY EARLE C. ANTHONY, INC., OF MODELS NOW IN LOS ANGELES

understands the United States, and looks to her as a never-ending source of increased knowledge. Yearly she sends her young men and women to the United States in order that this, her sister country across the broad Pacific, may teach them the ways of the Occident. These young men and women return to China with their knowledge, which they utilize in the rebuilding of China on modern lines, and the time must come when China will bless the country which has given her so much.

Yet America, after all, understands her so little! Mutual respect must be based on mutual understanding. China understands the United States; yet to the average Occidental, China is just an outlandish place on the map of the world, to which Occidentals *may* go before they die. Understanding is based upon education, the education of our younger generations to the point where they are able to comprehend the fact that beyond our doors, across the oceans which hem us in, there are other countries, other peoples, other customs—not our people, not our customs, but people and customs we should understand because all belong to the vast human family, which must exist in sympathy and understanding if perpetual discord is to be eliminated, and an end be put to wars between the families of mankind.

This replica of the "Forbidden City" will be the best out of China, inspired by China's ancient genius, her infinite capacity for taking pains with her creations of beauty, and when it shall have become a reality, our younger generations, upon whom the future welfare of our country will depend, may be educated visually to a thorough knowledge of what lies beyond the water-barred doors of the United States.

"By their works ye shall know them!"

These models, and the original buildings which they represent, are



THIS MODEL OF A CHINESE BUILDING, NOW TO BE SEEN IN LOS ANGELES, IS A REPLICA OF THE DOUBLE ROOF AUDIENCE HALL, PEKING, CHINA

the acme of Chinese architectural genius. They cannot be duplicated outside of China, because the world outside China knows nothing of the art which inspired them. China knows, however, and just before these models were transported to this country Mr. Kwan arranged an exhibition in Tientsin, China. This writer saw that exhibit, and won his way to the models through tight-packed cordons of Chinese who waited in line for hours for the opportunity of gazing their fill upon these creations which were, to them, creations of matchless beauty—which, however, the Occidental does not understand, nor cares to understand, *though he owes his own art and architecture to the very genius which inspired these models, and the buildings in China which they represent!* An enigmatic statement? Perhaps. But a study of the art and beauty of China, and the history of our own art, its peregrinations through the Orient, into Europe, thence to the New World—a journey in which it lost much of its original inspiration—will prove the statement true.

My own sojourn in China was brief, but it was quite long enough to scratch the surface of things Chinese, to imbue the student with a desire to know more—and to make one realize, upon the return home, that the United States, as a whole, is woefully lacking in knowledge and understanding of her Oriental neighbor, and to realize that she should make haste to fill this lack, both because mutual understanding makes for increased respect, and because that same understanding and respect, to put the matter in everyday terms, must tend to increase the monetary importance of the United States through world trade, an immense portion of which is with China. It will increase year by year, provided that the United States grasps her opportunities.

Princess Der Ling feels that this is one of those opportunities. She feels that if the co-operation of the United States in furthering



THIS MODEL IS ALSO AN EXACT REPLICA OF A REAL BUILDING. THE RECEPTION HALL IN THE FORBIDDEN CITY OF CHINESE ROYALTY, PEKING

this project of hers may be secured, it will stand as a monument cementing eternal friendship between two great countries, that it will tend to increase world trade, more particularly trade with China, and that the mutual understanding thus fostered will go a long way toward pushing the ever-present menace of war into the background.

China is ready to offer an oath of friendship that will last forever. The United States should clasp hands with her across the broad Pacific, sealing the compact of mutual understanding.

AN EXHIBITION OF ARCHITECTURE AND THE ARTS

UNDER THE DIRECTION OF THE ARCHITECTS LEAGUE OF HOLLYWOOD

WITH the opening of the exhibition of Architecture and Allied Arts and Crafts at the California Art Club on March 14, a new chapter will be written in the annals of art exhibits in Los Angeles. The California Art Club has thrown open it's beautiful grounds in Barnsdall Park for this exhibition, which will be open to the public from March 14 to 28 inclusive. There one may view the more recent work of the architects of southern California, in renderings in black and white, water colors and oil paintings together with allied arts and crafts, exhibits of pottery, hand wrought iron work, hand carved furniture and finely woven tapestries and wall hangings.

The exhibition is not one having a commercial character in any way, but from it one may gather many an inspiration of the fine things along architectural lines and in the allied arts and crafts that make the name of southern California known today throughout the United States.



THE GARDEN OF THE BARNSDALL HOUSE IS ESPECIALLY FITTED TO SHOW GARDEN POTTERY AND SCULPTURE

Musical programs, plays and varied entertainments will be furnished each evening during the exhibition by various art and musical clubs of Los Angeles and vicinity. To parties desiring to visit the exhibition in groups, luncheons or teas will be furnished at nominal prices by the California Art Club upon reservation. The exhibition itself together with the evening programs will be open to the public without charge. The buildings and grounds of the California Art Club which were formerly the Barnsdall Estate offer an ideal setting for this exhibition. Various organizations have already made arrangements for the holding of their monthly dinners which take place during the exhibition period in the Art Club's dining rooms.

The Architecture and Allied Arts and Crafts exhibits are sponsored by the Architects League of Hollywood and cooperating with them are members of the American Institute of Architects, Southern California Chapter, the Los Angeles Architectural Club, the California Art Club, School of Architecture, University of Southern California, and the Artland Club.

VERNER B. MCCLURG
Exhibition Committee
Architect's League of Hollywood

THE COVER PLATES

By Courtesy of The Arrowhead Magazine

BESIDES this center of Art given to the city by Miss Barnsdall and entrusted to the California Art Club as custodian of the gift, Los Angeles and Western Artists in general, have opportunity to show their paintings down town at the Biltmore.

In the writer's opinion, much credit for this deliberate effort to place the best paintings by Western Artists where the business men of the city and the stranger within our gates may see them should be given to Mr. Jack Wilkinson Smith, painter of the canvas from which our cover plates for this month's issue were made.

Mr. Smith may be called with distinction a California painter. For if he were not born here, his art certainly was, and all of his training he has given himself by force of his love of California.

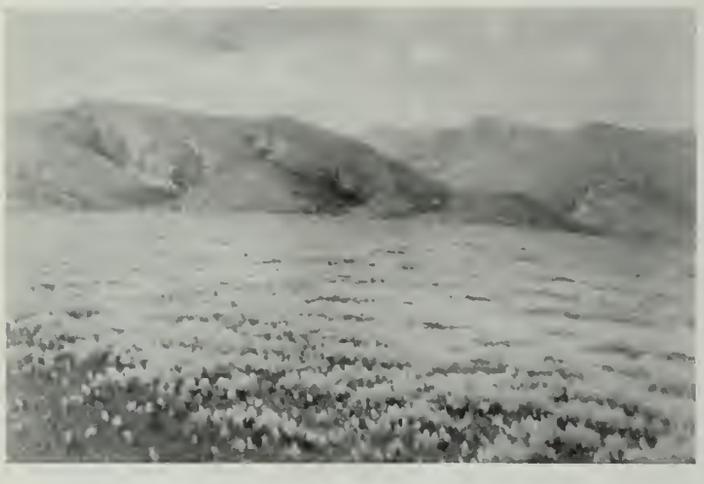


THE HOUSE ON OLIVE HILL, VERNON AVENUE AND HOLLYWOOD BOULEVARD IS A FINE EXAMPLE OF THE WORK OF MR. FRANK LLOYD WRIGHT.



WILD GARDENS OF CALIFORNIA

A WRITER in the San Diego Garden Magazine attributes the passing of our fields of wild flowers to the introduction and spread of foreign weeds which are driving out the native flora of San Diego County. Stringent rules and strict enforcement at the borders aim to protect California's fruit and vegetable interests from foreign foes: California's little wrens and red headed linnets have fought a brave fight to hold their own habitat against the introduced English sparrow and southern mocking bird: but it will take the united effort of all our Garden Clubs and lovers of nature, acting through the legislature, to protect the interests of our southern tourist-land, whose beauty of landscape and climate was once its chief attraction, from complete financial bankruptcy. Mountain fires and their consequent floods; immigrants and the foreign seeds they carry on their clothes and baggage; added to the steam shovel in the hands of the ignorant, the auto camp bedraggled and unsupervised, all follow in the trail of the army of energetic exploiters who made personal use of our highways and the



Right: Morning Mist, Owned by George Clinton Baker, Esq.

Left: Lupine, John M. Gamble



The upper picture of "Wild Lilac" is the property of the Southern Counties Gas Company who commissioned Mr. Gamble to paint it for their new building in Santa Barbara, a credit to that beautiful city



"Wild Mustard"
Painted by John Gamble
Owned by Mrs. Milo M. Potter

WILD LILAC

Have you been through Toro Canyon
When the lilac is in bloom,
Dusky blue and silver pouring over leafy gloom.
Musky fragrance of the bushes,
Moon rising over hills,
Houses nestling down in sleepiness.
Spring water in the rills.
Has your heart beat fast and faster
In the heavy scented air,
Up and down through Toro Canyon,
Lilacs blooming everywhere.
Would you know the soft caresses
Of light passing over gloom,
Then go through Toro Canyon
When the lilac is in bloom.

—M. F. Wesselhoeft.

INTERPRETED BY JOHN M. GAMBLE

beauty of California landscape for the support of themselves and their immediate families.

For those who love California and for the thousands of native citizens who have lived here for generations without defacing the landscape, there will soon be no reminder of the Southland's early beauty of mountain-guarded sea shore, other than the written histories of the pioneers and Spanish occupants, and the inspired canvases of such unselfish painters as John M. Gamble.

With a love for the beauty of a flower-filled meadow which only the elect of earth can feel and which only the skilled artist can worthily record, this painter of California's golden gardens of Flora's own, universal Garden Club has interpreted for Californians today and for their disinherited children, the beauty that is being squandered so pitilessly.

There is a tender quality in the art of John Gamble which has survived the coming of strength in technique. Virility in massing and in brush work come only with earnest practice through years of an artist's endeavor; but the poetic features of Mr. Gamble's landscapes have not suffered by his growth in vigor and mastery of his chosen field.



WILD BUCKWHEAT, POINT LOBOS, CALIFORNIA. A PAINTING BY JOHN GAMBLE, PHOTOGRAPHED BY KARL OBERT, SANTA BARBARA

The "oak embroidered hill slopes" which our native lilac and buckwheat made luminous, the mesa and inland valley covered with carpets of copa d'oro and blue lupine as well as the more intimate scenes of Mission cloister and pastoral farmland have all contributed to his delightful records of California. Even now nature lovers are reproducing his pictures, for such excellent work for the preservation of beauty that is passing is not without its reward.



THE GOLDEN CALIFORNIA POPPY. PAINTING BY JOHN GAMBLE



THE PEACEFUL HOUR, ASPHODEL, JOHN GAMBLE, PAINTER



SPRING FLOWERS, SAN JUAN CAPISTRANO MISSION, CALIFORNIA. A FANTASIE BY JOHN M. GAMBLE, SANTA BARBARA

EXHIBITIONS BY THE VOSE GALLERIES

THE Robert C. Vose Galleries, established in 1841 and known by connoisseurs for nearly a century of discrimination, have brought to the Los Angeles Biltmore Salon and Galleria selections from their Boston Gallery.

A Copley, a Romney, a Reynolds, three Brangwyns, six Keiths are in the collection now offered in Los Angeles. A chance to retain in this city and its public and private galleries the work of Frederick Bols, pupil of Rembrandt or a Blakelock from our own meager store of Americana!

Emil Carlsen has returned to California in the guise of a lovely soft landscape gray and alluring. Daingerfield's work is seen in a vigorous canvass of our beloved Monterey shore.

Conway, Courbet, Crane and Dougherty, Hunt and Inness, Waugh, Weir and Zuloaga are hung where our students of painting both amateur and professional may compare and enjoy them.

Living for the month of March at the Biltmore Salon our art critics on daily and weekly newspapers may fill their minds with the loveliness of the best to the exclusion of falsity thrust upon them daily by travelling trumpeters of their own fame with which Los Angeles is crowded.

Some of these paintings our youth have seen before in the world's Fair at San Francisco or San Diego. Some have been considered desirable for our own museums by curators visiting Boston and others have been in the equally notable gallerics of Cannell and Chaffin when Mr. Bartley



MRS. EDWARD E. LEIGHTON (KATHRYN WOODMAN LEIGHTON) PAINTER OF INDIAN PORTRAITS AND AMERICAN LANDSCAPES NOW ON EXHIBITION IN THE VOSE GALLERIES, BOSTON

FROM January thirtieth to February eleventh, 1928, there was held in Boston an exhibition of the work of Kathryn Woodman Leighton of Los Angeles. This showing of the recent work of Mrs. Leighton was seen at the Vose Galleries and commented upon by all the Boston papers. We quote but one extract from The Globe, which is not only typical of the praise given by everyone of them but gives internal evidence of the critic's own ability to judge painting and the authority with which he speaks. It is written by A. J. Philpott:

"The finest exhibition of paintings—portraits—of North American Indians ever seen in this city are those by Kathryn W. Leighton in the Robert V. Vose gallery on Copley sq. The exhibition was opened yesterday afternoon.

The wonder is that this thing hasn't been

(*Continued on Page 26*)



BURMESE RIVER FETE, BY FRANK BRANGWYN. DIMENSIONS 21x27½ INCHES



FAMILY GROUP BY NICHOLAS MAES, PUPIL OF REMBRANDT, 1632
DIMENSIONS 43x42½ INCHES



THE BIRTH OF SPRING, BY WILLARD METCALF



THE YOUNG ARISTOCRAT, BY RICHARD COSWAY



SIR WILLIAM JAMES, BART, BY J. S. COPLEY



LOVE ME, LOVE MY CAT, BY WM. OWEN, R. A.

Cannell has selected for Los Angeles his annual offerings here, now making way for antiques. But never before in the history of this city has a down town gallery held such a showing as is now to be seen by the most casual of connoisseurs at the Biltmore.

Coincident with the exhibition of Mrs. Kathryn Leighton's Indian and Western paintings in New England this collection brought to California puts our reputation as art appreciators on its metal, and announces to the world of art our knowledge of what is good or our ignorance and lack of true discrimination.



CATHEDRAL AT BURGOS BY IGNACIO ZULOAGA

Whatever the record made in the American Federation of Arts annual "Who's Who," art in Los Angeles has its first real public testing in this world renowned exhibition, and our young art students crowding our inadequate art schools have here opportunity to store up a treasure house of knowledge they have no opportunity to gain elsewhere in the south Pacific Coast.



EVENING—A PAINTING BY WILLIAM KEITH (22"x28")



THE LONE CYPRESS, MONTEREY, CALIFORNIA, BY ELLIOTT DAINGERFIELD

PICKED FOR PLEASURE AND PROFIT

Oriental Intrigue
Indian Lore and Lure
Cowboy Cussedness



JOSEF WASHINGTON HALL, WHO AS UPTON CLOSE IS AUTHOR OF "MOONLADY," PUBLISHED BY G. P. PUTNAM'S SONS. COURTESY OF PUTNAM

Oriental Intrigue

That distinguished authority on oriental politics, Josef Washington Hall has written a novel ealled "Moonlady" (Putnam's) using the pen name of Upton Close. When a person thus well versed in regard to the trend of the times in China takes to fiction, people eager to learn something about a perplexing topic show decided interest and hope for enlightenment. "Moonlady" however offers little more than entertainment and racy aecounts of the mode in official Peking, the native quarters and street riots among the student patriots.

Japan's imperialistie designs against China's territorial rights in 1915 furnish the material for a somewhat melodramatie plot. As a matter of fact this shameful policy involved dickering with a traitorous and venal clique in Peking, and in this novel the intrigue drags into its toils, among others, a crooked Britisher, the adviser to the President, and a vacillating young American newspaper correspondent, in love both with Moonlady, the student leader, and the adviser's daughter. The author evidently intends the astonishing acts of these eharacters to represent the views of their respective governments in that affair.

Indian Lore and Lure

"The Flaming Arrow" (Stokes) by Carl Moon is a tale of the very ticklish and exciting experiences which fell to the lot of a young hero in the picturesque pueblo lands of long ago, before the Spaniards' day. Due to the author's extensive and intensive study of every phase of that olden time his book offers plenty of authentic Indian lore and fortunately for the reader's pleasure there is also no lack of the more essential lure. In the treatment of his theme Mr. Moon follows the eonventional lines prescribed for imperilled heroes the world around, but in his descriptions of scenes and events he is thoroughly at home. These are remarkably luminous and so adroitly worked into the narrative that it is very easy to go every step of the way with this engaging Indian youth. It is a story that all will enjoy, providing they have some interest in the aboriginal background of this eontinent.



CARL MOON, AUTHOR OF "THE FLAMING ARROW," PUBLISHED BY STOKES. PHOTO BY MR. E. WILLARD SPURR

Cowboy Cussedness

Readers looking for diversion will find W. C. Tuttle's "Thicker Than Water" (Houghton Mifflin) a rattling good yarn showing up some undeniably reprehensible performances in the eattle country. There is a speedy succession of crimes which become a veritable array of dancing question marks. This avalanehe of misdemeanors buries a bewildered sheriff up to his ears in the debris of misleading clues reducing him to a state of sputtering and blinking ineapacity. Fortunately one of those sleuthing amateurs whose horse has been stolen early in the game stands on one side and looks and listens to some purpose, for in a final outburst of rascality on the part of all the villains left alive, he saves his own skin, finds his own horse, protects the girl, and is able to tell just who did what and why. It is a most beguiling yarn all except the love interest. Mr. Tuttle may know all about it, but he certainly can not tell. However this is the kind of fiction that needs no help from the alluring female.

Know Your Birds

The amateur ornithologist who wants to know his western birds will gain valuable assistance and no end of pleasure out of the use of "Birds of the Paeific States" (Houghton Mifflin) by Ralph Hoffman. The introduction creates a most favorable impression with its sensible advice regarding the cultivation of mental resources in general and bird study in particular, and the text is all that the introduction leads one to expect. It is prepared by an enthusiastic observer who is plainly drawing on his own investigations, whieh is perhaps the reason why he so often notes and clarifies certain points confusing to the field student, and commonly overlooked in other guides. The numerous illustrations by Allan B. Brook are in black and white but it is a most informing black and white and adds considerably to the value of an unusually good book on birds.

Know Your Birds
The Case of Japan
Collections



W. C. TUTTLE, AUTHOR OF "THICKER THAN WATER." HOUGHTON MIFFLIN CO.

Consider the Case of Japan

Any American with scholarly tastes usually takes a personal interest in European history because the roots of his family tree are planted firmly somewhere in that soil. On the eontrary the oriental background ordinarily has no such appeal beeause of its alien traditions, but those who know maintain that the Pacific areas will soon supply the *mise en seene* for the international stage, and to enjoy the speetaele, all must study the source of these settings. In case one agrees and looks about for a starting plaee, "An Outline History of Japan" (D. Appleton) by Herbert H. Gowen ean be recommended as a pleasant point for departure upon this studious excursion, for it is a work which is easy to penetrate and entirely free from the stiff style so often associated with learned treatises.

The history of Japan up to the coming of the Jesuits in 1549 seems to be a reeord of court life only; a vague and shadowy procession of imperial incumbents hustled and jostled about by a throng of *shoguns, bonzes* and other titled officials. With the advent of Europeans the aspect ehanges, and this brief but swiftly moving chroniele of the later centuries sprinkled with familiar landmarks is all the more notable beeause it is in the nature of a twice told tale. The appendix, a bibliography and map at the end of the volume will be found extremely useful.

Collections

From the Oxford University Press, Amerian Branch, come volumes of collected material. "The Oxford Book of American Verse," 18th to 20th centuries is a seleetion of poems made by Bliss Carman, who should be a good judge of poetry sinee he writes it himself. The opening poem is by Philip Freneau, born 1752 and one by Hervey Allen is placed at the end. This anthology affords one a chance to speculate on diverse matters, one being the striking contrast in form and spirit between the old and the new.

From this publishing house comes two volumes of selected short stories, "Ameriean Mystery Stories" and "American Detective Stories." Carolyn Wells ehose the tales.

MUSIC AND PEOPLE

By JESSICA KATE SENECA

GAUTHIER'S bright garbings and fantasies of array are likely to be reminiscent of the Oriental lands of her long progresses, athirst for mysteries and the unheard in music; or her seven strange Javanese years. . . Black and Spanish was the Hollywood concert dress, accentuating songs, classical songs of old Spain, that were the rich afternoon's height of interest in beauty unfamiliar and unworn. But at the Los Angeles Auditorium the attire was more inclined to gorgeous exaggerations, less related to the songs, and to a singer who wore her soul about her. As mere moving line and colour the snaky convolutions of that immensely long train of sapphire, black and crimson, were good to watch; and likewise charmed, streaming in pallid green abundance, the tropical fan swung over the singer's shoulder. But, left to itself upon that stage, sinisterly alive upon the piano's placid blackness, it seemed to spy in a green malice upon the huelessness of its surroundings. One had a thought of those side curtains of bright turquoise that had made gay the stage when Claire Dux (O lost adorable!) last sang there. One could have wished for them then, swung wholly across, stifling that green maliciousness, protecting and cherishing the small rich figure, whose splendours looked a little solitary on that unanswering stage.



EVA GAUTHIER, CANADIAN SOPRANO, WITH A TROPICAL FAN, PART OF HER LOS ANGELES RECITAL ATTIRE

In the long gallery, hung with paintings, were people waiting for the unknown, seated gravely beneath pictures, and becoming in their quietness, mysteriously related to these. Sometimes by that subtly planned and clearly purposed thing above seeming to have made most delicately plain, with no more than the malice of a pointing fairy finger, all the cloudiness of their intellects, and the indeterminateness of their lives.

Members of Pro-Musica gathered within the adjoining ballroom. Warm prevailing blueness, and little black and gold balconies rounding out from above, behind which figures passed in shadow rhythmically. One of the loveliest faces in the room was set beside in the close rows what must have been the oldest there—flower face, and carven ivory. Yet that rose face, possessing but the sweet thoughtless humor of the rose, less wondrous to the mind than that of ivory age, with its pallor of long quietened eyes, and subtly carven histories, and, curving stilly there, life's ending flower of peace.

Sudden greeting smiles, half false, half real. The suggested joyousness of evening dress that perversely revealed in faces unshadowed by low head-coverings, unsoftened by the furry animal skin, the piteously joyless soul.

The rich lulling murmur, bee-like humming of humans, deepened and deepened as the blue ballroom slowly filled and overflowed, inviting a not unpleasing lethargy. In what seemed so long a waiting, the keen and eager mood of arrival was dulled, and one could imagine oneself at last yielding and drawn away into this warm enveloping sound, as into dim golden nothingness, lulled and soothed; as though were spun there a golden web to catch and tangle all spirit activities, and wrap them round in softest filmyness; as one had sipped a golden brew to sweetly numb the senses; or saw arise a clouding golden mist to match that deep and dream-like monotone. Meanwhile the lovely wonder of the evening faded. Then came a quickening, unrelated voice, presiding over sudden silver silences arisen like wraiths from graves of golden sound, and brought back the night's reality, but marred a little with its haste the high occasion. Not so much the musically earnest, as a popular crowd of not too secure attention, the presidential speech and manner addressed; the tone accentuating joyfulness, the rapidity, her sympathy with their presumed impatience. Some white transparency arising softly about the throat served in distances to delicately isolate this ardent head; and fancy could perceive it as though rising from white, wispy mists, with its wide spirit eyes of hope, and ardour, and belief. . . .



FRANCES BERKOVA, RUSSIAN-CALIFORNIAN VIOLINIST, WHOSE FUTURE PROMISES HIGH DISTINCTION

The great of France. . . small, spare, grey, reserved, with swift ironic glance, and sweetly curved and formal smile, emerged upon the expansive American scene. Beaming blueness of the ballroom, and little round balconies bulging forward exuberantly to look upon and greet him. The lovely wonder of the evening returned. That we should have him there!

Ravel proved not a magnetic player, but deeply interesting as an interpreter of his own works. The light glimmered on his finely shaped grey head, leaving the intent profile bold, keen and rather birdlike, in shadow.

Screens in a corner under a balcony with rosy glow emerging, secluded the evening's performers, peered down upon indecorously by one tasteless overleaning balconyite above.

The singer, a young Jewish-American, clothed in some silverness that glimmered like Ravel's hair, used her fine voice very skilfully, and sang Ravel's difficult songs with high intelligence and comprehension; her countenance, in pauses of silence, taking on an aspect of strong serenity and composure, as though mind and body were in perfect poise and control. Perhaps the most charming songs were the Histoires Naturelles—graceful, witty little poems about birds,, peacock, swan and guinea hen, portrayed with laughing intimacy and mockery.

The string quartet was the loveliest thing of the evening, with Kastner as harpist, and Ravel directing. But the sonata for violin and piano (the violin admirably played by Calmon Luboviski) aroused the most interest, being a new work, and in his latest manner. Its second movement, the Blues, with the violin making sobbing statements, and the piano commenting brutally thereon, immediately affected the audience. They swayed, gurgled, chuckled. Little waves of laughter went over them. And at the end, Ravel, languageless, pointed two long fingers of his wonderful hands, indicating that movement's repetition.

The young Berkova's head shone out over her recital, dominatingly and unspiritually beautiful. Yellow-ruddy hair, it twined about the large-eyed, earnest face, faintly mournful with the weight of striving, the urging and compelling of the spirit of art upon her shining youth. Serious and passionate player, she gave Cesar Franck's Sonate with beautiful restraint and poetic feeling, and out of Corelli's La Folia made a pulsing loveliness.

SOUTHLAND

The American Family

OUR first Pacific Coast Conference of Social Work will be held in Yosemite Valley, May 21-25 of this year.

In preparation for it the officers are planning a program which will give consideration to those particular problems which affect the Pacific Coast states. But since humanity is pretty much the same the country over and since it is our own individual hearts which the prophet of old meant when he said, "Rend your heart and not your garments," the questions which trouble our age will be the questions discussed.

Yosemite in the high Sierra and California's convenient desert stretches make this far western state an ideal place for the thinking out of problems. Our nearness to the Orient makes it incumbent upon us to study and interpret for the rest of the country all Pacific Coast international relations; and the fact that so many retired thinkers have come to California in the last half century makes the state unusually rich in thought on those popular problems on which anyone can venture to elaborate an opinion. Nevertheless this very richness of individual opinion may fail to bring forth results unless conference and discussion wear out the inadequate and develop modern solutions.

The discussion precipitated by Judge Ben Lindsey in his lectures on the ideals, or lack of them, in modern marriage, has put before us a mass of facts taken from the court-room and from a juvenile court judge's experience. This evidence is overwhelming in showing the caliber of the immigration which the United States has received from northern Europe during the last half century when our colonial population was almost duplicated in numbers from that source.

Freed from the leadership and dictation of an aristocratic form of government which guided their every movement, regulated their speech and kept them more or less in ignorance and subservient, these additions to America's citizenry have adopted the gesture of individual liberty, equality and fraternity without the moral fibre of the Puritan or the savoire faire of the southern colonial to keep them in the path of righteousness. This is what our treadmill system of public schools was able to do with the thousands of immigrant children which went through it, discarding their inherited home training as they went and never even hearing a whisper of the home training which descendants of the stock that came to America to think out and work out a higher form of civilization are still jealously safeguarding in the best homes of today. So fused has this latter immigration from Europe become in the body politic that it is difficult to say what family is American and which entirely an implanted group on the free soil of these United States. But certain it is that the "turnover" of teacher-pupil and pupil-teacher has been so vicious a circle in our public schools that in general the product turned out may be molded into the superficial form of an American without any of the real characteristics of high thinking, devotion to duty, and self-sacrifice for principle which dominated those who founded the state and fought for its establishment and preservation one hundred years ago. What family ideal was brought with them and maintained by the parents, what discipline was submitted to by young America in school or university has been the saving grace of our open door to Europeans who came to America to earn a better living, rather than to gain freedom to follow what conscience they had.

The address of Frank J. Bruno, delivered at the 19th annual meeting of the California Conference of Social Work in Oakland last year is, therefore, appropriately published in the November 1927 quarterly of the Society and read at this time. It is well worth sending for and studying before either condemning Judge Lindsey or letting the idea of individual liberty run away with our ideas.

The speaker laid down thesis after thesis proving that the institution called the family has weathered many centuries of storm and stress and can stand the strain of this one if intelligence is exercised by those who have taken upon themselves to express in any public way what our American ideals are. That we have, in hundreds and thousands of families, the same broad mindedness guided by intellect and self control which characterized our forefathers is in his whole discussion ignored almost as much as is usual in social service articles. For social work is public work and family life must be kept in the family if it is to remain precious and unsoiled.

Nevertheless if our first families of Virginia and of New England, scattered as they are like leaven all over the United States, do not let those who are working out these problems know and use this information, our people—who are so eager to learn how to live beautiful lives, will never know the way.

Frank J. Bruno has given us a picture of the American family as he sees it. No one can do more in a public discussion. His discussion on "Social heritage" must be left for another time.

He says, in part:

"May I submit as my first thesis the significance of the fact that the family is the oldest of our social institutions, outlasting all economic and social change. Of course, no one knows with certainty what the earliest family was like; or even if there were anything which we would call a family. However, all the evidence at hand points to the conclusion that some sort of family form existed far back of the dawn of history. A study of primitive peoples now living, "our contemporary ancestors" as they have been called; the deposits of culture as they have been saved in literature, custom, tradition and social institution, all point to the fact that the family in some form has persisted in any and every conceivable economic, political and social organization. May we not logically infer, therefore, that the family performs a unique social function, or possesses a unique social value? If this be true, then it is obviously our task to discover what that value is on which social evolution has placed such a high estimate that the institution has been preserved to the present time.

* * * * * * * *

My second thesis is that the family has always been rigidly controlled in its form and in the behavior of its members. (The word "always" needs the same qualification as mentioned above, with respect to the continuity of the family.) It used to be thought that there was no particular family form in early human society, and that sex relations were really promiscuous. As you know, there is no evidence in support of such a theory and the present hypothesis of social science is that the family from the first has had a single general pattern, namely the continuous relationship of parents and the children born to them, at least throughout the period of the children's dependency. Within these general limits the family has taken on many forms: sometimes it has been a large group, including several generations; at other times it has been small, as at present, consisting of one pair of parents and their children. At times it has consisted of one woman and several husbands, a form probably selected into the group because of economic insufficiency as furnishing the maximum fighting strength consistent with a minimum population. At times we have had polygamy—several wives to one husband, a situation which seems to have occurred in periods of economic surplus. True polygamy, that is the possession of several husbands *and* several wives is, so far as I know, without any illustration except in present day society. Our habit of easy divorce and remarriage, and the existence of prostitution is giving us what amounts to serial or progressive polygamy. It is to be noted also that the polygamy, or the possession of plural wives, is a phenomenon of periods of economic surplus, and we are now living in the richest economic period of the world's history.

I bring this out merely for historical accuracy; it has little or no place in our discussion except to show that within these limits the pattern of the family has not changed within our knowledge in any age of which we have the slightest record.

If this thesis is correct, I think you will agree that the next inference is that the unique function of the family is to be found in some social value conserved by the stable relation between parents and their own children; that is, certain social needs require that children remain with their own parents during the lifetime of their parents, and that these needs are of such primary importance that the institution of the family was created and has been preserved throughout the whole of human experience to secure them.

* * * * * * * *

I believe we are on utterly indefensible grounds if we base the reason for the family upon the happiness, the prosperity or the personal satisfaction of its contracting members. There is no evidence that marriage was any happier, or less happy, for that matter, in any previous age; but families did hold together in earlier social groups and, so far as we know, they held together in all human history, whether or no the members were satisfied."

OPINION

Pasadena's Contribution to Society

WORKING quietly through their Drama League, and their Community Playhouse Association, led by an unselfish devotee of the spoken drama and its attendant civilizing influences and discipline, the people who have really lived in Pasadena for the last quarter of a century have gradually brought together a School of the Theatre.

Intangible as its difference from an ordinary Drama School is, there has been a hesitancy on the part of its creators to announce it at all. For the English language has been used up in the advertising descriptions of schools of all sorts created by individuals for their own profit.

Here is the vital force of a school already functioning without any name or catalogue of courses. Here is a genuine growth of attainment in community ideals and education, without the formal announcement of any such mission.

Gathered around Mr. Gilmor Brown in his skillful efforts to preserve for the people of his time the spoken drama and all its possibilities for good in community life and manners have been working, year after year, the finest workers and the best minds of this city of fine minds and earnest workers.

Now the cumulation of good things, the growth of the Community Playhouse in the hearts of the people and the demand on the part of young actors for an all around training leading to productive work in their chosen profession have combined to make a school of the theatre not only a living entity but a child of Pasadena that must be adequately provided for and announced.

Announced to the rest of the country in no uncertain terms it must indeed be. For schools of the theatre such as this do not grow up in every town; and students from all over the country are writing to ask if they may come to Pasadena to study.

Many will come to the opening classes on October first next season. Many will hope to play on the practical and well equipped stage of our beautiful theatre built literally by the hands of the entire community. Founded by professionals, this theatre has already turned out young actors of distinction and those who have accidentally found it when they visited Pasadena grow more and more determined to grasp its every fascinating opportunity for development.

But wider still than its influence on the actual stage of the spoken drama will be the influence of this school on the American youth who, missing much of the home training which their forbears received, will look shyly but intelligently at the courses that aim to develop the natural talents and tools of the would be actor and wonder if they, too, do not need the discipline in speech and in manners which training for the stage always has given to ambitious individuals.

Discipline is the one thing that enables the individual to master himself and to arrive at perfection in any direction. The knowledge acquired, the skill developed in the well-trained actor is a priceless thing which every American child may well be said to demand as his heritage. Opportunity to make the most of oneself, one's body, brain and talent is what we call education. In the freedom of hard work and strict training under masters the fortunate students in the Pasadena School of the Theatre will set the pace for the entire community and raise a standard of manners and customs around which the youth of today will enthusiastically gather and gladly say "All Hail."

The Inner World of Childhood

D. APPLETON AND COMPANY of New York and London have published a host of books on the care and training of children.

Added to the list, but brought to our attention too late to be included in this month's books reviewed, is Frances G. Wickes' **The Inner World of Childhood,** with an introduction by Carl G. Jung with whom Mrs. Wickes studied at Zurich.

Mrs. Wickes is an assistant editor of **American Medicine,** a consulting psychologist in New York, and has for many years been absorbed in active study of children. She dedicates the book to the memory of her son "whose flamelike spirit made clear many things."

With consummate skill this scientifically trained woman presents a carefully selected collection of contributions made to human knowledge by modern analytical psychology, and translates its terms into language which any educated mother may understand. She opens the door into our own natures and shows us the secrets of vital intelligent family life; and she shames that cowardice which throws the responsibility of raising children upon nurses and school teachers, casual acquaintances, and childhood's friendships with the youth of other families whose station we admire. A use of this book's wisdom will be made in coming numbers of **Southland** to give authority to a series of pictures of modern home life in its finest examples. This series is now in preparation for the six summer numbers, June to November 1928.

The Class in Personal Religion

NO ONE can meet the demands of a system of life which calls for a continuous and increasing output of activity; no living soul can give itself out in energy and initiative and effort without taking in energy from somewhere. The secret of perpetual motion can't be discovered for a soul any more than for a machine. Both require fuel for their energy. We have been going on trying to find the meaning of life in work, we have gone on trying to find recreation in new and different forms of activity until we are in danger of having our souls worn thin. What, for just one example, is the meaning of the increasing number of domestic tragedies that end in the divorce courts except that the supplies of patience and forbearance and unselfishness and sacrifice have run dry, that souls have run so shallow that there has been nothing left to meet the demands which deep human relationships inexorably impose?

* * * * * * * * * *

As we look into what makes our souls live, we can see what has been imparted to us by others,—by parents, by teachers, by friends, yes, by that vast storehouse of personal life in literature and art and song and civilization in which the personality of past ages has been crystallized for us just as the mine stores the heat of former ages. But its living source, its immediate source, is God.

* * * * * * * * * *

The late Frederick W. H. Myers, a scientific psychologist, wrote to a friend these words: "First," he said, "consider what are the facts. There exists around us a spiritual universe and that universe is in actual relation with the material. From the spiritual universe comes the energy which makes the life of each individual spirit. Our spirits are supported by a perpetual indrawal of energy, and the vigor of that energy is perpetually changing much as the vigor of our absorption of material nutriment changes from hour to hour. Prayer is the general name for the attitude of open and earnest expectancy; it is not a purely subjective thing; in it spiritual power or grace flows in from the infinite spiritual world." Professor Myers calls these things facts because he says that some scheme of this kind is the only one consistent with our actual evidence. But the multitude of men and women who have prayed in all ages and have risen from their knees renewed and strengthened would call them facts because **they know.**

And whether we are to go through life living on the souls of others, taking from them all that makes us human and gracious, and giving back only what we have borrowed, or whether we are to bring into the lives of others new power, new hope, new energy, new reaches of help and grace, depends upon whether we ourselves kneel and reach out hands of prayer and touch, for ourselves, the Fountain and Source of All.

(From an Address at the Class in Personal Religion, Jan. 13, 1928, by Dean Sturgis)

VISITING SPORTSMEN :: NATIONAL AND INTERNATIONAL

After a series of matches at Midwick entered by five of the best polo players in the country, the game is not apt to languish for lack of encouragement. The stars who took part in the twenty-goal series and their ratings are Tommy Hitchcock, ten goals; Robert E. Strawbridge, nine goals; Cheever Cowden, Eric Pedley, and Harry East, eight goals each.



Still other stars were Arthur Perkins, Selby McCreery, Captain Forrester, and the Marquis de Portago. The Fort Bliss cavalry four led by Major Wilson, opposed Hitchcock and his San Carlos riders in the opening game of the twenty-goal tournament, and are the fastest riding team that ever represented the service on a polo field. Wilson is a noted international star in Army circles.



Women are to the fore in golf this month and next. The Pebble Beach Championship, played this year at Monterey Peninsula Country Club, attracted an unusual number of noted women golfers. The appearance of Miriam Burns Horn, women's national open champion, added zest to the occasion. The State Championship at Flintridge, April 9, and the Southern Championship at Bel-Air will give scant time for anything but golf until summer.

Four championship cement courts comprise the new tennis layout at Pomona College, and will advance the rapidly growing interest in this sport. The national ranking list given out by the United States Lawn Tennis Association recently displaced many from last year's ranking. William T. Tilden remained in first place, held since 1920, but William M. Johnston passed from national honors. Helen Wills was restored to first position, lost through illness in 1926. This restoration put Molla Mallory back to second place. John Doeg of Santa Monica is given position among the first ten.





The East-West series of races, featuring the R and six-meter sloops, for the National Championships, starts the season, March 10 to 18. Don Lee has donated a thousand dollar trophy in both the R and six-meter sloop contention. And the entries are from Marblehead, Vancouver, Seattle, San Francisco, San Diego, with all the local boats of note entering. An entrant of special interest is the Live Yankee, which last year won the New York Club cup by taking three races in a row, defeating the pride of all Eastern sloops.



At one time nothing short of a mirage could have explained a swimming meet on the American, or any other, desert. But times have changed and the El Mirador Hotel at Palm Springs, California, opened the new plunge with a water carnival last month, and a daily dip is only a usual part of the day's entertainments.

With flags flying and to gay music, the new Bowling Green at Hotel Raymond, Pasadena, was opened to be host to the tournament for the International trophy presented by Charles J. Fox of Pasadena, open to all California Bowling Clubs. Another international touch was added to our sports by the entry of the British Lawn Bowling team, representing eight of the counties of England and a representative each of Scotland and Ireland. The Britishers played well but lost the series of three games by ten points. Mr. Raymond is convinced that Bowls, one of the oldest of English games, will prove a most attractive pastime for his guests and friends and has taken great pride in perfecting every detail that his green may rank with the best in the country. A club house, with tables for cards, is part of the plan. And twenty-four sets of bowls were imported from Scotland for the games.



"Poets Are All Who Love and Feel Great Truths"—Bailey

SOUTHLAND-ARTLAND POETRY

THE PADRE

By Bessie Pryor Palmer

I took the "Padre" up the long, lean Coast,
And through the star-decked California night
Sped from the "Angel City" to the "Saint"—
Five hundred fleeting miles of lovely land!

Gleaming little cities threw their beams
Across our path; and sudden flares of light
Revealed wide roadways lined with waiting cars,
Impatient for the monster steed to pass;
And Oh, the blessed stretches of soft sward
Whence comes a freshness on the gentle wind
Almost primeval! God be thanked for this
Great State that holds so much and yet has room
For splendid breathing spaces.
All night long
Orion guarded us, his jewelled belt
And sturdy sword forever in our sight;
And all his heavenly comrades came quite close.
Low-lying, naught saw I but stars and sky,
Till our swift train, so smoothly rushing by,
Seemed soaring through the Blue.
Anon, I raised my head and saw the flash
Of automobile headlights on long lines
Of breaking foam. The Sea was very close;
And closer still, the Coast Road, like a great
White band of ribbon, ran straight on and on—
Where hastened other travelers through the night.

Dawn, and canyoned hills, all freshly green;
Herds of cattle grazing; rugged peaks
To Eastward reddening. To the West the Bay
Begins to push the land back; houses sit
Quaintly on stilts. A hunter passes by,
Proud with his early morning brace of ducks;
And now the shining water, mile on mile,
And ships from World's End crowded into port;
Tall shafts of granite rising on the hills,
And sea gulls wheeling through a maze of masts!

I thought how once that other Padre trudged
Aweariedl, long lone days, the selfsame way—
A seer, with Godly vision down far years
Divinely lending strength to persevere.

I took the "Padre" up the far, rich Coast
And bridged two wonder-cities in a night.

SALT WINDS

By Annice Calland

Blow!
Blow high!
Salt winds of the sea!
Sweep life's grey ashes away from me;
Be there still one smallest spark,
Kindle it to keen desire,
Fan it to a raging fire.
Come, winds of the sea
Blow!

BEGGAR'S FARE

By C. Mewyn Boyl

Ragged now, on life's highway,—
With empty hands. I've spent my day;
Tinselled glitter I thought worth while—
Gold and pleasure have vanished away.

Self had been my constant care,—
Beggar's hands,—and beggar's fare.
Petty struggles hut dulled the mile;
How cheap the joys of yesterday!

Gone the task of worth to me,—
Built on sands! In Eternity,
With only a worldling's shallow guile,
What could my worth to the Potter be?

HOLLYHOCKS

By Ruth Victoria Inglis

In a garden by the sea
Where golden bees drone lazily,
There are hollyhocks by the wall—
Hollyhocks growing straight and tall.

Like masts of ships they ever sway,
When the breezes blow their way.
Beyond them ships at anchor ride—
Swaying gently with the tide.

Softly moves each mast and flower—
Eternal rhythm is their dower.
Like a print from some wood-block,
Mingle mast and hollyhock.

ENOUGH

By Elinor Lennen

Sky and the trees and a certain path—
A path to God, and the sentry trees,
And the lake, and woodland melodies,
And His sky, and soft caresses of breeze—
Who would ask more for joy than these,
A path to God, and His sky and trees?

CONDUCTED BY KARL T. WAUGH

ANXIETY

By Anne Hamilton

Dear God, if You should chance to find
A tiny angel, still quite new,
Would You mind being very kind?
This is her mother asking You.

If You will hold her precious hand
To keep her, Lord, from missing me,
Until she learns to understand,
You too will love her tenderly.

MOTHER

By Alice Councilman

So many years I took thy love
And service as my right,
Just as I took the sun and rain,
My hearing, taste, and sight.
You kissed away the little hurts
Of childhood's golden years,
The growing pains of callow youth
You hallowed with your tears.

But now, with babe at my own breast,
Your life stands out so fair!
I bless each line on your dear face,
I kiss your silver hair.
Though time may heap my burdens up,
As years on years accrue,
I pray I may be sweet and fine
And strong and brave like you.

HAVEN

By Cranston LeRoy Stroup

I seek no shelter from the raging sea,
I ask no harbor from the blasting wind,
Nor do I find the surging storm unkind—
I've watched too many tempests come to be.
Nor do I ask that for the winds a key,
Or for the waves a cipher I may find—
Adventure is the course that's undefined,
Its very darkness is a joy to me.

But when at last my stormy course is done,
And when my lips shall taste no more of brine,
O, then perhaps my eyes shall see the sun,
And then, perhaps the harbor shall be mine—
Perhaps I'll then desire the wind and rain,
And long to grasp a vessel's wheel again.

Contributions in poetry, which should be original and must possess real merit, will be considered for publication in this section of the magazine. Address manuscript with stamped envelope to the conductor of this section, 3551 University Ave., Los Angeles.

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

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WITH George P. Hales as President, the first meeting of the Architectural Club under the newly elected administration, was held the evening of February 21st, at the Architects Building, Fifth and Figueroa streets. With eighty-one members present, and fifteen applications for membership pending, it proved to be one of the largest meetings of the organization for some months. Julian Garnsey acted as master of ceremonies and his introductory remarks were well chosen and gave much entertainment and enjoyment to the occasion.

Roger Noble Burnham, noted sculptor, addressed the meeting, picturing the ideal building, the harmony of which would be the result of the combined efforts of the architect, the painter and the sculptor. Mr. Burnham paid tribute to the work of Lee Lawrie, the architectural sculptor of the Public Library of Los Angeles.

An Oriental magic act, "Aladdin and the Chink," was presented by F. B. Nightingale, of the Pacific States Electric Company, assisted by R. F. Manahan of City Electrical Inspector. Francis Vreeland, prominent artist and Publicity Director of the California Art Club, invited attention to the coming architectural exhibition to be held on Olive Hill.

The Club Quartette proved as advertised, a "loud success." Though the members, Shugart, Hales, Johns and Kelch, are individually experienced singers, they had had but one rehearsal as a group, and the three numbers rendered composed their entire repertoire.

The President appointed Norman Kelch and Edward Mussa on the Entertainment Committee; and on the Membership Committee, Jack Hargraves and Herbert Anset. Having but two on a committee is an experiment in the belief that more members may be added if necessary.

Plans were announced for the establishment of permanent club offices, and an employment agency to be handled directly through the club. An executive secretary will be in charge of the offices.

The next regular meeting to be held Tuesday, March 20, will be known as Bridge (not cards) Night. Merrill Butler of the Engineering Department of Los Angeles, will speak on "Bridge Design." Another speaker for that meeting, Professor Walter Sylvester Hertzog, head of the history department of Public Schools, has chosen as his topic, "The Romance of Bridges."

A special meeting of March 27th will be devoted to practical demonstrations of acoustical problems by acoustic engineers of national repute who will be here from the East especially for this event.

Announcement is made by James C. Simms, of the Joint Hanging Committee, of the third annual exhibit of the Architect's League of Hollywood, to be held at the California Art Club, Hollywood Blvd. and Vermont Ave., from March 13th to March 28th. The L. A. A. C. and the Local Chapter of the A. I. A. are cooperating and co-exhibiting.

Our recent past President, H. Roy Kelley has joined the Architect's Building group and has opened offices in that building for the practice of his chosen profession.

A number of the club members have been for the past year formed as a group in oil painting and monoprint work with Ed Langley, instructor. Their delightful gatherings are about to be past memories, as Mr. Langley is about to depart for Argentina where he will be associated prominently with a motion picture company. Mr. Langley carries with him the best wishes of the club in his business venture to Latin America.

Members are each being urged to bring at least one new member to the next meeting so that our ambition to grow to the 500 membership may partly be realized.

HOLLYWOOD'S HISTOIRE INTIME

By FREDERICK F. ISAAC

Backseat telephoning—an enchanted cottage—and a Hollywood mystery—That faux-pas at Henry's—and the high school girls—A gourmet's temple—Francis Agnew and the fish knives—to say nothing of the Gang

BACK-SEAT telephoning is Hollywood's latest-up-to-the-minute film family failing. Olive Borden has been telling me all about it. "You see it's like this," she said. "Perhaps I am trying to give someone the 'cold shoulder' over the telephone. Mother gives me advice and of course I get muddled up and mix the whole thing up . . . All the same, I do that to her, too, so I really shouldn't have told you at all!" But Back-seat telephoning is not confined to the film industry, of that we are certain!

LOIS MORAN and her mother, Mrs. Gladys Moran, may be certainly said to know their Paris. Any people who have made the acquaintance of Flossie, the duchesse of Montparnasse, may be said to know their Paris. Flossie, who is an American, may be considered to be perhaps somewhat hectic, but she is a Parisian institution—a lampost of gaiety on the somewhat sombre streets of—er—convention. Possibly a rather thick lampost, but who can deny that she shed a beam of brightness over the shoddy Bohemianism of Montparnasse, the new "latin" quarter of Paris? None of which has much to do with Hollywood but we cannot forget our Paris although it is some eight thousand long miles east.



Miss Lois Moran, 19 year old Fox star, who lives with her mother in Beverly Hills. Besides her American picture Miss Moran has starred in two Parisian productions.

"MOTHER . . . I shall never be able to work again!" In a strained and dramatic voice, the above is coming through my window as I write. Rehearsal for dramatic scenes of the morrow are many in Hollywood. If my neighbor doesn't stop, however, I shall end up on the sofa in tears—I know it!

AN ENCHANTED cottage in Beverly Hills—the sun pouring in through the long window, a wood fire ready to be lit, a piano smothered in music on one side of the room and bookshelves—not too tidy—containing editions of Priestley and Shaw, Noel Coward, and Conrad, Byron and George Du Maurier, on the other. A young, cultured and intelligent mother . . . what a background for a girl! The charm of her screen personality is inherited. Yes. We mean Lois Moran.

THERE are many unfathomed mysteries in Hollywood. Some of them are very intimate and concern the private lives of the film celebrities themselves. One of them hangs around the neck of no other than Mr. Will Hays, former postmaster general and now filmland's ferocious figure head. Where on earth does he buy those collars?

AT HENRY'S, famous restaurant where prominent motion-picture celebrities and others have their lunch, a father was seen leading his little son over to a table. "Look Johnnie," he said, "there is Charlie Chaplin, the funny man you see on the pictures!" The child laughed and laughed. It was embarrassing for the father, for the kid had been looking at the wrong person!

HENRY'S is run by Henry Bergman, Charlie Chaplin's great friend. "Henry" is one of the fat men who receive the kicks in the Chaplin films. In "The Circus", Chaplin's current picture, he is in the role of the old clown. Around twelve o'clock many young Hollywood high school girls drop in for lunch. They like to eat among the stars and there is always a chance, they think, that a director will notice one of them and find her "just the type" for the pictures. Of course this never happens. They smoke and roll their eyes, these girls, and act nonchalantly till it is time for the afternoon classes—then they go back to school.

MISS FRANCES AGNEW, writer, who is adapting May Edginton's work to the screen for Fox, was on the way over to England a short time ago. "Really I feel quite a savage among all these fish knives and forks," she said in fun to a British boat acquaintance. "It's alright old thing, no one will notice you," said the other, taking her seriously. I mean it really IS dangerous to make conversation internationally, what!!!

SHS-S-S-S you mustn't tell anyone, because it will spoil the place altogether, but there was a big crowd the other day up at Madame Helen's "Up among the stars" restaurant, behind Fox's. Noah Beery was there and all kinds of those executive people. Stars and wonderful turkey pie to say nothing about those colored napkins to make the laundry man furious, and Madame Helen's sparkling personality. I tell you, it put a kick in my soup. It radiated all over the room.

They put cake near the door. I saw three ladies and two men look at it as they were going out, and walk right back to their tables again, the day I was there. Personally I pocketed a bit and went on out.

I ASKED the "Our Gang" children what they were going to be when they were grown up. "Gonna be a lawyer an' a director" said Farina. "An actor" said Jackie Condon. "Soldier's nurse" said Jean Darling. "Inventor" said J. R. Smith. "I ain't gonna do nuffin" said Joe Cobb. "I will grant you an interview on the subject if you will call on me at my Beverly Hills home," said two-year-old Wheezer.

Perhaps!

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LOCAL CHAPTER, A. I. A.

By HAROLD O. SEXSMITH,
Editor, Chapter Page

THE two hundred and thirty-first meeting of the Southern California Chapter of the American Institute of Architects was held at the University Club on February fourteenth. The guest of honor was Mr. S. S. Kwan, Architect and Engineer of Tientsin, China, who spoke on the subject of Architectural conditions in China, tracing the development of the technique of building and explaining how, until recently all structures had been erected by those known as Builders, without drawings or specifications. At the present time there are only twenty-one Architects in Tienstin, upon whom rests the responsibility, not only of planning the new Architecture of the city, but also of educating the people to better practice and construction.

Mr. Pierpont Davis, the new President, called attention to the death of Mr. Godfrey Edwards, of Edwards and Wildey Company, and a desolution of condolence was adopted. The President announced the award of the Architectural League Silver Medal to Mr. Reginald D. Johnson, and the award of the Noble Prize to Mr. Myron Hunt. Other announcements were the opening of the Metropolitan Exhibition, the personel of the Standing Committee of the Chapter, and the plans for a Fontainebleau Scholarship.

The Committee of Education and Publicity met at the University Club on February twenty-third to discuss the practability of cooperating with the Museum of History, Science and Art, in a plan to install, in the museum, exhibits of Period furniture and architectural elements in special rooms. Dr. William Bryan, Director of the Museum stated that he hoped to set aside a number of rooms for this purpose and that he believed the educational value of these exhibits would be appreciated by the public. The members of the Committee were asked to report at the next meeting regarding the method of establishing, administrating and providing an exhibition for the Period Rooms.



THREE OF SANTA BARBARA'S NEW BUILDINGS. THE ONE BUILT LAST IS IN THE CENTER. THE CHAMBER OF COMMERCE BUILDING. THE PROBLEM ASSAILED BY THE ARCHITECTS, SOULE, MURPHY AND HASTINGS, WAS TO DESIGN SOMETHING DISTINCTIVE YET HARMONIZING THE GROUP

IS the new Nebraska State Capitol one of America's ten greatest examples of architecture or only an interesting new architectural form? Is it as high an expression of art as the Harkness Memorial building at Yale, the new Telephone and Woolworth buildings in New York City, or to be compared with the sublime Lincoln Memorial in Washington? Has Kansas City, Chicago, New Orleans, San Francisco or Los Angeles produced any architecture as great as that of the east? Such a lively interest in these questions is shown by the lists now being received by Charles H. Cheney, Secretary of the Art Jury at Palos Verdes Estates, California, which is conducting an inquiry into what are the greatest examples of architecture, that the closing of the inquiry has definitely been extended to December 15, 1928. This will also give more time for the foreign lists to come in.

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THE ROYAL LAUNDRY OF PASADENA



ONE by one the trenches of woman's drudgery in the house have been conquered by machinery and made a part of organized industry. Candle making, meat-curing, weaving and spinning have given to both men and women a chance to earn their living in great community enterprises; and now washing and ironing have studied science and are leaving home to go into business for themselves.

An old, established business has often the confidence of the people because it is a part of themselves; a new and up-to-date business inspires confidence when it can prove that it has the very best appliances which American scientific acumen can devise. When these two sources of confidence are combined as they are in the new plant of the Royal Laundry of which Mr. Harry Tubbs, scion of an old Pasadena family, is President, the conditions are met to make a leader, and a leader in laundry work in Pasadena it is.

The entrance to Pasadena proper is from the south. Great hotels here welcome the stranger—interurban car lines, the Santa Fe, the Union Pacific and the Southern Pacific spur line enter the heart of the town. From Los Angeles the multitude comes on Pacific Electric cars on New Year's Day and on work days as well.

On Raymond Avenue, that greatest of north and south streets in Pasadena, this enterprising laundry has built a good looking industrial edifice. That it can be done has been proved by the Architect, Gordon Kauffman, and the Contractor, Peter Hall.

It was done, Mr. Tubbs tells us, with comparatively little additional cost, and what an addition its rows of appropriate columns and colorful walls have made to Pasadena's industrial district! What a constant, inexpensive advertisement the good looks of this building make for the quality of the work done inside.

The general offices, which are in charge of George Whitehouse, vice-president and general manager, long identified with the laundry business in Pasadena, are attractively situated across the front, and from their balcony, on the mezzanine the whole establishment may be viewed in one great room.

We were shown through the entire plant from the source of the water, a special well and its great tanks of sand filter, to the finished product in the French hand work section. Sterilization plants through which the clothes pass tied in their own nets if the owner prefers give confidence in the thoroughness of the work and careful systems of checking make contamination a thing outside the laundry and not in it.

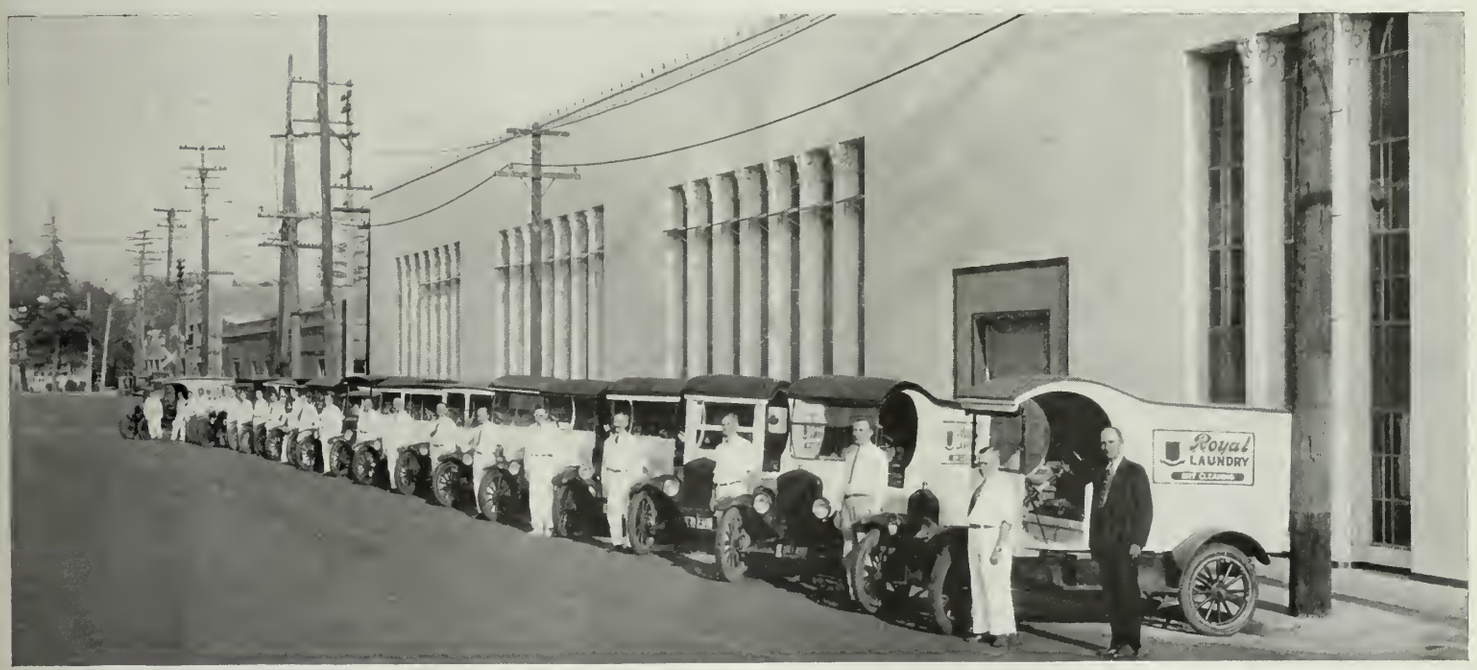
The perfection with which Scientific laundering cleanses clothes is impressed upon the most careful observer in all departments. The clothes all go through eleven waters which is more than the most careful house wife can give them at home.

New machines have been designed to wash the clothes without strain on the fabric and no overloading the great washing machines is allowed.

Rinsed and passed along to the ironing machines the clothes are again sterilized by the controlled heat of the ironing machines where we saw a piece of tissue paper go through without tearing or scorching in any way.

Such lifting of back-breaking work from the women of a community is a triumph of scientific invention and a great public service.

In the finishing department the especial manner this laundry has for keeping one's clothes separate and ironed by hand in the daintiest of skilled fashion, made us enthusiastic over the work of this established business. It is a credit to the town which has created it.



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(Continued from Page 14)

done before in any such adequate manner. Indians are either caricatures or are over-idealized—fanciful, poetical Hiawathas or imaginative Pocahontases.

Cyrus Dallin has done the thing in a fine, big way in sculpture, but few painters have ever cared—or dared—to fraternize with the tribal red men long enough to study their character and paint their real portraits, as has Kathryn W. Leighton of Los Angeles.

She is the first to have done it adequately and these remarkable pictures prove that, if there is anything in the world more picturesque than the "noble red man," it hasn't as yet been discovered. She went up into Glacier National Park in Montana and lived for some time with the Blackfeet tribe—which is probably the best preserved in all of its ancient traditions and customs of any of the tribes in North America. She was accompanied by her husband and son. With due ceremony, they were all taken into the tribe and she was given the name of "Anna-tar-kee" —whatever that may mean.

In the first place, it should be said—without any mental reservations—that Mrs. Leighton is a great artist—a great painter, and a versatile one. If she never did anything but that portrait of Chief Standing Bear, which she calls "Sunlight and Shadow," because it was painted outdoors in sunlight—if she painted nothing else but this one portrait, she would still be a great artist. . . . ."



THE DOORWAY OF THE FLETCHER HOUSE, LIONEL PUESS, ARCHITECT



THE DETAIL ABOUT THE WINDOWS AND BUTTRESSES AND ALONG THE EAVES ADDS TO THE INTEREST OF THIS STUDIO HOME BELONGING TO FRANK MORLEY FLETCHER, DIRECTOR OF THE SCHOOL OF THE ARTS, SANTA BARBARA. THE ARCHITECT IS LIONEL PUEES. A SPECIAL AWARD IN THE 5-ROOM CLASS—SMALL HOUSE COMPETITION, SANTA BARBARA BETTER HOMES WEEK OF 1927

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435

EARTHQUAKE VERSUS FIRE

By GEORGE A. BATCHELDER, *Santa Barbara*

TOWNS are like individuals. They accumulate treasures and assume liabilities. The treasures are a pleasure and the liabilities continuous worries. Manifestly what increases the one and decreases the other is for the advantage of both individual and town. The oldest of the races in continuity of existence, China, adopted the national custom of collecting their assets and discharging their liabilities on the New Year, that they might enjoy their treasures by possession, and stop their worries by a removal of their liabilities.

In a society where seventy percent accumulate liabilities and thirty percent treasures a custom calling for an annual settlement of finances becomes manifestly unpopular, hence with us each twelve months' cares are added to the following year's until the great majority of those reaching the age of sixty-five are discouraged dependants, a worry to themselves and to those handicapped by the necessity of their maintenance. American towns in general adopt this personal custom of carrying over their liabilities from year to year, camouflaging them in many cases but continually accumulating until portions of the town become so run down that they become disreputable in appearance. Towns are singularly like individuals in appearance and habit. While there are many well designed and carefully built structures erected with a sufficiently large expenditure to secure beauty and permanence, many more cheap, badly built and designed structures go up with little check to their numbers, and unless burned down (annually more improbable due to improved fire fighting apparatus) not only disfigure the street but become menaces to the public health and safety.

Fortunately for California nature has provided this Chinese settling up period for its towns. What custom in the Orient established as an annual occurrence in the shorter lives of mortals the California earthquake provides in around forty year periods in the longer lives of towns. These earthquakes are literally as well as figuratively settling earthquakes, due, we believe, to the slow gradual contraction of the earth's surface from the cooling of the outer shell of the earth. Where this shrinkage is taken up by numerous small harmless shakes there are no heavy earthquakes. The San Francisco earthquake of 1906 was but of the fifth magnitude, the small occasional shakes having absorbed the shrinkage nearly as fast as it occurred. In sections where there are no small shakes when the shrinkage occurs it produces violent effects, like the New Madrid, Missouri, earthquake of 1812, which was of the first magnitude and the Charlestown, South Carolina, of 1886, which was of the third magnitude. Santa Barbara had been free of any satisfactory settling earthquakes since 1812 and therefore had an earthquake of the seventh magnitude in 1925 after 113 years of accumulated shrinkage.

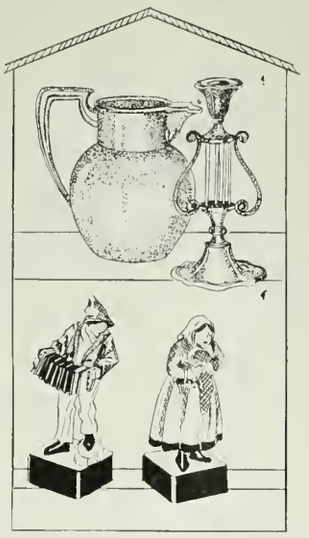
Figuring these California settling earthquakes in the life of a town as about forty years apart, they present the very favorable features of the Chinese New Year adjustments. In the first place they cause the prudent builder to adopt the most dependable types of permanent construction, which lend a beauty of exterior form and interior arrangement not attainable with hasty work. Necessarily this reduces the fire risk and health menace and adds materially to the charm of the town as a home city.

What we do not know we fear. Bubonic plague frightens us but we accept consumption as a matter of course. Wars cause horror but we save to buy another of the more fatal automobiles. Smallpox must be hysterically stamped out while we fill our front pages of the daily news with murders, followed by jury disagreements or one to ten years sentences, frequently commuted. The difference between South American and Oriental volcanic earthquakes—violent explosions from the inside outwards—and the California settling earthquakes is not understood in America. An earthquake is merely an earthquake, generally based on a hazy recollection of the school-book version of the Pompeiian volcanic earthquake of 54 B. C. There are no volcanoes in Continental United States. There are some in Alaska, in Hawaii and the Philippines, but all too distant to effect in any way the 48 states of the Union. The United States earthquake is merely the effect of the natural phenomena following the cooling of the earth's crust or steam explosion, which takes place with more frequency in one portion than another, but which, from its natural cause, is due sooner or later in greater or less degree everywhere.

Fire destroys the good and the bad; a California settling earthquake only destroys the bad, and can be built against. Santa Barbara had a menace hanging over its head in its 112 years accumulation of improperly built structures. Fortunately it was removed at an early hour when they were vacant and they now have been replaced by sound construction. This element of present security is perhaps our greatest boon, but one also realizes that the volume of restoration enabled us to establish a type of architecture of a quality and character of even the smaller structures never possible under the construction of occasional buildings at remote intervals.

When we recall the court house dilapidated groups in Santa Barbara replaced by the huge but dignified square of Spanish law courts, the decrepit brick church, by La Arcada, the gingerbread clock tower by the Elks stately pile, the beautiful outlines of the new two story San Marcos exterior and interior garden patio replacing the former four story dry goods type of architecture, the Round House eyesore by the Andalusian Bull Ring, the St. Anthony old College group of middle west jail architecture replaced by a charming arrangement rivalling the best ecclesiastic compositions of Spain, with our own more beautiful campanille, and the very general and decided trend towards good Colonial Spanish in the smaller stores and residences in every quarter of the city, we can safely claim to be a much better city today than we would have been ten years from today under our former normal progress.

Amongst the recent visiting bankers, world travellers and architects this fact that our Santa Barbara earthquake benefitted us is increasingly noticed and should be used for the benefit of the city and state.



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DEDICATION OF THE NEW DAY NURSERY

Dedication of the New Day Nursery February 7th is a date indelibly written into the history of the Assistance League for it was on that day that the corner-stone of the New Day Nursery building was laid. Friends of the League, men and women prominently identified with progress in the community, as well as the parents to whom the nursery has proved a blessing, joined with the Board of Directors and League members in dedicating this beautiful building to service for children.

THE ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA

All for Service and Service for All

Newly Elected Officers for 1928

MRS. HANCOCK BANNING, *President*
MRS. ISAAC HAMPSHUR JONES, *First Vice-President*
MRS. JAMES REED, *Second Vice-President*
MRS. ROY JONES, *Third Vice-President*
MRS. JOHN NEWTON RUSSELL, *Fourth Vice-President*
MRS. J. WARREN TATUM, *Treasurer*
MR. D. C. MACWATTERS, *Auditor*

5604 De Longpre Hollywood HEmpstead 5133

PROGRAM OF DEDICATORY SERVICES

Invocation.....Bishop W. Bertrand Stevens

Laying of the Cornerstone—
Mrs. Hancock Banning, assisted by officers of the League

Addresses—

Our Duty to Children.....
.....Mr. Raphael Herman

The Building .....
.....Mr. Wm. Lee Woollett, Architect

Accomplishment.....Rev. Robt. E. Lucey

Opportunity for Service.....
.....Rabbi Edgar F. Magnin

History of the Assistance League.....
.....Mrs. Ada Edwards Laughlin

Benediction.....Rev. James Lash

FURNISHINGS

As the building itself was made possible by the gifts and subscriptions of the many friends and members of the League so is the furnishing and equipping of the furnished building to be accomplished. On the opening day there were many wonderful donations made. Mrs. E. P. Johnson with a group of friends will give the complete linen supply and replace it from time to time; Mr. F. E. Keeler is giving all the china and glassware; the tables and chairs for the dining-room are the gift of Mrs. Walter P. Story; the drinking fountain in the dormitory was given by Mrs. Daniel Sully; the couch, armchair and clock for the sitting room was the donation of Mrs. Sloan-Orcutt; equipment for the kitchen was given by Mrs. F. W. Davey; Mrs. Harcourt Hervey and a group of friends are supplying the kindergarten material and equipping a workshop for the boys; the most attractive planting and landscaping in the patio and garden is the gift of Mr. Paul Howard; the planting in the wall boxes bordering the roof garden play space has been donated by Mrs. Jay Lawyer through Mr. Charles Adams.

The Board room has been beautifully furnished—complete in every detail even to the colored etchings and the wall clock—by Mrs. Isaac Hampshur-Jones in memory of her mother and father. Among the others who have donated generously to the furnishings fund are, Mr. Lucien Brunswig, Mrs. A. E. D. Carscallen, Mrs. W. H. Davis, Mrs. Beth Fairbanks, Mrs. Wm. G. Fitzhugh, Mrs. Kendal Frost, Mrs. Burton Green, Mrs. P. H. Greer, Madame Helene, Mrs. C. W. Irwin, Mrs. Milton Loy, Mrs. Geo. B. Macauley, Mrs. John Milner, Mr. Geo T. Moody, Mrs. Wm. D. Murray, Mrs. Seeley Mudd, Mrs. E. B. Rathbone, Mrs. E. D. Roberts, Mrs. R. I. Rogers, Mrs. J. N. Russell, Jr., Mr. L. N. Stark, Mrs. Roy Strohn, Mrs. W. L. Valentine, Mrs. H. J. Whitley.



MRS. DANIEL SULLY AND SOME OF THE NURSERY CHILDREN AT THE LAYING OF THE CORNERSTONE OF THE NEW NURSERY



MRS. ISAAC HAMPSHUR-JONES, 1ST. VICE-PRESIDENT

CAPACITY OF NURSERY

The new building when fully equipped and furnished will care for seventy-five children. At the present, however, not more than half this number can be admitted to the nursery because of the greatly reduced maintenance budget being received from the Community Chest. The failure of the Community Chest to raise its quota in its last campaign necessitated a cut in the budgets of all participating agencies and the consequent curtailment of much needed work. We are happy to know, though, that the charges we do admit will be cared for under ideal conditions and in beautiful surroundings.

A LOSS TO THE LEAGUE

It is with regret that the Board of Directors bade farewell to Mrs. Ada Edwards Laughlin, who as secretary and later as first vice president has served the League so faithfully since its inception. Mrs. Laughlin has consented to retain her membership on the Board and to come back to meetings whenever it is possible. She is making her home in San Francisco with her son, Homer Laughlin III.

AN ART EXHIBIT

The Assistance League, to express its interest in the work and aims of the Architects League of Hollywood, will serve as hostess at the opening reception of the Exhibit of Architectural and Allied Arts in the California Art Club, Barnsdall Park, on the evening of March 14th. League members and friends are most cordially invited.

BRIDGE AT THE HUNTINGTON

One of the Assistance League units under the chairmanship of Mrs. R. D. Shepherd will give a bridge party on Thursday, March 22nd at 2 p. m. at the Hunitngton Hotel in Pasadena. Tables will be $5.00 each and may be reserved through Mrs. Shepherd, GRanite 9604, or through the Assistance League office, HEmpstead 5133. The proceeds will be given to the furnishings fund of the New Day Nursery.

MEMBERSHIP

The membership committee—Mrs. J. Warren Tatum, chairman, Mrs. F. W. Davey, Miss Jean Hill, Mrs. W. I. Hollingsworth and Mrs. Charles Jeffres—plans to reach everyone interested in the work of the League both by letter and by telephone and to secure their membership for 1928 as soon as possible. The membership fee is $5.00 per annum, due in January of each year. Through the courtesy of Mrs. Frederick Frederick Seares a bulletin of the Leagues work appears in the California Southland each month, and a year's subscription to the Southland is included with each membership.

Since only the Day Nursery and the Good Samaritan Relief Department are now under the Community Chest the usual membership fee of $5.00 is being charged. It is hoped that the central administrative expenses may be taken care of in this way.

It is more than a membership fee however, that is sought—it is the interest and support of those who become members. It is hoped that every member will give as much of her leisure time as she can to active work.



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SUNNY SAN YSIDRO RANCH OVERLOOKING MONTECITO, SANTA BARBARA, CALIFORNIA





HAVE you ever wished, when driving along Foothill Road through lovely Montecito, that you might enter one of the simple driveways and wander through its gardens and orchards at will? Or, has the sudden desire possessed you to own a villa of your own on one of Montecito's hill slopes where you might spend your days in sunny California within the circle of the riding trails, the polo fields, the formal gardens and the secluded bathing beaches of this far-famed watering place? Wishes come true in California. You may drive up San Ysidro Road—sign-posted at the boulevard near Santa Barbara. You may follow up the driveway to San Ysidro Ranch. It is one of the oldest estates in Montecito. Once its stone packing house sent out carloads of oranges to market and its owner was a leader in community work. Now the stone house is the dining room for guests who, driving in, as you may, have increased in numbers as the cottages were built to accommodate them and electricity and automobiles made the place convenient to the bathing beach at Miramar. On a little mesa of its own, set well in front of the San Ysidro's beautiful wild canyon (we saw a fox up there last week and we know a bird lover who studied California birds there twenty years ago) which has never been spoiled by careless use, this foothill resort overlooks the formal and informal gardens, the winding roads and fine residences of Montecito valley and the Coast highway at Miramar.

Residents of this district live at San Ysidro Ranch, while their handsome homes are building and being furnished. Summer visitors itself you may pick your own oranges if you are a guest of this quiet, well appointed mountain resort. So near it is to the homes of Montecito that its grounds meet those of the latest new resident, and on Sunday the little church between the Biltmore and Miramar is as convenient as your community church is at home.



Cool breezes from the Pacific blow up San Ysidro Canyon in summer and pleasant spots may be found on the hillside where, basking in California's strengthening sunlight the nervously exhausted may regain their interest in life—not only from the invigorating air, but from the wholesome and generous food supplied by the modern cook in the dining room of fine old masonry, built as the English build, to serve posterity. love the place and return to fill it the day that school closes in San Francisco and about the Bay. Riding stables down in the village of Montecito supply horses trained to climb the mountain trails or broken to carry little children, and the deep sea fishing boats and mountain streams are nearby.

San Ysidro Ranch has its own bath-house next to that of Miramar Hotel, and a fine spirit of co-operation exists there. On the ranch



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HOPE RANCH PARK, SANTA BARBARA CALIFORNIA

ALL of the pleasant things which have been said in praise of California; all of the impulsive tributes to her charm which have escaped the lips of travelers and tourists—whether or not they are deserved all of the time in all sections of the State—are true at Santa Barbara. This testimony comes, not from over zealous talesmen trained in the school of southern California boosting. Those avoid the more settled parts of California where family life has struck root in the soil and would hold it jealously for posterity.



THE TRAP SHOOTING DEVOTEES ARE USING THE TOP OF THE HILL ABOVE THE LAKE WHERE THE TEMPORARY CLUB HOME FOR LA CUMBRE GOLF CLUB STILL STANDS. THOSE MOST INTERESTED ARE MR. OAKLEIGH THORNE OF MONTECITO, TALBOT C. WALKER, JAMES CANBY, TOM COBB, EDGAR PARK AND PETER COOPER BRYCE

Native Californians and wise investors from abroad are agreed; the records of the United States Government testify, and the opinion of the soundest financiers of the country confirm this conservative estimate of Santa Barbara as the place where a maximum of climatic advantages and a minimum of detrimental "improvement" have made this district the ideal summer and winter residence portion of California.

Nor has the remarkable expert knowledge developed by the southland of California in its preparation of land for habitations of men been ignored by the Santa Barbara citizens themselves. Rather has this expert knowledge been weighed in the balances of wise business and intelligent foresight, and its uses curbed to subservience for the benefit of higher ideals and a nobler home life.

At Hope Ranch Park, a combination of fortunate circumstances preserved a large tract of rolling country along the picturesque shore line for present development. Selected years ago by the knowing for polo field and golf course, for the ideal country and sea side watering place for northern California and used by these early Californians for fields of sport as well as farm land, this rich district has recently been made into the most beautiful of Santa Barbara's residence parks by a company which has extracted the quintesence of land development in California and applied it in a restrained and skillful manner to the natural beauty of this property's situation.

Mr. Harold Chase, whose boyhood was spent in the hills and bluffs of Hope Ranch, has himself laid out the roadways and chosen the sites for building with personal acumen and one might almost say — affection. For a love of the land itself must accompany any successful improvement of California's unique personality. Necessary electric poles must be hidden in shrubbery and trees; deep cuts must be avoided; and no unsightly building can be tolerated in a high class section such as Hope Ranch Park. Only an artist can "paint the lily" and leave it undefaced.



ONE OF THE FIRST GAMES EVER PLAYED ON A SANTA BARBARA POLO FIED MUST HAVE BEEN PLAYED AT HOPE RANCH PARK. FOR ITS FIELD WAS USED MANY YEARS AGO BEFORE MONTECITO WAS OCCUPIED; AND WHEN, LATER, THE SANTA BARBARA POLO CLUB WAS FORMED THIS PICTURE WAS TAKEN AT HOPE RANCH WHEN THE FIRST MEMBERS WERE CLINTON B. HALE, PRESIDENT; F. W. LEADBETTER, VICE PRESIDENT; SAMUEL P. CALEFF, TREASURER; CHARLES B. DABNEY, SECRETARY. IN THE OLD POLO PICTURE ABOVE MAY BE RECOGNIZED THE BOESEKE BROTHERS, JOHN L. COLBY AND ROBERT CAMERON ROGERS, AUTHOR OF "THE ROSARY"



THE NEW CLUB HOUSE OF LA CUMBRE GOLF CLUB ATTRACTS MANY PLAYERS FROM DOWN TOWN AND FROM THE SURROUNDING COUNTRY. ABOVE THE LINKS AND THE LAKE IT CIRCLES, ARE RISING INTERESTING GROUPS OF SMALL COUNTRY HOMES LIKE THE ONE BELOW. MR. JOHN M. GAMBLE, THE PAINTER OF WILD FLOWER GARDENS, HAS SELECTED A SITE HERE AND IS BUILDING HIS HOME IN HOPE RANCH. EDWARDS, PLUNKETT AND HOWELL ARE THE ARCHITECTS



THIS CHARMING SMALL HOUSE IS THE HOME OF F. C. LINSCOTT ON A RISE OF THE HILL ABOVE THE GREEN SWARD OF THE GOLF COURSE. IT WAS DESIGNED BY EDWARDS, PLUNKETT AND HOWELL, SANTA BARBARA. A COMMITTEE OF PROMINENT ARCHITECTS IS RESPONSIBLE FOR THE GOOD LOOKS OF ALL BUILDINGS CONSTRUCTED IN HOPE RANCH PARK. MR. REGINALD JOHNSON; MR. GEORGE WASHINGTON SMITH; SOULE, MURPHY AND HASTINGS; EDWARDS, PLUNKETT AND HOWELLS; FORM THE ARCHITECTURAL BOARD OF REVIEW

The growth of this group of ideal homes near Santa Barbara has been augmented rapidly since the section around the lake and the golf course of La Cumbre Golf Club has been placed on the market. Large estates and their attendant private orchards and avocado gardens occupied the Association's constant attention during the last two years. The Riding School and bathing beach; the facilities for golf at the Clubhouse and on links popular with the whole Santa Barbara district and used alike by tourist hotel guests and city business men—have met the demands of the residents of Hope Ranch Park, who are all members of the Homes Association. But now Montecito guests are coming over to Hope Ranch for the trap shooting contests, and two residents of Hope Park Ranch, Charles W. Dabney, Jr., and Paul D. Michelet, who have been playing on Montecito's polo fields are energetic in the building of an up-to-date polo field on site shown in picture above.

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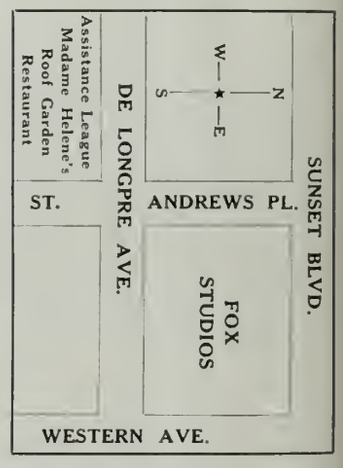
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CALIFORNIA SOUTHLAND has taken headquarters in the Studio of The Little Gallery at 28 de la Guerra Studios. Subscriptions will be taken. $3.00 per year. To members of The Community Arts Association, $1.50.

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OVER THE GARDEN WALL



THE NORTH WALL OF MRS. JAMES McBRIDE'S STUDIO GARDEN, PASADENA, CALIFORNIA. HERE MRS McBRIDE PAINTS IN A BIT OF FOREGROUND OR STUDIES DETAIL OF TREES FOR HER DELIGHTFUL, IMAGINATIVE CANVASES

IN ITS ALMANAC, The Garden Club of America gives fascinating details of each month's work in the garden, the hot-house or the library chair. It exchanges with California gardeners the names of shrubs and plants, if not the actual things.

March (the Green Moon) begins its page with good advice by Sir Antony Fitz Herbert (1523) on the herbes that are "good for the potte and to eate" and warns that this garden must be weeded often "for els the weeds will overgrowe the herbes."

California Southland calls attention to San Diego's warning that the weeds brought in by immigration colonies are driving out the native wild flowers; and asks all owners of great estates to study their acres of natural hill and valley to see if on private property at least, this war cannot be stopped.

FIFTEENTH International Flower Show under auspices of The Horticultural Society of New York and The New York Florists Club takes place March 19-24, 1928, in the Grand Central Palace, New York City. The space allotted to the Garden Club of America this year is practically the same as last year. On the Lexington Avenue side of the second floor will be found a special class for garden entrances and pools.

A member of the Pasadena club will arrange a cactus garden brought especially from the Southwest.

THE story of "Memory Garden," Mrs. McCan's mission garden at San Fernando Mission, California, is given by Mrs. McCan in this year's Almanac.

This saving of an important record of California's history in garden form is a fine thing done by the Los Angeles Garden Club when Mrs. McCan sacrificed her own leisure to serve on the Park Commission of Los Angeles.

THE Hyde Chart of Wild Flowers needing protection is issued and sold by the Conservation Committee of The Garden Club of America, whose office is in New York City.

Now that the California Toyon, or Christmas berry has been protected by law and the stately Yucca is under the guardianship of state officers, California's most conspicuous wild beauty plants are out of danger of extermination. How quickly the landscape responds to this loving care is seen in this year's masses of red berries on hill side and canyon edge as viewed from the highways. When one enters on foot the little barrancas and comes closer to the wooded areas, the beautiful, rich red of this native shrub is seen in its glory. Last year's yucca stalks still standing in the great Tujunga wash or along the fire swept hills nearer civilization (?) attest the response which this "candle of the Lord" made in a few years of protected existence.

Thus are beginning to be added to our Californian landscape the forgotten beauties driven out by immigrants who cannot leave the country alone but must use it as a slave to their own support or ambition.

A REAL LOVE of plant life is being given full play in the great garden of San Diego County which is Santa Fe Rancho. Here the management through its landscapist, Mr. Moore is adding to the beauty of the native "elfin forest" and the groves of Eucalyptus by accents of color among the gray-green shrubs. As every artist knows, color abounds in the Australian Eucalyptus whose introduction years ago redeemed our hills from bareness.

These deep reds and soft blues in bark and leaves Mr. Moore is echoing all in native plants and vines, covering banks of barrancas and especially on the estate of Mr. and Mrs. Laurence Macomber, introducing this color into the landscaping to surround the house.

On that portion of Santa Fe Rancho now being developed by Mr. Keck whose San Marino residence section has made Pasadena famous for fine houses, the scientific care he is personally giving to every wild shrub and tiny native flower is calling the attention of easterners to the beauty of our native shrubs when given scientific pruning and plenty of water.

Thinking of these soft gray shrubs and the beauty of orange brown flowers which Mr. Keck had preserved growing among them, we tried to find the name of two low-growing shrubs with red and yellow flowers planted in front of The County National bank on the Estado in Santa Barbara. Inquiry at the Hope Ranch Nursery identified one as chorizema illicifolia.

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Effective March 4 the superb "Golden State Limited" saves nearly two hours more from Los Angeles to Chicago.

This is the second reduction in time East made by Southern Pacific in recent months, making a total saving of 6 hours and 45 minutes over previous schedules from California to Chicago, and affording better connections East.

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Superb, 27-acre park, with miniature golf course and open-air plunge. Tennis, riding, hunting and all sports, including privileges of Rancho Golf Club. Motion picture theatre and 35 smart shops within the hotel. Dancing nightly to the music of the famous Cocoanut Grove orchestra.

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ROYAL LAUNDRY



PASADENA'S LARGEST AND FINEST LAUNDRY

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(Continued from Page 7)

Through the courtesy of the Stendahl Art Galleries there is now being shown in the Clapp Library at Occidental a group of canvasses by several well known artists, among which at present are "Salton Sea," by F. Grayson Sayre; "Under the Eucalyptus," by Joseph Kleitsch, "The Pocket in the Hills," by William Wendt; "Mountain Solitude" and "At Concarneau," by Edgar Allen Payne.

Dr. Bayard Dodge, president of American University of Beirut, Syria and recently honored with the doctorate by Occidental, will address the student body on March 22 at 11 a. m

THE EBELL CLUB of Los Angeles will present John Drinkwater's great drama, "Abraham Lincoln," beginning Monday evening, March 12th, at their own theatre on Wilshire Boulevard. This great play will be presented by a cast of twelve New York actors chosen especially for their ability to fit into the historical characters they portray.

THE BEAUX ARTS PLAYSHOP is a new dramatic organization of Los Angeles, which inaugurated a series of Thursday, Friday and Saturday night and Sunday afternoon performances with Max Weil's peace play, "Tolerance," in January. The performances are given at the Beaux Arts Auditorium.

ARCHITECTS BUILDING MATERIAL EXHIBIT announce the opening of their new home in the Architects Building, Fifth and Figueroa, Los Angeles.

EL CORTEZ, the new hotel at San Diego, sponsors smart supper dances every Tuesday, Wednesday, Thursday and Friday evenings in the Don room, supper at 7:00, dancing until midnight; also Saturday evening dinner dances, with dinner service at 7:00 and dancing to midnight. Every evening dinner is served in the Aztec dining room from 6 to 8, and every weekday afternoon tea is served from 4 to 6. The orchestra is a special feature at El Cortez.

CORONADO-SAN DIEGO KENNEL CLUB SHOW is announced for March 23-24.

SAN DIEGO INDUSTRIAL WEEK under the auspices of the San Diego Chamber of Commerce is scheduled for March 16-21.

DUE to some unexplained mistake, Mr. Kem Weber was given the credit (in the press) for the magnificent desert mural in the lobby of the new El Mirador Hotel at Palm Springs. Mr. Herman Sachs was the artist who did this beautiful work. Sachs is very well known in American art. Coming to this country from Austria, he was immediately recognized as one of the foremost painters in this country.

THE ARTLAND CLUB announces the removal to the new home, and states: We have the following rooms in the Council House at 214 Loma Drive for use at all times: In the basement—check room and rest rooms. First Floor—the beautifully appointed lounge which is restful, artistic and spacious. Second Floor—three office rooms and a library for our Governors' and Directors' meetings. Third Floor—a joint recreation hall and art gallery seating 100 for intimate recitals, card parties, smaller plays and children's stories, with a kitchenette attached for the preparation of light refreshments.

The large auditorium on the first floor seating 700 is ours under lease on Monday and Thursday of each week for luncheons, dinners, bauquets, concerts, plays, dances and other activities, in conjunction with a fully equipped kitchen capable of serving 400 plates. These features are available on other days at a reasonable rental.

THE BROWNING SOCIETY OF PASADENA meets every second and fourth Thursday at 2:30 p.m. at the Community Playhouse in the Recital Hall. The main theme for discussion for the year is "The Art of Robert Browning."

THERE is a "Silver Lining to Every Storm," and so it is at Samarkand.

The Christmas storms tore down the awnings of the Tea Terrace and rather wrecked things- but now! Behold the Tea Terrace in its "new dress" of Green and Blue! And a lovely blue lined awning! It is certainly a most attractive place for tea drinking, and many people are finding it so.

Samarkand had many interesting visitors this month, among them being the Travel Information Directors under the guidance of the charming Mrs. Billie Murray Denney.

Another interesting group of visitors at Samarkand were the hotel operators from Italy. The Italian visitors were entertained at dinner by Mr. Charles Bedell Hervey, the manager of Samarkand, who had met them before in their own country. The dinner had many unique features, among them the serving of a saddle of lamb, carved before the table for guests by Mr. Ernest Williams, the Samarkand chef, and the serving of individual dishes of spaghetti.

Miss Laurette Penfield, the "Singer Picturesque," with Miss Mildred Devine at the piano, gave a delightful concert in the Samarkand lounge to a large audience of appreciative people. Miss Penfield's voice and presentation were charming, and her programs well chosen. All were delighted with her work.

OUR OWN HILL-FOLK

The Serrano Tribes of the Santa Monica Mountains

WERE MIGHTY MEN

Keen-eyed, deep-lunged, strong with the strength of the hills, our own mountain dwellers . . . the Serranos of the Santa Monicas . . . were mighty among their fellow men. Tireless runners, sure marksmen, great hunters . . . they enjoyed to the full the vigor imparted by their wild native hills. *And these same hills are yours, now!* These same glorious hills . . . the Santa Monicas . . . are yours to bring you strength in these days when a strong body and keen mind are needed more than ever before. In Beverlyridge Estates, where the Santa Monicas overlook Beverly Hills to the health-bringing ocean, you and your children can enjoy, amid beautiful surroundings, the full and vigorous life which Nature reserves for highland dwellers.

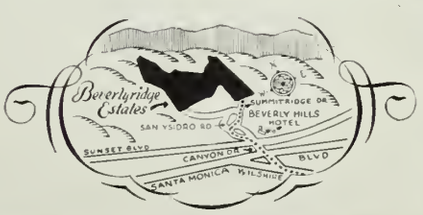
Telephone WEstmore 3910 or OXford 3403 *and private cars will be put at your disposal to visit the property.*

An Illustrated Booklet *describing Beverlyridge Estates will be sent you upon request.*

Drive Out . . . Wilshire Blvd., Santa Monica Blvd., or Sunset Blvd., to the Beverly Hills Hotel at Sunset and Canyon Drive . . . into Benedict Canyon Drive, into Summitridge Drive at the estate of Tox Mix, to Beverlyridge Estates. Direction signs will assist you as you drive thru these beautiful roadways.







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. . . How It Stabilizes Values

. . . How It Magnifies Charm



Amazing beauty and investment-safety of the country estates at Rancho Santa Fe are guarded by a unique plan. Nowhere else in California is such a plan in force.

> By the Rancho Santa Fe policy, sales contracts require the purchaser to *improve* his property within one year. Protective restrictions insure these improvements will have *esthetic* merit. This, in brief, is the Rancho Santa Fe plan.

Six years ago the Santa Fe Land Improvement Company began the development of a 9,000-acre tract equidistant from mountains and sea in northern San Diego County. In the heart of America's finest climate area.

It had been an old Spanish grant, ancestral home of the Osunas. Their Hacienda Grande, about 100 years old, remained and is now open for your inspection.

More than 2,000 acres had been planted to eucalyptus groves. Their gay foliage vied with native shrubbery that blazed its color from the softly rolling mesas above the little green valley of the San Dieguito River.

Water was provided and development began. Fifty two miles of winding roads were built. A central village with hotel, stores, etc., was established.

Purchasers of land began their development programs, in accordance with the Rancho Santa Fe plan. Orchards of orange, avocado and other fruits began to dot the hillsides. Red-roofed Spanish houses and gorgeous landscaping added enchantment.

Altogether $5,000,000 has been invested in Rancho Santa Fe's development (exclusive of purchase amounts). A $200,000 golf course is now building. More than 80% of the land has been sold *and is now undergoing development.*

Protective restrictions insure architectural beauty and prevent all influences which might depreciate loveliness.

About 200 families now own estates at Rancho Santa Fe. They have been successful elsewhere, and are finding contentment here. If you think you might like to join them, send the coupon for Rancho Santa Fe Progress, a monthly publication for owners.

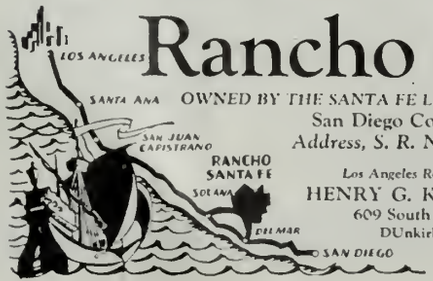
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Orchard Estates range in size from 5 to 50 acres. Residential properties overlooking the golf course range from less than an acre to several acres. Terms are 15% cash and the balance in 7 equal annual payments at 6%. Below are examples:

32.12-acre estate, practically all suitable for orchard planting. More than 1,000 foot frontage on La Crescenta Road, which follows a high scenic ridge. Four new homes built this year in immediate vicinity. From any one of several building sites one may enjoy an excellent view of mountains, lake, valleys and ocean. Price $12,848.

21.30-acre wooded estate situated on Linea del Cielo, the main highway between Civic Center and ocean. Five-acre citrus and avocado grove 2½ years old in thriving condition. Magnificent hill top building site affords spectacular panorama of mountains, sea, eucalyptus trees, colorful valleys and picturesque ridges. Price $15,000.

Lovely homesite adjoining east end of golf course between 4th green and 5th tee. Frontage of 310 feet on Mimulus Road, directly across which is a delightful small park area. Bridle trails nearby. Civic Center only short distance. Orange and avocado orchard estates on all sides. Thrilling view down the length of the fairways toward the ocean. Price $3100.



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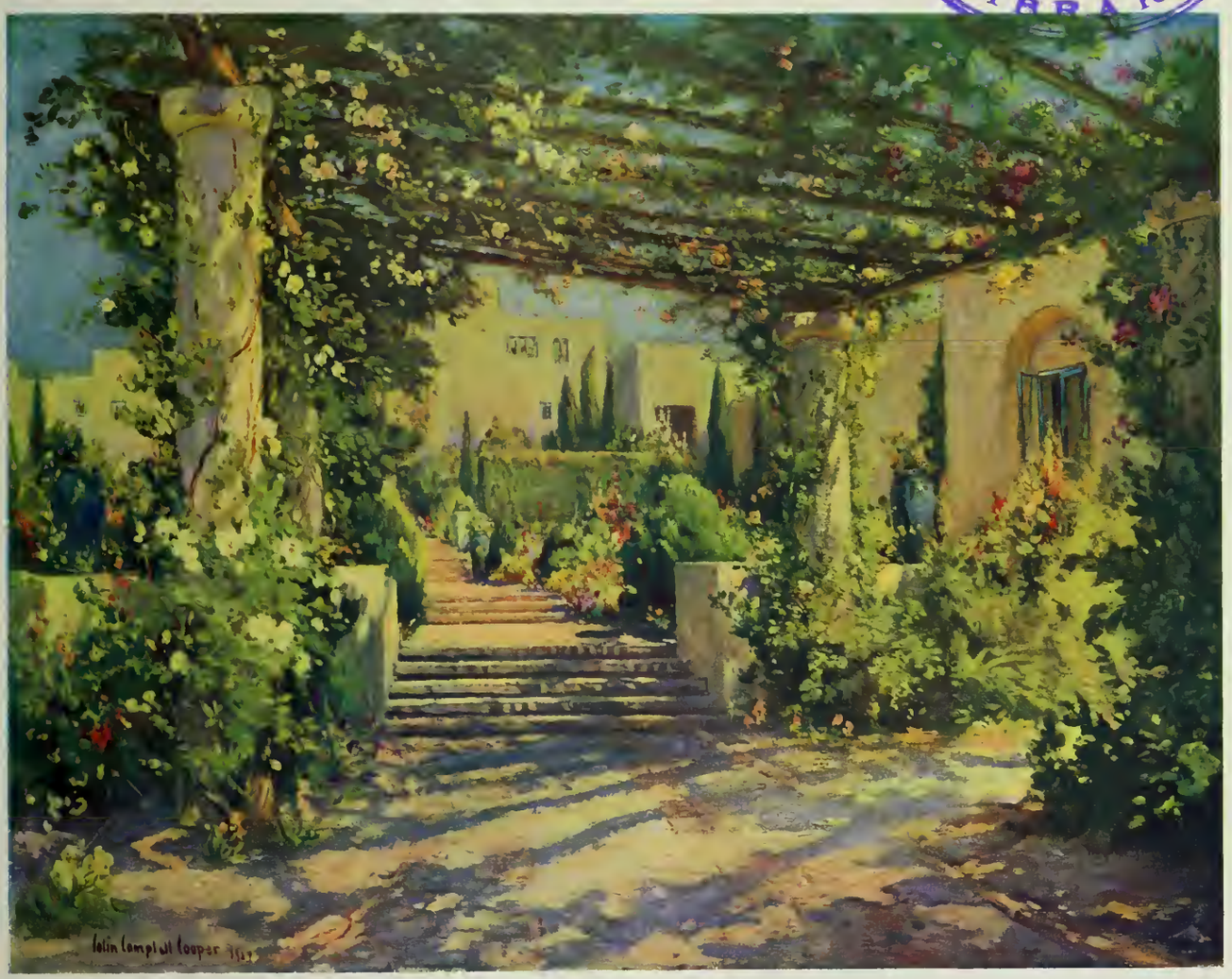
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FORNIA

SPECIAL PASADENA NUMBER .·. CALIFORNIA VACATIONS

CALIFORNIA SOUTHLAND

CALIFORNIA STATE LIBRARY



Painted at Samarkand THE PERGOLA. *By* COLIN CAMPBELL COOPER *Courtesy of Western Art Reproductions*

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Once more the mighty miracle is done!
Once more, upon a waiting world
The all-sustaining, ever-constant sun
Has burst upon the sight,
Filling the morn with glowing, rapturous light,
As from His tomb of death and night
Came forth the One
Of Whom the world had bitter need.
With rays of living light the sun revivifies the earth;
With love supreme that risen One—
Prescient of sin, of death and strife—
Bears in his piercéd hands that gift of gifts,
Eternal Life.

Nellie Pearson Hall

No. 100, Vol. X **APRIL, 1928** **25 Cents**

CALIFORNIA'S HOME AND GARDEN MAGAZINE



(1) Fill out the blue slip herein with your name and address. We will send you four issues and bill you for $1.00.

(2) Fill out the slip for yourself and a friend and we will send twelve issues to each of you for $5.75.

(3) Send us the names and addresses of persons to whom we may send this as a personal letter from you.

CALIFORNIA SOUTHLAND MAGAZINE, after ten years of service, is expanding to include all

THE VARIED INTERESTS OF THE CALIFORNIAN HOME.

We plan to increase our service to readers and subscribers by added pages setting forth the best living conditions in this out-door land.

California's responsibility, as the key state of the Pacific, makes it imperative that we present conditions here with clear-cut intelligence. Our unique opportunity to study the working out—in the freedom of the Far West—of problems of labor and capital, education and social service, modern life and race progress makes material for this quality magazine overwhelmingly abundant, and its field a wide one.

California Southland, therefore, asks your support and definite cooperation; and today offers you a special introductory rate of four issues for one dollar. Gift subscriptions to people whom you judge will be interested, or names of Eastern friends, will show your good will and add to the magazine's influence.

We assure you of our sincere appreciation of your approval in the past and invite your consideration of the suggestions above.

Faithfully yours,

M. Urmy Seares

Editor and Publisher.



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SOUTHLAND CALENDAR

Conducted by

ELLEN LEECH

Announcements of exhibitions, concerts, club entertainments, college events, lectures, dramatic productions, etc., for the calendar pages are free of charge and should be mailed to CALIFORNIA SOUTHLAND, *Pasadena, at least ten days previous to date of issue, the fifth.*

Clubs

VALLEY HUNT CLUB, PASADENA:
The program for April includes:
Monday afternoon Bridge parties throughout the month, with the Bridge luncheon, the second, and the evening Bridge party, the 27th.
Sunday evening programs for the month are arranged.

ANNANDALE GOLF CLUB, PASADENA:
Every Wednesday is Ladies' Day, with luncheon, bridge, and afternoon tea.
The course is now in the best possible condition. A few constructive changes have been made and others are in prospect. The new holes are ready for play.
The tennis courts have proved popular throughout the winter and are equally in demand this spring.

FLINTRIDGE COUNTRY CLUB:
Bridge Day, the usual monthly function, is the last Friday of the month.
Sunday night buffet suppers are served throughout the month and are universally popular.
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p.m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11.30 to 2 p.m. on Saturdays.
Sunday night concerts during month. Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
The four new tennis courts are completed and ready for the tournaments planned.
The club has three complete polo fields, now in perfect condition.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 bole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday nigbt.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty.
The new club house provides every modern club convenience and comfort. Lunchon is served every day, and tea may be arranged as desired

REDLANDS COUNTRY CLUB:
The club again has an eighteen hole course, and one of the best. Established about thirty years ago, the club was the second in the State, and had an eighteen hole course, later changed to a nine hole. Officers elected for the new year are, E. D. Finch, president; Major G. E. Turner, vice-president; Major M. L. Harding, secretary-treasurer. The directors are G. M. Bartlett, Frank W. Moore, and C. F. Smith.

PASADENA GOLF CLUB:
The attractive new clubhouse, modern in every respect, was formally opened during the holiday season. The course has been improved and ranks witb the best.
Dinner is served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service prevails throughout the week.

PASADENA ATHLETIC AND COUNTRY CLUB:
April 7: Main Dining Room, during dinner, "Dancing" under direction of Dorothea Bowen.
April 8, 15, 22, 29: Comedy Motion Pictures at 8:15. Dinner served continuously from 12 noon to 8:30 p.m.
April 11, 25: Mixed Bridge Party in Main Lounge, 8:15 p.m.
April 14, 21: Dancing during dinner.
April 17: Ladies' Bridge Tea, 1:30 to 4:00 p.m.
April 27: Motion pictures, "Alaska Adventures."
April 28: Dinner Dance, "A Night in Old Mexico."

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

FLINTRIDGE RIDING CLUB:
The club announces the second and fourth Thursday of each month as Club Night with dinner at 6:30, and cards, riding and games after dinner.

THE GABLES, SANTA MONICA:
Every Saturday evening from 8 p. m. to 1 a. m.—dinner dance, music by Earl Burtnett's Gables Rose Room orchestra. Every Tuesday afternoon—bridge luncheon—from 12 p. m. until 5 p. m. Every Sunday from 2 p. m. until 4 p. m.—league volley ball game.

Art

LOS ANGELES MUSEUM, Exposition Park, presents:
Ninth Annual Exhibition of Painters and Sculptors, April 6 to May 17.
Outstanding examples of contemporary French and American art in the permanent collection of Mr. and Mrs. William Preston Harrison.
The Munthe Collection of Chinese Art.
Open daily, 10 a.m. to 4:30 p.m., except Saturdays, when the hours are 10 a.m. to 4 p.m.; Sundays and holidays, 2 to 5 p.m.

NINTH INTERNATIONAL PRINT MAKERS' EXHIBITION, held throughout last month and to April 5, at the Los Angeles Museum, awarded the following prizes: The Los Angeles Gold Medal of the Chamber of Commerce to Roi Partridge for a group of four etchings of the high Sierras; the Storrow prize for the best wood block in the exhibition to Pierre Dillinger of Czecho-Slovakia for his "L'Escalier"; the Silver Medal of the Print Makers' Society to Russell T. Limbach for two lithographs; and the Bronze Medal to Paul Whitman of Monterey, for a group of three prints.

WILSHIRE ART GALLERIES, 3309 Wilshire Blvd., an important exhibition of the works of Frank Townsend Hutchens, internationally known for his French, American, and Tunisian landscapes.

THE BILTMORE SALON, Los Angeles Biltmore, will show from April 1 to 15 the work of Eliot Clark, A.N.A. The last half of the month the exhibition will be new canvases by Jack Wilkinson Smith; and interesting landscapes and etchings by the Brazilian painter, Hans Paap.

AINSLEE GALLERIES, Barker Bros., Los Angeles, a branch of the well known Ainslee Galleries of New York, always show selected examples of old and contemporary painting, the work of Eastern painters as well as those of the West. The exhibition by Maurice Braun, which opened last month, will continue to April 15. Canvases by California artists may always be found in these galleries.

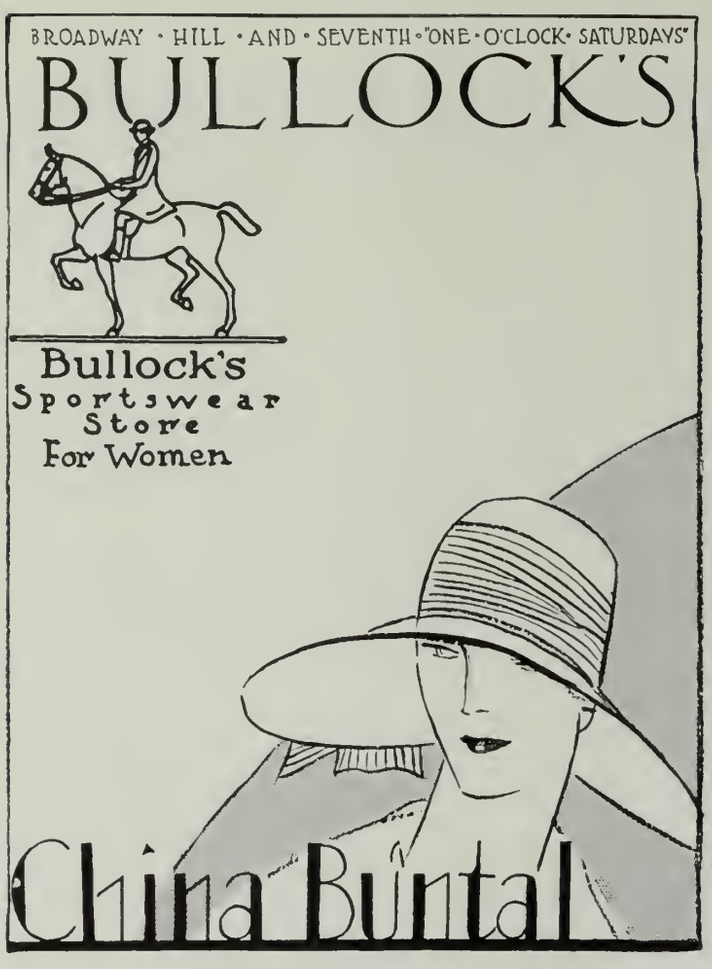
KANST ART GALLERY, Mulholland Highway, Hollywoodland, is holding an unusual sale of paintings, fifty in number and including ten or twelve by National Academicians.

THE NEWHOUSE GALLERIES, 2717 W. Seventh street, Los Angeles, Dalzell Hatfield, manager, will show during the month the work of Carl Blenner, flowers and still life.

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, announce a joint showing of the work of Nicolai Fechin and Joseph Kleitsch.

GRACE NICHOLSON GALLERIES, Pasadena, opening April 2 and continuing to April 17, will hold an exhibition of recent work by Frank Townsend Hutchens of New York, done in New England, France and Tunisia.

PASADENA ART INSTITUTE, Carmelita Gardens, presents the work of the Pasadena Society of Artists, as is the usual custom. The visiting exhibitions are: Louis Hovey Sharp, one-man show; Frank





Tenney Johnson; Dorothy V. Anderson, paintings in tempora; Gerald Cassidy of Santa Fe, New Mexico; and Nancy Root, showing water colors, done in a decorative manner which she calls "color notes."

ARTHUR HILL GILBERT is holding an exhibition in the Old Adobe at the Mission Inn, Riverside, throughout the month. Western canvases are included, as well as the European things resulting from his recent trip abroad. The Spring Show at the National Academy has accepted a large canvas by Mr. Gilbert, who also had two paintings, done in France, hung in the Fall Show at the Academy, and which were later invited for the exhibition at the Pennsylvania Academy of Fine Arts.

MME. JEAN ROBERT HERTER is showing a fine collection of old and modern tapestries in Hollywood this month. The development of a transparent tapestry is especially interesting.

THE KIEVITS GALLERIES, both in the Vista del Arroyo and Flintridge botels, show recently acquired works by modern Dutch artists, including William Van Schaick, William Van Niewenhoven, D. Schulman, and Helligers.

AN OTIS ART INSTITUTE student, Benji Okubo, was awarded first prize in the contest to select a poster on the subject, "Visit the California Botanic Garden." Second and third prizes also went to Otis students.

CANNELL & CHAFFIN, Inc., 720 West Seventh Street, Los Angeles, are showing a group of etchings by Kasimir; some prints of his New York series. They present interesting phases of the metropolis, with just enough color in their composition to accentuate their feeling of strength and sureness. On display also are a number of Simon's color etchings of European subjects. These are a pleasing variation for wall decoration in a room where oil paintings are either inappropriate or prohibitive in price.

THE ARTS AND CRAFTS SOCIETY announce the following:

Each Monday evening members are invited by the California Art Club to attend and take part in The Open Forum, organized by Henry de Kruif, assisted by Arthur Millier.

April 22, Bertha Wardell will dance on the lawn of the California Art Club. Miss Wardell is specializing in her own way of presenting a dance without music. Marie McAdoo Miller will play the harp.

Members are welcomed at the Art Day meetings of the Friday Morning Club. Luncheon tickets must be reserved at the club office the Saturday before the meeting.

THE HENRY E. HUNTINGTON LIBRARY AND ART GALLERY is now open to the public by ticket from 1:30 to 4:30 on Monday, Wednesday, Thursday, Friday and Saturday afternoons. Thursday and Saturday have been added as a special provision to meet the public demand. Application for cards of admission should be addressed to the Henry E. Huntington Library and Art Gallery, San Gabriel, specifying the date and number of admissions desired, and enclosing a stamped and self-addressed envelope for a reply. Not more than five admissions will be issued to an applicant, as the number will be limited to about three hundred each day.

LAGUNA BEACH ART ASSOCIATION is holding the monthly show at the Laguna Beach Art Gallery.

WEST COAST ARTS, Inc., will continue an exhibition of paintings in the Manufacturers' Exhibition rooms, 130 South Broadway, Los Angeles.

CARL OSCAR BORG was recently elected a member of the Grand Central Galleries Association of New York.

DELTA EPSILON, art honor society, at Berkeley, is sponsoring an exchange of art exhibitions between the University of California, the University of California at Los Angeles, and Stanford University.

FINE ARTS GALLERY OF SAN DIEGO, Balboa Park, held interesting exhibitions last month including: Maurice Braun paintings; Spanish Art Work by Mme. Scheyer's pupils; Nell V. Coover, etchings with color; International Water Color Show; Antique rugs lent by R. H. Kazanjan; Salon of Photographs; Modern Sculpture.

Gallery Open: Free daily, 9 a.m. to 5 p.m. except Mondays. Sundays free, 2 p.m. to 5 p.m. Mondays, 9 a.m. to 1 p.m., free to members, 25 cents to others.

Special Note: Commencing March 5th, the Monday hours will be changed to: Open 1-5 p.m., free to members, 25 cents to others.

THE DONALDSON summer class is, as Douglas Donaldson explains, an effort to meet the constantly growing demand for color and beauty. A demand brought about by a realization of the importance that art plays in the modern scheme of every day life. Whether we are considering the economic advantages in relation to our home environment there can be no doubt that all thoughtful people have come to realize that art is an important factor. It therefore behooves teachers of art to treat the subject not as one more thing to study as a separate subject, but rather to relate the fundamental principles of art to the everyday activities of life.

Classes open July 9, close August 10. An exhibition is held August 12.

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LOS ANGELES CALIFORNIA

HARRIETTA SHORE held an important exhibition at the Brick Row Gallery, Hollywood, last month. This included canvases assembled during the six months Miss Shore recently spent in Mexico, studying and painting the people and country.

EDOUARD VYSEKAL was awarded second prize for water color in the recent exhibition of the Santa Cruz Art League, for his painting, "Indian with Leaves."

FRANZ GERITZ is instructing a class in wood block cutting and printing for the University of California extension division. The class is held in the Hill street building, 815 South Hill, 7 p. m. to 9 p.m.

MAYNARD DIXON is commissioned to paint a large mural for the reading room of the new State Library at Sacramento The mural is to present symbolically the evolution of recorded thought, from writing in its earliest forms to present day methods.

THE CALIFORNIA SOCIETY OF MINIATURE PAINTERS at the recent exhibition held at the Los Angeles Museum asked visitors to vote for their favorite miniature, as Mrs. C. H. Barker had provided $50 as a popular prize. The result gave the prize to Gertrude L. Little's "My Father." Honorable Mention was given by the same ballot to Ella Shepard Bush for "Corinna."

SAN ANTONIO ART ASSOCIATION, in their annual exhibition of Texas landscapes and Texas wildflowers, open to artists throughout the country, awarded three of the big prizes to Californians. Benjamin C. Brown of Pasadena, with his painting, "When Bluebonnets Bloom"; Power O'Malley, with his "Texas Afternoon"; and William Silva of Carmel, with "Wild Poppies on the Creek Bank," were the winners.

CLYDE FORSYTHE has just returned from a sketching trip which included the old mining camps in Nevada.

KATHERINE LEIGHTON has been sketching recently in Palm Springs but her greatest interest remains with the portrait work of the Indians. She is doing a few smaller canvases now and adding portraits of the young girls of the tribes.

BENJAMINE BROWN was host to the Art Department of the Shakespeare Club, Pasadena, last month. The members met in his studio, where they thoroughly enjoyed the pictures, the artist and the man.

SCHWANKOVSKY LECTURE on "How to Understand the Ultra Modern," was given Saturday, March 31, at the studio of Frank C. Wamsley, 1121 El Centro avenue, Hollywood. During the evening examples of ultra modern music and poetry were introduced.

Music

THE PHILHARMONIC SYMPHONY ORCHESTRA, W. A. Clark, Jr., founder; George Schneevoigt, director; will present the usual symphony concerts throughout the month. The symphony pairs are given Thursday evenings at 8:30 and Friday afternoons at 2:30. The popular concerts are given Sunday afternoons at 3:00. The current dates are April 12-13 and April 26-27 for the pairs, and April 8, 22 and 29 for the popular concerts. There will be a special concert, April 9. These concerts are given at the Philharmonic Auditorium, Fifth and Olive, Los Angeles.

THE COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, pianist, are given Sunday afternoons at the Pasadena Community Playhouse, offering to the community a series of chamber music programs unsurpassed in southern California. The concerts for the month and the artists are: April 1, London String Quartet, and April 22, Persinger String Quartet, Alice Coleman Batchelder at the piano.

THE WOMAN'S SYMPHONY ORCHESTRA of Los Angeles, Henry Schoenefeld, conductor, will present the second concert of the season, Friday evening, April 22, at the Philharmonic Auditorium, Calmon Luboviski, violinist, is the soloist.

LOS ANGELES PHILHARMONIC ORchestra gives the current concert of the series of young people's popular concerts, April 6, at the Pasadena High School.

THE ORATORIO SOCIETY, John Smallman, director, gives Bach's St. Matthew Passion Music, Sunday afternoon, April 1, at the Philharmonic Auditorium. Assisting organizations are the Smallman A Cappella Choir, the Oratorio Society of the Glendale Music Association, and the Junior Oratorio Society. Players from the Philharmonic Symphony Orchestra with Julius Bierlich as concert master will assist. The soloists are Frances W. Hayes, contralto; Harriet Henderson, soprano; Clifford Lott, baritone; Ivan Edwardes, tenor; Gladys Miller, soprano, and Josiah Dyer, baritone. A. Ciel Marshall is assistant conductor; Lorna Gregg, accompanist, and Dr. Ray Hastings, organist.

THE ZOELLNER QUARTET gives the last Biltmore concert of the season, April 2. The program consists of request numbers, selected entirely by patrons. This concert closes the twenty-fourth year of continuous association of the personnel.

REINALD WERRENRATH, American baritone, appears on Saturday evening, April 14, at the Lobero theater, Santa Barbara, as the fourth and last event of the Artists Series, sponsored by the Music Branch of the Community Arts Association.

CURTIS CRELLIN, tenor; NINO HERSCHEL, pianist, give a recital at Beaux Arts Auditorium, Los Angeles, Monday evening, April 16. This is the second of two recitals, the first was styled the Romantic, this is the Modern.

THE ASSOCIATED HARPISTS OF THE PACIFIC COAST is an organization of students of the harp in Los Angeles and meets once a month in the Hollywood Conservatory of Music. Mrs. Allene Chaudet is president of the club.

THE GAMUT CLUB last month elected Charles C. Draa president to succeed L. E. Behymer, who has retired after fifteen years of service. Mr. Behymer will continue, however, as a member of the Board of Directors. Other officers are Charles Bowes, vice-president; Charles E. Pemberton, secretary.

THE WOMAN'S MUSIC CLUB of Long Beach, Mrs. Wilbur R. Kimball, president, will be hostess to the State Convention of the Federation of Music Clubs this month.

THE VENTURA COUNTY EISTEDDFOD holds the fifth annual week of contests at Oxnard, April 8 to 15. Alexander Stewart of Los Angeles again will serve as chief music adjudicator; Henry C. Downes is chairman of the Music Committee. F. J. Hokin, secretary of the Oxnard Committee Service, is general director of the contests.

THE APRIL PROGRAM of L. E. Behymer's Artist Series at the Philharmonic Auditorium offers the famous Barrere Little Symphony, in one of their exquisite concert recitals on Tuesday evening April 10th. On Saturday afternoon, April 21st, and Tuesday evening, April 24th, Paderewski, the great Polish pianist, will again appear before his many friends and admirers. Outstanding in the advance announcements for the next season are Lawrence Tibbett, California's own baritone; Fritz Kreisler, the eminent violinist; Anna Case, American soprano; Tito Schipa, Elsa Alsen, Mischa Elman, and others.

ADOLF TANDLER'S LITTLE SYMPHONY gives the first concert of its season, April 14, in the ballroom of the Biltmore Hotel.

Announcements

PASADENA COMMUNITY PLAYHOUSE will be dark April 2 to 8.

April 9-20, "Lazarus Laughed" by Eugene O'Neill. A world premiere and a stupendous production.

April 24-May 8, "Quinnes" by Horace Annesley Vachel.

PERRY DILLEY'S PUPPETS will appear in various programs at the Recital Hall of the Pasadena Community Playhouse, April 12-13-14, with matinees at 3:30 and evening performances at 8:15.

COMMUNITY PLAYHOUSE ASSOCIATION OF PASADENA holds a membership meeting April 19 at four o'clock in the theater, the Harmony Trio entertains.

THE WORKER'S TEA, a popular method of bringing together the various branches of the work of the Pasadena Community Playhouse, is held in the Green Room the third Friday of each month from four to six. The current date is the twentieth.

THE WORKSHOP, Recital Hall, Pasadena Community Playhouse, functions with the Playhouse in all ways as it is a product thereof but it also has its own individuality, giving its own selected plays, with its own director and players. The plays are given on Saturday nights and are always well done. The public is urged to attend and see how excellently this branch functions.

THE DRAMA BRANCH of the Community Arts Association, Santa Barbara, will offer "Sun-up," April 19-20-21, with the usual Saturday matinee the 21st. This powerful play of the people of the Carolina Hills by Lulu Vollmer is given a careful interpretation by the Community Arts Players.

PUBLICITY COMMITTEE of the Drama Branch of the Community Arts Association, Santa Barbara, holds a luncheon, April 9, at the Margaret Baylor Inn to discuss further ways and means of advancing interest in the work that is being done.

SAN DIEGO COUNTY FEDERATED WOMEN'S CLUBS meet in San Diego, April 7-12.

ALINE BARRETT GREENWOOD gives the last of the series of interesting Current Reviews for this season at the Shakespeare Clubhouse, Pasadena, April 18, at eleven o'clock.

PASADENA UNIT OF WOMEN'S OVERSEAS SERVICE LEAGUE is giving a series of supper parties to their members to raise money to send a representative to the National Convention in Boston, June 23.

"THE DRAMA LEAGUE THEATER TOUR OF EUROPE" has been successfully organized and is scheduled to leave New York on July 7 for a tour of fifty six days. The conductor is Professor Jack Crawford of Yale University, who is a member of the National Board of Directors of the Drama League. Further details may be obtained at the office of the Service Bureau, Community Playhouse, Pasadena.

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THE JUNIOR LEAGUE of Los Angeles will be entertained by Mrs. Gardner C. Bullis at luncheon, April 20, at the Flintridge Country Club.

THE BETTER HOMES CAMPAIGN is featured in Santa Barbara the week of April 22-29. The annual Small House Survey and Small House Competition proceed under the direction of a special committee in this connection.

WILL ROGERS, the inimitable, is heard at the Philharmonic Auditorium, Los Angeles, April 23 and 24, under the Behymer Artist Series.

LOS ANGELES PUBLIC LIBRARY offers each season a series of free lectures on current and contemporary books by Helen E. Haines, the second and fourth Tuesday of the month at 7:30 p.m. in the Lecture and Exhibit Room, Central Library. The April subjects and dates are: "Books about Books," April 10; "Foreign Fiction in English, 3: Miscellaneous, including Oriental.

THE SERENDIPITY ANTIQUE SHOP, INC., is now utilizing the beautiful gardens for the service of tea, much to the delight of guests as this offers further excuse for lingering under the trees beyond a time when hospitality might be said to be exhausted. Call Colorado 2651 for reservations. The new shop and gardens are at 2966 East Colorado St., Pasadena.

BOY SCOUT CONFERENCE is held in San Diego, April 4-7. The secretary is Ellwood Barley, Indian Village, Balboa Park.

LOS ANGELES celebrates the 364th anniversary of Shakespeare's birth by a series of five weekly lecture-recitals by the eminent veteran-actor Frederick Warde, at the Elks' Club, Sixth and Park View, beginning Tuesday evening, March 27th. Mr. Warde has many lectures that are of interest to the student, the teacher, the layman and the public at large. "Shakespeare and His Plays" runs the gamut of the Bard of Avon's offerings, and in these recitals Warde provides a feast for the young and old. They are educational, interesting, entertaining and being interspersed with wit and humor, they will appeal to all. Tuesday, March 27th, "Hamlet"; April 3rd, "Julius Caesar"; April 10th, "Macbeth"; April 17th, "Merchant of Venice"; April 24th, "Romeo and Juliet." All recitals will be preceded by fifteen minutes of organ music by Sibley G. Pease.

SAN DIEGO FLOWER SHOW is scheduled for April 20.

BETTER HOMES EXPOSITION opens in San Diego April 30 and closes May 5.

THE JUNIOR LEAGUE of Los Angeles holds a meeting of all members at the home of the President, Mrs. Edward Lawrence Doheney, Jr., April 24, Chester Place, Los Angeles.

THE GARDEN TOURS to the beautiful gardens of Santa Barbara and Montecito have been resumed and will continue on every Friday. Tours leave Recreation Center at 10:00 a. m. and 2:00 p. m. Admission cards procurable at Recreation Center, or Study Clubs may obtain cards from the Plans and Planting Office at No. 3 Carrillo Callejon.

PASADENA SPRING FLOWER SHOW, April 19-20-21, will be staged as an English garden on the Auditorium site, Green street and Garfield, and sponsored by the Pasadena Horticultural Association. The new revised and enlarged schedule carries new classes and sections. There are $2,000 cash prizes, medals, ribbons and awards.

MESSRS. COOK, HALL AND CORNELL of Los Angeles, announce the removal of their offices to the tower of the Wilshire Central Bldg., and a change in the firm name, which now includes Ralph D. Cornell.

EASTER, for the fifth consecutive year, will in Los Angeles be greeted by elaborate sunrise services at the Coliseum in Exposition Park on April 8. As announced by the Community Development Association and the Philharmonic Orchestra, sponsors of the event, the program this year will surpass in reverential beauty any previously given. Upwards of 65,000 persons are expected to attend.

TO STEP into an Eighteenth Century French room from crowded Seventh Street is the pleasant surprise that awaits one in a show room at Cannell & Chaffin's. A series of panels to form the permanent decoration of a Louis XV room is arranged in a manner that suggests its adaptability and charm for a home in process of building, or already erected. The panels are in green and yellow, with an additional use of gilt as ornament, and are further adorned with over-door paintings in the mode of Francois Boucher. A mantel and pier-glass are included with the door fittings and panels. The carvings are an especially pleasing feature of the room, their motifs of oak leaves, bowknots, quivers and garlands calling to mind the splendors of the French court.

WITH THE UNIQUE opportunity of attending the Sixth International Congress of Art in Prague, Czecho-Slovakia, college students are to take a Traveling Art Course through Europe this sum-

mer, touring Italy, France and England, with A. C. Weatherhead, Dean of the School of Architecture of the University of Southern California, as Director, and Dr. Mary S. Crawford, Dean of Women on the Trojan campus, as chaperon.

The Art Congress, established in 1900 in Paris with a number of Americans participating in the event, will include the exhibition of paintings, drawings, graphic arts, craft work in pottery, metal, printing, and design. Planned to promote art education, drawing, and art applied to industry, the Congres has met, except during the war, at Berne in 1904, London in 1908, Dresden in 1912, and in Paris in 1925. Its members are actively interested in art or art education.

Buildings, museums, art galleries, parks, and points of particular interest will be visited by the combination travel and education trip being sponsored by the University of Southern California. Full university credit will be granted to those who participate in the lectures, note-taking, and collateral reading assigned, as the "travel course" is part of the summer study program of the Trojan university. Miss Crawford, who is Professor of French, states: "The tour is strictly non-commercial and non-profit making. It is organized for the purpose of giving students, teachers, and others interested in art, opportunity for a tour in Europe."

AMERICAN HISTORICAL RESEARCH is the new department established by the Board of Education in the Chamber of Commerce Building, Los Angeles. Walter Sylvester Hertzog is the director. The department is to be made a museum of and other objects of interest as part of American history with rare books, coins the equipment.

MRS. LEILAND ATHERTON IRISH continues this year as general chairman of the Bowl concert committees and in addition recently was elected a member of the board of directors to fill the vacancy left by the resignation of F. W. Blanchard, charter member and first president of the Bowl.

Gardena High School

THE Winter and Summer graduating classes of 1928 of the Gardena High School announce a Purchase Prize Art Exhibit to be held in the high school April 9-30, 1928.

The purpose of the exhibit is to enable these classes to buy two pictures which are to be given to the school to be hung permanently in the school's gallery which already contains paintings by the following artists: Ralph Davison Miller, Jean Mannheim, Hanson Puthuff, Orrin White, Franz Bischoff, John Hubbard Rich, Edgar Payne, Jack Wilkinson Smith, James Swinnerton, Elmer Wachtel, Paul Lauritz, Dana Bartlett, William Wendt and Carl Oscar Borg.

The Senior Classes will award two purchase prizes of four hundred and three hundred dollars respectively for two paintings chosen from a group of ten selected from all the pictures in the exxhibit and recommended by an art jury composed of the following: Mrs. Susan M. Dorsey, Superintendent of Los Angeles Schools; Mrs. George Herbert Clark, member of the Los Angeles Board of Education; Mrs. Helen Watson S. Pierce, Assistant Superintendent of Los Angeles Schools; Mrs. Edward L. Mobarry, member of Gardena Women's Progressive Club; Mr. William Wendt, N. A.; Mr. Antony Anderson, formerly Art Critic of the Los Angeles Times; Mr. Arthur Miller, Art Critic of the Los Angeles Times. Approximately one hundred artists have been invited to exhibit one picture each.

Mills College, California

ONE OF THE MOST commanding sites on the Mills College campus—Pine Top—will be the setting for a unique gathering Wednesday afternoon, April 4, when the members of the Walking Club dedicate the new outdoor fire place. This has been made possible through their efforts and the generosity of Mrs. Grace E. Richards of Oakland, sister of Clarence J. Wetmore, trustee of the College. The ceremony will be held at three-thirty o'clock. All of the various campus clubs and associations will be represented at this lighting of the first of a long series of fires, which will brighten the annual College Picnics of the future.

Miss Eloise Tobelman, a sophomore registered from Salt Lake City, will preside as the president of the Walking Club and will introduce the various speakers and also Mrs. Reihards who with a burning torch will light the campus hearth fire.

Miss Jane Seymour Klink will speak in behalf of the Mills Alumnae and President Aurelia Henry Reinhardt for the trustees. Three local Mills Alumnae Clubs are uniting with the students in the celebration,—the Mills Club of Alameda County, the Mills Club of San Francisco and the Tri-County Branch of the Alumnae Association.

This site on Pine Top, above Lake Aliso and overlooking the San Francisco Bay, will be the setting for the annual College Picnic held on the evening of June 8, during commencement week festivities.

MUCH INTEREST is centering in the coming conference on the Development and Guidance of the Pre-School Child, held at Mills College, Thursday, Friday and Saturday, April 5, 6, and 7.

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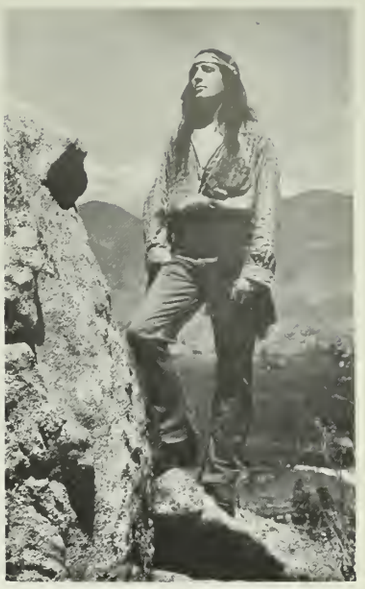
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THE RAMONA PAGEANT, which is really more of a play than the usually accepted idea of a pageant, is a thing of vivid life and beauty, and will be presented again this year by the people of Hemet and San Jacinto. The play is adapted from the novel by Helen Hunt Jackson and is produced with the sanction of Virginia Calhoun who owns the exclusive dramatic rights on Ramona. The play is given in Ramona Bowl, a large and beautifully located amphitheater in which twenty four hundred concrete seats have been installed. The play is given three weekends, Saturday and Sunday afternoons, April 21-22, April 28-29, and May 5-6. Victor Jory for the third time takes the part of Alessandro, coming from Denver, to play the role.

CALIFORNIA CONFERENCE OF SOCIAL WORK will hold the Twentieth Annual Meeting in Yosemite Valley, May 21 to 25, and issues an invitation for memberships. Any person or organization interested or engaged in social welfare work and in efforts for social betterment is eligible. For information write Anita Eldridge, Executive Secretary, 55 New Montgomery Street, San Francisco.

Pomona College

APRIL 5—The Brackett Observatory will be open to visitors from 7:15 p.m. to 10 p.m.

April 17—Miss Hilda Suydam will appear in an organ recital in Bridges Hall at 7:15 p.m.

April 19—The Annual Intercollegiate Oratorical Peace Contest of Southern California will be held on the Pomona College campus.

April 23—A joint faculty recital will be held in Bridges Hall of Music at 7:15 p.m.

April 27 and 28—The Pomona Masquer's Society will present "Outward Bound" by Sutton Vane, in Holmes Hall at 8 p.m. It is to be directed by Miss Virginia Princehouse, a Pomona College graduate who has recently achieved considerable renown along dramatic lines.

April 30—A general student recital will be given at 7:15 p.m. in Bridges Hall.

Occidental College

APRIL 3—Occidental College Men's Glee Club Home Concert, Alumni Hall, Occidental Campus, 8 p.m.

April 19—Founders' Day at Occidental. Ground breaking exercises in afternoon for new Student Social Union building. Address 8:30 p.m., Dr. E. W. Kemmerer of Princeton University on "Reform in Latin American Currency and Finance," Alumni Hall.

April 20—Institute of Finance at Occidental. Sessions morning, afternoon and evening. Open to public. Address, 8:30 p.m., Henry M. Robinson, "Present Problems of Reparations and Inter-Allied Debts."

April 21—Institute of Finance Sessions continue at Occidental. 6:30 p.m., dinner address by Dr. E. W. Kemmerer before Economics Council of Southern California, Occidental Commons.

April 21—Intercollegiate Women's Play Day at Occidental, auspices Women's Athletic Association. All southland colleges compete in tennis, hockey and basketball.

April 24—Address by Dr. J. Hudson Ballard of Occidental faculty, at Eagle Rock Women's Clubhouse, 8:15 p.m., "Psychology and Religion." Public invited.

April 26—Occidental Women's Glee Club Home Concert, Alumni Hall, Occidental Campus, 8:15 p.m.

April 27—Associated Women Students present May Day program at Occidental, 10 a.m.-4 p.m.

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California Southland

NO. 100 APRIL, 1928 VOL. IX

CONTENTS

	Page
The Pergola at Samarkand, Santa Barbara ..... *Cover Design*	
(From the painting by Colin Campbell Cooper, Reproduced for the Western Artists Reproductions)	
Pasadena's Park System ..... *Wm. S. Barton*	9
The Art of Seymour Thomas, Portrait Painter	11
Little Gardens in California ..... *Pearl Chase*	12
Summer in Pasadena Gardens ..... *M. Urmy Seares*	13
The Color Plates on the Easter Number	14
Pasadena, A Distinct City ..... *H. C. Nickerson, A.I.A.*	15
Books of Distinctive Flavor ..... *Louise Morgrage*	16
Music ..... *Jessica Kate Seneca*	17
Southland Opinion	18, 19
Vacation Sports in an All-American City ..... *Ellen Leech*	20, 21
Hollywood's Histoire Intime ..... *Frederick F. Isaac*	22
At Pasadena's Community Playhouse	23
The Monthly Meeting, A. I. A. ..... *H. C. Nickerson*	24
The First National Bank of Pasadena	25
The Architectural Club of Los Angeles	26
The Assistance League's Treasure House of Youth	28
The Rehabilitation of A Town	29, 31
Architecture and Allied Arts	32
The Pasadena Flower Show	34

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THE ROSE BOWL IN THE CENTER OF THE ARROYO SECO NATURAL PARK DURING THE NEW YEARS DAY GAME, 1928. COURTESY OF TOURNAMENT OF ROSES ASSOCIATION

THE PLEASURE PARKS OF PASADENA

By WILLIAM SIDNEY BARTON

EASTERN parks, with their formality and the beauty lent by changing seasons, have an indubitable charm. Yet, though their studiously plotted areas provide restful pictures for the tired urbanites, these public gardens lack the joyous freedom and varied provision for recreation which characterize California parks.

Pasadena is unique in this respect, having at one extreme the natural playground of the Arroyo Seco, and at the other the Busch Garden fairyland, while in between range a number of parks, each of which fulfils a specific purpose.

The one thousand acres in the picturesque Arroyo Seco canyon form an inspiring setting for popular sports. Another step toward the completion of sports facilities in the canyon is the eighteen hole municipal golf course in the northerly section which will be opened for play in early autumn. The construction of this course has been realized through the persistent efforts of the Chamber of Commerce and city officials. Many hundred truck loads of rich earth, removed in grading the civic center, have been superimposed on the sandy Arroyo bed from which tons of boulders were first carted away.

After a careful survey of the course site, William P. Bell, noted links expert, declared that two unusual features of the Pasadena fairways will be their freedom from bisection by highways and their accessible yet sequestered location in the shadow of the towering San Gabriel peaks.

South of the municipal golf clubhouse site in the canyon is the Rose Bowl in which the East versus West gridiron classic is fought each year as the culminating event of the Tournament of Roses festivities. The demand for tickets to the Rose Bowl games has increased to such an extent that remodeling plans have been prepared to enlarge the capacity to accommodate 100,000 persons.

The Brookside Park section of the Arroyo embraces more than 500 acres, which have been utilized by the city for an open air swimming pool, tennis courts, baseball diamonds and picnic grounds.

Protected from heavy automobile traffic by natural barriers, miles of bridle paths skirt the woodland borders of the Arroyo playgrounds.

Tournament Park, adjoining the California Institute of Technology campus, is the scene of weekly public dances sponsored by the city during the vacation months. Adjoining Tournament Park is Paddock athletic field, named for Charles W. Paddock of Pasadena, world champion sprinter.

Near the heart of the business district is Central Park, dedicated until recently for the use of temporary sojourners and local horseshoe pitching enthusiasts. Within a well-equipped building, twenty-five to forty men, all over forty years of age, may be seen any afternoon in the year playing checkers and recounting "back home" stories. Mention golf, if you dare, to one of the star checker players, and a disgusted "humph!" will reward you. A velvety lawn bowling green and a stucco clubhouse have been provided recently in Central Park. An attempt to maintain an aviary in Central Park has failed, as the result of the taxpayers' disinclination to vote adequate funds to house properly the rare birds. Where the populace has so free an outlet for its play energies, it is not surprising that the wholesale caging of birds does not meet with approval.

There are several Pasadena-owned garden spots which serve other and possibly higher purposes than to satisfy the sport and game instincts. Defenders' Park, at the east end of the Colorado street bridge, encircles the shrine placed in memory of the city's dead in the World War. Students of art find their refuge in Carmelita Park, where the Pasadena Art Association holds exhibitions. A large building for the display of art will replace the present gallery.

Memorial Park, by reason of the public concerts held there under the auspices of the city, is a music center.

There are other parks in Pasadena which may not properly be labeled although they also perfectly serve a definable purpose—suffusion of the soul with sunlight and thoughts only fragrant flowers and droning bees instill. Singer Park, framed by St. John avenue and California street, is one of these.

Pasadena's harmony of recreation centers, each of which contributes to the happiness of a special group, is no fortuitous circumstance, but the result of years of planning by civic leaders. Gilbert Skutt, the park superintendent, is an artist by nature and inclination. His designs for Tournament floats have won several prizes and his landscapes have received favorable comment. How much of Pasadena's preminence in park development is due Mr. Skutt's sensitive perception may be easily surmised.



THE NEW CITY HALL PARK IN THE MAKING ON THE RIGHT IS THE LOWER AND WEST FACADE OF THE CITY HALL, BAKEWELL AND BROWN, ARCHITECTS. AXED ON GARFIELD AVENUE WITH THE MOUNTAINS FOR BACKGROUND IS THE NEW LIBRARY, MYRON HUNT AND H. C. CHAMBERS, ARCHITECTS AT THE SOUTH END OF THIS SHORT AXIS IS A GREAT SPACE FOR THE CONVENTION HALL REPRESENTED THIS MONTH BY PASADENA'S HORTICULTURAL SOCIETY'S FLOWER SHOW IN A HUGE TENT. PHOTOGRAPH BY HILLER'S STUDIO



PASADENA'S FIRST PUBLIC FOUNTAIN IN THE CITY HALL COURT GIVES INTENSE PLEASURE TO THOUSANDS OF PEOPLE BAKEWELL AND BROWN, ARCHITECTS, SAN FRANCISCO, CALIFORNIA

THE WORK OF SEYMOUR THOMAS, PORTRAIT PAINTER

AMONG the thousands of people who have come to California, taking the tour, or seeking a milder climate, there has been the natural quota of artists. Pasadena has attracted the families of painters because of its finished quality as a hostess city; but this very artificiality of its polished pavements and trimmed hedges has left little of the picturesque within its city limits.

When Mrs. John Brown of New York and Kentucky, and her young son came some years ago for a sojourn in this city, they hoped to indulge in their favorite pastime of painting. But at the great hotels the whirl of forced entertainment left them no opportunity. So they sought that green circle of parks which environs Pasadena and took a bungalow of their own on the edge of a little arroyo in San Marino.

Benjamin Brown, dean of southern California landscape painters, and Alson Clark, the latest artist to add fame to Pasadena's citizenry, must go far afield for their sketching. Mr. A. B. Frost, the illustrious illustrator, confines himself to his studio in the center of the city; while his son, John Frost, and other young landscapists like Orrin White, find inspiration in California's far-flung deserts or climb the high Sierras for the subjects of their excellent contributions to California's unique gallery of paintings.

Clustered around the little Stickney school of painting have been a list of students led by Mary Allen, miniature painter; and at Carmelita Gardens, Pasadena's most beautiful city park, are lovers of painting who, like Mrs. James A. McBride, have developed their individual talents and paint their charming oils or water colors in the parks and gardens of the city.

But it remained for one who took for his subject the people themselves to find the true destiny of Pasadena in art. Like the patron cities of the past, this center of science and wealth superimposed upon a matrix of sturdy Americanism—will become known for the famous people who have lived and worked in her laboratories, her museums and libraries; and the painter to whom is accredited their portraits on lasting canvas will share their fame. To Mr. Seymour Thomas this palm so far belongs.



A REMARKABLE PORTRAIT OF GEORGE E. HALE PAINTED BY SEYMOUR THOMAS FOR THE NATIONAL ACADEMY OF SCIENCE AT WASHINGTON

Dr. Norman Bridge was a notable citizen of Pasadena. His portrait by Seymour Thomas hangs in the Chemistry building which he gave to California Institute of Technology. Mr. Myron Hunt is the most well known of southern California architects and his family treasure his portrait by the same portrait painter.

Many other notable paintings have been added to our galleries since Mr. Thomas came to spend part of each year in the hills near Pasadena, but none has so roused the emotions of those who have seen it as this portrait of Mr. George E. Hale, founder of the Mount Wilson Observatory and its Honorary Director, member of the Board of Directors of California Institute and of the Board of Trustees of the Huntington Library.

This portrait is to hang in the new building of the American Academy of Sciences at Washington. Founded early in the history of our country, the Academy of Sciences has served the United States Government whenever Science could be of service to Government. During the war, under Mr. Hale's leadership as Foreign Secretary, it organized the whole country's scientific forces into an army of keen, trained men and women working in university and commercial laboratories to outdo the enemy.

Mr. Hale, coming home from Washington, a city designed to be beautiful, could see immediately what the city of Pasadena needed, and gave of his splendid organizing ability to Pasadena's administration center which stands today partially completed by the great tent of the Pasadena Horticultural Association's Flower Show. That tent exemplifies the need of the people's own building in which to entertain their guests. Forty years ago Pasadena refused Andrew Carnegie's library offer and built the old library. Today they will finish, in their own way, the civic center, a tribute to George E. Hale.



A PHOTOGRAPH TAKEN BY FREDERICK ELLERMANN OF THE MT. WILSON OBSERVATORY AT THE MEETING OF THE SCIENTIFIC ASSOCIATION IN PASADENA AT THE TIME OF THE ECLIPSE OF THE SUN IN 1923

IN THE LITTLE GARDENS WHERE CALIFORNIANS LIVE

By PEARL CHASE,
Chairman Plans Committee, S.B.C.A.A.

INTEREST in the development of small gardens and the building of small homes along simple and artistic lines has been stimulated throughout the country by competitions conducted in connection with the annual Better Homes in America campaigns. This has been true in many cities and counties in California and particularly in Santa Barbara where the work of the community has been recognized by the national organization with first awards in three successive years.

During these three years interest in the care and planting of gardens in Santa Barbara is said to have more than doubled and by pointing out good examples of small gardens and small house architecture in each neighborhood through the medium of the Small House and Small Garden Competitions, the Better Home Committee and the Community Arts Association have helped develop a standard of taste and have encouraged many to make special efforts to improve their own surroundings.

Last year whole city blocks won special mention because the property owners had developed their small gardens harmoniously. When viewed as a whole they resembled carefully planted parks dotted with attractive small homes.



A SHELTERED GARDEN UNDER A CORNER OF THE HOUSE ITSELF



A HILLSIDE BACKYARD GARDEN WHICH WON FIRST PRIZE IN SMALL GARDEN COMPETITION.

This year the Plans and Planting Committee is emphasizing the possibility of "improvement" in the gardens, and awards will be made on this basis. "Before and after" pictures will carry proof of accomplishment. Special demonstrations and talks before clubs and schools are leading up to the week of demonstration which has been selected by the central office in Washington, D. C.

HOW SANTA BARBARA PLANS

Three Score Cards for Small House and Garden Competitors Directed by Plans Committee of Community Arts Association and Better Homes Committee of Santa Barbara.

SMALL GARDEN COMPETITION—CLASS A

Plan 30%

(a) (15) Arrangement of walks, drives, etc., so as to form an interesting and pictorial design.

(b) (15) Distribution of flower beds and shrubbery, lawn areas, together with architectural feature, to make effective pictures in good proportion and detail.

Planting 20%

(c) (15) Selection of shrubs, trees, small plants, as to color, outline, texture.

(d) (15) Arrangement so that selected materials harmonize and are suitable to design.

Color 30%

(e) (12½) Combination of flowers, foilage, for color harmony or contrast.

(f) (12½) Year-around effect—succession of bloom, deciduous trees, etc.

Condition 15%

(g) Upkeep of garden, trimming, cultivation, fertilization.

SMALL HOUSE AND GARDEN COMPETITION—

CLASS B

Part 1—Garden 50%

Plan 14%

(a) (7) Arrangement of walks, drives, etc., so as to form an interesting and pictorial design.

(b) (7) Distribution of flower beds and shrubbery lawn areas together with architectural feature, to make effective pictures in good proportion and detail.

Planting 16%

(c) (8) Selection of shrubs, trees, small plants as to color, outline, texture.

(d) (8) Arrangement so that selected materials harmonize and are suitable to design.

Color 12%

(e) (6) Combination of flowers, foilage for color harmony or contrast.

(f) (6) Year-around effect — succession of bloom, deciduous trees, etc.

Condition 8%

(g) Upkeep of garden, trimming, cultivation, fertilization.

Part 2—Design of House 50%

(a) (19) Suitability of style to location.

(b) (15) Composition.

(c) (15) Proportion (details).

(d) (10) Economical use of material.



THE GARDEN OF MR. AND MRS. BOARDMAN SMITH, SANTA BARBARA, FIRST PRIZE



THE SUCCESSFUL LITTLE GARDEN OF MR. AND MRS. MYRON HUNT IS KEPT SIMPLE IN ORNAMENT AND BROAD IN PLANTING THAT THE SMALL TOWN LOT MAY NOT SEEM CROWDED. MR. HUNT IS THE ARCHITECT OF PASADENA'S CENTRAL LIBRARY, THE HUNTINGTON LIBRARY, AND THE ADMINISTRATION BUILDING, OF THE MOUNT WILSON LIBRARY ON SANTA BARBARA STREET. HE PLANNED THE FIRST OPEN AIR SCHOOL BUILDING AT PASADENA'S POLYTECHNIC ELEMENTARY PRIVATE SCHOOL, AND THE GROUND PLAN OF CALIFORNIA TECH CAMPUS.

PASADENA is an all-the-year-round vacation city because, as the Ladies' Home Journal once discovered, we have learned "to make a summer resort out of our own back yards." Garden rooms, we call them, but they do not face the street.

By the end of May our winter guests, who do not know the joys of a California summer, have returned to their cottages at Newport or their lakes in the far northwest. Then is the summer of our content inaugurated. With one last whirl of entertainment we attend the closing concerts of the season, the school plays, the Pasadena Follies at the Playhouse, the High School Commencement exercises in the Rose Bowl—and after that we go "into the silence" of our dearly beloved California summertime, and rest.

Happy days in the shady garden flected with sunlight. Congenial friends at tea in the patio or on the terrace by lily pool and fountain. Long hours of quiet sewing or reading on the veranda, where roses hang in pink and red festoons. Relaxed in the dolce-far-niente of our summer, we enjoy our lovely homes, our Brookside park, our city gardens dotted here and there among our thickly settled districts and most of all the great Arroyo Seco Parkland and the mountain canyons which form a wide green strip around the city and set a proud limit to ambitious merchandizers of town lots and subdivision flags. Never again will speculation raise its venomous head within even the environment of Pasadena. We who own the land need every bit of it for our own gardens, parks and plaisance space in which to entertain our family and friends.



IN THE STUDIO GARDEN OF MRS. FENYES, PASADENA

Among the oldest gardens Pasadena has kept hidden from the casual tourist and the passing public, but used for half a century for rest and to entertain its own initiates, are those of Dr. James McBride, whose wall fountain adorned the garden lore page in February and the two, at the other end of Pasadena's far-famed Orange Grove Avenue, shown on this page. The little garden backed by dark cypress



THE SMILING COURT YARD OF PASADENA'S NEW CITY HALL. SO PLEASING IS ITS ARCHITECTURE, ITS SPARKLING FOUNTAIN AND ITS FLOWERS THAT EVERY ONE SMILES IN PASSING THROUGH IT TO THE OPEN COLONADE ON THE EAST. PHOTOGRAPHS BY HILLER'S STUDIO

trees designed by Pasadena's most famous architect and city planner, Mr. Myron Hunt, for his own private family use and summer resting place was photographed in 1922 for this magazine by Miss Florence Johnston, when en tour through California taking pictures for the Garden Club of America and her own book.

The other sunny picture is from a painting by Richard Miller, one of America's few great artists, who worked in the studio garden of Dr. and Mrs. Adelbert Fenyes in the summer of 1919. In his little rented cottage in the lower terrace overhanging the Arroyo park, Mr. and Mrs. Miller declared their allegiance to Pasadena as a sketching ground, if, as Mr. Miller said, "one could have a studio set on the edge of the wooded valley stretching up to the blue mountains and as fine as anything in France."

When we have a really fine art school in connection with our Art Gallery at Carmelita Gardens, our students will not want for beautiful gardens and fine natural backgrounds for their studies of the human form divine. Nor will the lack of the great galleries and fine chateaux of France be felt so keenly as it is now when the time comes that students trained in our schools are capable of study in the Huntington Galleries, where old masters are represented by their finest works.



DETAIL OF DECORATIVE MOTIVE AND ARCHES OF THE CITY HALL COURT BEAUTIFUL IN THEIR SIMPLE LINES THESE ARCHES MIGHT BE EMULATED BY CONTRACTORS AND BUILDERS IF USED THEY SHOULD BE COPIED EXACTLY

Modern art can never be called as good as ancient painting, unless it encompasses the skill and learning and exceeds the technique of the Masters of Holland and England, France and Italy. Even now our artists trained in Europe are spreading abroad the fame of this city of Eternal Spring.

THE COLOR PLATES

OUR cover for Easter is the most flowery of those offered us for April. It is printed from plates furnished by The Western Art Reproductions which, under the patronage of Chas. O. Middleton, Beverly Hills has published a portfolio of Western artists' paintings reproduced in color prints all about the size of our cover plates As these prints are offered to art lovers in such convenient form we did not expect to reproduce more of them on SOUTHLAND. But at the request of Mr. Charles B. Hervey, lately of Pasadena and much beloved in all the towns of southern California, we are using this very appropriate picture of a California pergola at Hotel Samarkand, Santa Barbara, where these portfolios may be obtained.

Mr. Colin Campbell Cooper, the painter, is well known to our readers and has established himself in California where his work in sunny landseape has become as popular as his New York skyscrapers are on the Atlantic coast.

PASADENA, A CITY OF DISTINCTION

By H. C. Nickerson, A.I.A.





A BANK BY BENNETT AND HASKELL, ARCHITECTS



THE PASADENA ATHLETIC CLUBS CITY CLUB HOUSE. MARSTON, VAN PELT AND MABURY, ARCHITECTS

EASTER Sunday is a day peculiarly connected with the history of Pasadena. As told by the historian, Mr. J. W. Wood, it was on "Holy Easter" 1770 or "San Pascual" that Portola, in one of the first land expeditions into the interior of southern California, stopped and smoked the pipe of peace with Hahamovic, the Indian Chief. Even at that early date there is evidence of the beauty and romance of this spot for the fields were said to be golden with poppies and there were flowering shrubs and wild flowers on the neighboring hills and in the valleys. There, on Oak Knoll, Raymond Hill and in the Arroyo Seco were the clans of the First Families. On that day Portola was said to have made a note in his diary that at San Gabriel there should be a new Mission. True to his word, an expedition was sent out the following year to institute this Mission, which after two catastrophies was finally established at the time of the Revolutionary War.

Again on Easter Day 1827, was ratified a gift from the Mission Lands at Dona Eulalia Perez de Guillen of 14,000 acres, which generally corresponds to the present confines of the City of Pasadena. This later became Rancho San Pascual, named for the day on

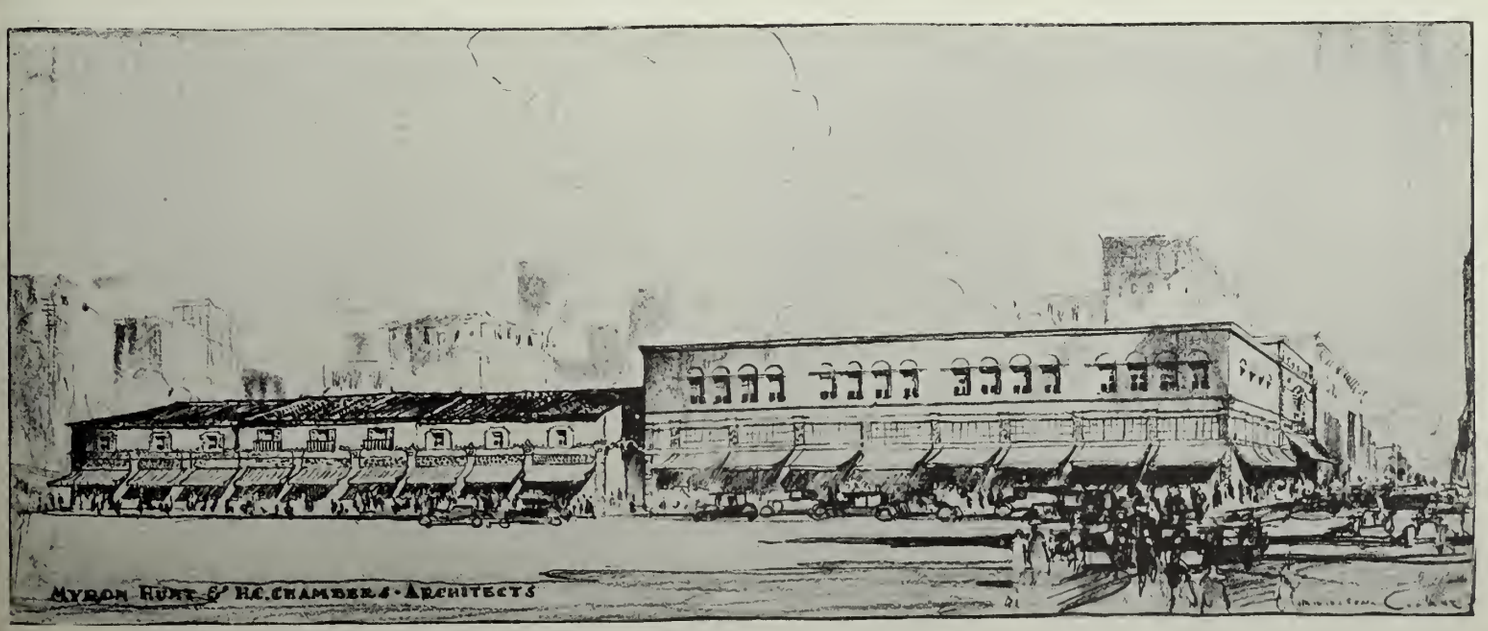


GRACE NICHOLSON'S CHINESE GARDEN

which the first real estate deal of Pasadena was consummated. Apparently there was no great certainty to land title in those days, for, although the Dona lived to be 143 years old according to the records of Los Angeles County, this same land was in 1843 granted by a new military commander to one of his staff officers, Colonel Garfias. The Colonel apparently preferred campaigning to ranching, or else he did not appreciate front foot values, for he eventually lost his title on account of mortgages to a Los Angeles physician, Dr. John S. Griffin. Then this glorious rancho, after being partly divided up by the Indiana colony, began its development into a city. Now at Easter time, 101 years after this first change of title, we wonder what is to be its destiny.

Is Pasadena to be, or not to be a city of distinction? Surely Pasadena will never be measured by the length of its payrolls and obviously its security and success lies in its attractiveness and convenience as a place of residence. Certainly no other city enjoys such prominence as a community of the highest type of home life. Will it profit by the effort of those, who in the last few years have tried to make it a city of beautiful homes,

(Continued on Page 24)



THE CORNER OF COLORADO STREET AND THE AXIS OF THE NEW CIVIC CENTER. MYRON HUNT AND H. C. CHAMBERS, ARCHITECTS

IN SPRING COME BOOKS



MAJOR HORACE BELL, AUTHOR OF "REMINISCENCES OF A RANGER." WALLACE HEBBARD, PUBLISHER, AND JAMES BODRERO, ILLUSTRATOR

Historical Sugar and Spice
Other Days—Other Ways
Frontier Days
Equinality
A Fresh Start
Agreeable Retrospection

Historical Sugar and Spice

There is nothing of what they call "valet" stuff about "Disraeli" by André Maurois, which has been admirably translated by Miles Hamish and published by D. Appleton. None the less it is an engrossing presentation of a magnetic and bizarre personality and a volatile temperament. Maurois is a French writer essentially too aristocratic in his literary sensibilities to overstep at any time the canons of good taste, yet he is very telling in the way he opens up a well lighted vista wherein appears a spectacular character and other individuals, all moving about in an epoch commonly reputed somewhat stodgy and unromantic. Maurois has made it far otherwise with the airs and graces such as he knows how to apply with Gallic elegance and suavity. As a result, this work, dealing largely with Disraeli's career as a statesman and diplomatist, acts like a literary sugar-coated pill upon the average mental system, filling it up with a clearer understanding of British and continental affairs of state during a considerable portion of the Victorian age.

Maurois has enough Olympian detachment about his viewpoint to know good theatre when he sees it, and he often sees it in the human relationships in Disraeli's life. These episodes he deals with most effectively. He can not be compared with other biographers, having his own method of attack, but it is safe to assert that most discerning readers will appreciate this especial brand.

Other Days—Other Ways

The collector of Californiana may thank Wallace Hebbard, publisher, of Santa Barbara, for rescuing from oblivion "The Reminiscences of a Ranger," written in 1881 by Horace Bell of Los Angeles. This book containing his recollections of the fifties was published at first in a small edition only, most of which shortly afterward was burned. Now-a-days any copy obtainable at all brings forty dollars, so it was a happy thought to bring out a new edition.

A shrewd judge of his fellow men, the author had a journalistic mind and a microscopic eye which never missed anything within his ken. His record thereof is a voluble outpouring of items and accounts of popular appeal, which lacks technique, yet forms a valuable document for historians and antiquarians. The format and typography of this printing is notable and the wood cuts by James Bodrero reproduce most adroitly the rough and ready flavor of the text.

Frontier Days

A decidedly entertaining and refreshing book of memoirs is entitled "Recollections of a Western Ranchman," (Stokes), by the Hon. William French. It is a breezy account of various events and views of human behavior in the cattle lands of the 80's in New Mexico, told with an air of drollery and a gift for extracting all the fun to be found in any situation. The funniest of all are homely incidents such as the way of a skunk with men and mules and how to take an Indian sweat bath and survive. The reader of this book is in for some hilarious moments and added insight into modes and manners and standards of frontier days.

Equinality

Equinality is horse for personality, which surely marked the hero of "The Pinto Horse" for its very own. This book was written by an ex-railroad president, Charles Elliott Perkins, and published by Wallace Hebbard of Santa Barbara. In the foreword, Owen Wister calls it the best book about a horse he has ever read. It certainly is a good one. It relates the career of a scion of a misalliance in the horse world on the ranges of Montana, that lived down the ignominy of his origin by his gifted equinality and went to England to make history in hunting annals, all of which makes a story that proceeds with gusto at a lively pace.

A Fresh Start

Recently a striking romance called "Deluge" struck England with a literary thud. Its author, S. Fowler Wright, at fifty-two, had written nothing of consequence, but at fifty-three had written a romance which the Cosmopolitan Book Corporation in America is bringing out in an edition of one hundred thousand copies. That shows what the publishers think of it, and the critics agree that it is a stupendous performance. It is a romance extraordinarily ingenious which tells the story of the scattered survivors in England after a calamitous storm and destructive earthquake had been followed by a flood that engulfed Europe and made Britain into an archipelago. It begins with sonorous phrasing, stately and majestic, ominously suggesting impending doom and then suddenly whirls into a torrent of imagination which hurls all thoughts of style to the demnition bow-wows. It lands the reader in a fairyland of make believe. He does not doubt that it actually happened and he frantically gobbles it in a singe session. However,



WALLACE HEBBARD OF SANTA BRABARA AND BOSTON WHO PUBLISHES BOOKS DISTINCTIVE IN FORMAT AND TYPOGRAPHY AS WELL AS IN SUBJECT MATTER

after it is over and one is slowly recovering consciousness, two glaring facts become apparent: this S. Fowler Wright has a most unflattering opinion of the present human race and he has played a mean trick upon his readers by bringing matters to a terrific crisis, and then calmly evading the issue.

Agreeable Retrospection

The generation young in the eighties and nineties, regards the current scene with various expressions, f r o w n s predominating. Charles Hall Grandgent, however leans more to smiles, and these transferred to print in "Prunes and Prisms" (Harvard University Press) are most infectious. His contemporaries will pass easily from smiling to chuckling over his witty thrusts at the preoccupations and fetishes of the moment and his retrospective sketches of some he has encountered in the past. 'Prunes and Prisms," he states, is made up of "odds and ends" and one "end" may appeal to one reader while the next "odd" attracts another. But all these random meditations are pleasant, representing, as they do, the mentality of a Harvard professor of the old school with well ripened cultivated tastes, at home in Europe and the Atlantic seaboard of America, who has never lost his youthful fund of shrewd Yankee humor.

Italia

"The Stones of Italy" is an attractive book pictorially, and very nourishing for book worms of the human variety. It is a volume in the A. and C. Black Color series of travel books issued through Macmillan, and its author is Professor C. G. T. Formilli, a lover of the classical remains in his native land. The text is largely descriptive, dealing with monuments and huildings. While the most fervent praise is expended upon the beautiful coloring which time the great magician has bestowed upon these records of human achievement. L. M.

SOME BEST-LOVED SINGERS

By JESSICA KATE SENECA



MADAME ERNESTINE SCHUMANN-HEINK, WHO GAVE TWO FAREWELL RECITALS AT PHILHARMONIC AUDITORIUM, BUT WHO IT IS HOPED BY HER LOVING PUBLIC WILL BE PERSUADED TO REPEAT THESE NEXT SEASON.

THAT soul-sweetness, pain-assuaging, bitterness-dissolving, that is the peculiar attraction of John McCormack's singing, and whose effects last year, after his final recital, had made one linger in the garden till the small hours, at peace with all the world, loath to retire and lost in oblivion those benign influences, was not so deeply felt in his first recital this season. Soul-sweetness is not a quality a singer can command at will. It has to come spontaneously from within. One felt at times he was not quite happy in his singing. The feeling in Just for Today, Blanche Seavert's song, did not ring quite true. Finely rendered as were the preceding songs, Purcell's Passing By, Handel's Enjoy the Sweet Elysian Groves, the two Wagner numbers, and Rachmaninoff's When Night Descends, it was not until he came to the Irish numbers, The Short Cut to the Rosses, and My Snowy-breasted Pearl, that the audience grew really warm.



TITO SCHIPA.

Loveliest among the English songs was a setting by Granville Bantock—whose Desolation was one of the fascinating and memorable things of his last year's concert—of William Blake's poem—"Never seek to tell thy love", with the "sigh" of the "traveler" who "passed by" and took that too-enlightened lady, "silently, invisibly," made the chief feature of the song. This British composer has a lovely fantasy in his imaginings. There were the usual banalities out of which John makes revelations of genuine human tenderness. One may say in this connection that Just a Song at Twilight is distinctly preferable to the pretentious insincerities of The Rosary, which it is Schumann-Heink's fate to have to always sing.

John McCormack gave few encores at the end. He came back after the Mother and the Twilight songs, and with arms outspread and dropped strengthless at his sides, and mournfully shaken head, indicated his total inability to sing another song. Perhaps he was really tired; but the audience clamoured on without compunction, and when at last he re-appeared with his accompanist, Edwin Schneider, behind him, a shout of love and joy went up that was good to hear. That last song, a French number, was one of the most beautifully sung of the evening.

Seen afterwards, John McCormack appeared somehow younger in looks, and charming, and rather boyish, with eyes that appeared larger with fatigue in a rather too pale face. There was even a faint hint of pathos. One was glad the friends with him had such gentle, understanding voices.

He spied a red-headed small boy friend.

"Hey! old stick-in-the-mud!" John hailed him, brightening at this small apparition, and ruffling his ruddy hair affectionately. The redhead grinned silently, and, darting aside in exploration of the scenery, was instantly clutched back by the appreciative John, who doubtless found refreshment in this youngster, unflattered by his notice, and making no demands upon him, after the intent, insatiable, at times somewhat oppressive grown-ups. He greeted his friends affectionately, but John is quite skilful at keeping the crowd from approaching too readily. He will scan a group near him for any familiar face, very lightly and swiftly, carefully excluding from his gaze anything that might be felt as an encouragement to approach. Being one of the best-loved people in the world has its disadvantages.

The other two great tenors, Schipa and Gigli, sang earlier in the season. The Italian tenor at his best excels in many qualities—grace, charm, melodiousness, sentiment and tenderness; the quality of spirit seems withheld. Fine and grave emotion they have—but hardly the truly spiritual feeling. There is an earthly something. They hover on the brink of the voluptuous. Schipa's Du Bist die Ruh, was sung with great vocal beauty, and with a sort of reverence; but one felt he made its loveliness of earth, and it was as though he were singing some other song. For it is a song of the spirit, and, with its high loneliness and unearthly beauty, a song for the elect only. Schipa betrayed himself in a brief encore meant to merely amuse. His soft "ha, ha!" in it was delicious; but it was a vulgar item, and one who could enjoy singing it could not attain to any real expression of Du Bist die Ruh.

With Tito Schipa one seemed to reach the height and culmination of beautiful vocalism. Rippling, limpid, effortless, at the silken undulations of that voice one marveled. One could think of the brook one had walked beside that morning, beneath the little emerald hill still violet-shadowed from the dawn—the sound and movement of those waters, moving in early sunlight over its stones.

. . . . . .

Madame Ernestine Schumann-Heink prides herself on never having been pretty, even in youth. Yet as she passed out of the Auditorium Building, after her first "farewell" recital, the evening cloak she wore of dull black, with circled delicate pink patternings, contrasting so pleasantly with her piled glistening silver hair, one thought how far more attractive she was, without youth or beauty, than many undeniably beautiful people one had seen there. Such bright bravery of spirit, such depth of ardent kindness and humanity in that parting smile and glance she gave us, calling out when she would see us again.

The most exquisite music of the season, that made even the Tristan of the fall seem too heavily voluptuous, was given us by the English singers. A very morning heaven of song seemed to open above one with that glorious old Elizabethan music. These unaccompanied singers gave us a revelation of the finest skill and understanding, the most delicate feeling and humor; and to their intricately exquisite interweaving of sounds one listened in a soft dream of pleasure.

Walter Gieseking proved a pianist of noble calibre. His playing was of that absorbing kind that made one hear the applause of the audience as something coming from another world. And amongst the truly joyful events was the returning voice of Florence Austral.



JOHN McCORMACK, WITH MRS. McCORMACK AND THEIR DAUGHTER, GWENDOLYN.

SOUTHLAND

Training For Leadership

CALIFORNIA INSTITUTE OF TECHNOLOGY offers so thorough a course in each of the scientific subjects it has established that many are transferring from other institutions into the upper years of its courses. This is but one evidence of that characteristic of American students which leads them to submit to severe training when they recognize its value. Colleges and sectarian universities which have for their object a thick catalogue in which they appear to teach everybody everything in four years or less are doing, doubtless, a certain necessary work in raising the general fund of information to a higher level in this community. But to the unprejudiced eye of a stranger seeking education for himself or his children they seem to have forgotten the one important function of education: complete development of the individual and the powers that in him lie.

This was the spirit that actuated "Father" Throop when he founded Throop College for Pasadena boys and girls who wanted to know how to use their hands and brains in a creative way. Under the leadership of George E. Hale when he accepted a position on the Board of Trustees, Throop College became The California Institute of Technology and leaders in their chosen work were invited to come to Pasadena and take their part in building the new Technical Institute. Dr. Hale's idea is to get the best men the world affords, and only when the money is available to bring the best man is any one called to the Institute.

Recent gifts to the Institute are recorded in Bulletin No. 118, published in January. The making of a great training school for engineers and research men in science is going on in this city. Among the men whose lives and works this bulletin mentions we can give but a few, but they show the caliber of the faculty here gathering and ready to help solve California's problems.

The latest leader to come to California Institute is Thomas Hunt Morgan. E. G. Conklin, of Princeton University, says of him:

"Thomas Hunt Morgan is the foremost authority on heredity in the world and one of the leaders in zoological science in general. His epoch-making contributions to genetics may have somewhat overshadowed his work in other fields; but the breadth of his interests is indicated by the great variety of subjects upon which he has published, and the value of this work is attested by the fact that he is a leader of research in at least five different fields.

"An incomplete list of his contributions shows that there are more than two hundred which may be classified under the headings of Experimental Embryology, Regeneration, the Nature and Causes of Sex, Evolution, and the Phenomena and Mechanisms of Heredity. In each of these fields he had summarized the results of his own work, as well as that of other investigators. The results are contained in ten different books, several of which have been translated into foreign languages and are standard reference books throughout the world.

"Professor Morgan would be the last man in the world to measure the standing of a scientist by the size or variety of his bibliography, and it would be absurd to apply such a measure to him. His reputation rests upon his notable contributions to knowledge. Among these may be mentioned his analyses of the factors of normal and abnormal development, his extensive studies of the phenomena and causes of regeneration and regulation, his investigations of the causes of the polarity and symmetry of organisms, his studies of artificial parthenogenesis and fertilization, and of the causes of fertility and sterility, his determination of the causes of sexual differences, his discovery of the causes of sex-limited and sex-linked inheritance, his unique contributions to the phenomena and mechanism of heredity and to the architecture of the germplasm, and finally, his application of these discoveries to the mechanism of Evolution. Probably no other biologist of this generation has made so many important discoveries in so many fields. And yet through all this varied work there runs one main inquiry, namely, the causes of organic development. His work has not been a scattering of interest and a dissipation of energy over the whole field of zoology, but rather an attack on this one central problem in various ways and on many organisms.

"Morgan's chief characteristics as an investigator are alertness, daring tempered by a severely critical spirit, industry, and pertinacity.

"His contributions to knowledge have been generously recognized by the highest academic and scientific distinctions both in this country and in Europe; and the California Institute is to be congratulated on having added to its staff the most distinguished zoologist of this country and one of the foremost biologists of the world."

During the present Institute year of 1927-28, three able men have joined the staff of the Division of Geology and Paleontology, so that it now numbers six members. The Bulletin says of them:

Dr. Frederick Leslie Ransome, for many years a leader in the activities of the U. S. Geological Survey, and recently at the University of Arizona, initiated instruction and research in the field of economic geology in January, 1928. As Professor of Economic Geology, Dr. Ransome will treat the subjects of ore deposits, coal petroleum, and those other valuable commodities yielded by the Earth's crust whose exploration and exploitation can be facilitated by the application of geological principles. Dr. Ransome brings a rich experience to his chair. He is thoroughly familiar with the ore deposits of the southwestern United States and Mexico, and will offer a course in this subject in addition to the courses on the general principles of economic geology. Dr. Ransome is a member of the National Academy of Sciences and is this year president of the Society of Economic Geologists. He has made very important contributions to geologic literature. While his field is the application of geological principles to the gleaning of mineral wealth from beneath the surface of the Earth, he has been foremost in this country in prosecuting researches in the principles of the science; and no happier choice could have been made for this post of teaching and investigation.

In September, Dr. Wendell Phillips Woodring opened instruction in the Institute in Invertebrate Paleontology. This subject is important in a geological-paleontological curriculum both because it affords a view of the development during long ages of the Earth's history of those groups of organisms which, although usually lacking an internal skeleton, have teemed in the sea and in fresh waters since very remote times, and because the fossil remains of these invertebrates tell us a great deal regarding the age and conditions of deposition of the rocks in which they are found, and the climate which existed when they lived. Invertebrate paleontology is now extensively utilized in the search for petroleum. Professor Woodring comes to the Institute from the U. S. Geological Survey: as Geologist in that bureau he had wide experience in his chosen field of work at the National Museum in Washington, in various parts of the United States, and in the West Indies. He has published imnortant papers and has under way a program of investigation into the nature of the invertebrate faunas found in some of our West Coast formations.

Joining the staff as Curator of Vertebrate Paleontology, Mr. Eustace L. Furlong brings a wealth of experience and training for the preparation and study of vertebrate fossils. Mr. Furlong had worked with Dr. J. C. Merriam and Dr. Stock, at the University of California, for many years before taking up his duties at the Institute in the Summer of 1927. He has published papers dealing with extinct mammals, and will doubtless contribute in an important way to the geological history of the vertebrates in the future.

To the Department of Zoology, Mr. Donald Dickey of Pasadena, has given his collection of vertebrates.

During the two years since the first serious courses were given, in the Spring of 1926, the undergraduate curriculum in Geology and Paleontology has been developed as a preparation for graduate work and research in those sciences. The plan of the Institute is rather unique in the preliminary training demanded of students in physics, chemistry, mathematics, and other fundamental subjects before beginning the study of the geological sciences. But the soundness of this policy is attested not merely by the fact that all employers of young geologists and paleontologists insist that few college-trained men are sufficiently well grounded in fundamental studies, and that physical geology at least is largely an application of the principles of physics and chemistry to the study of the Earth's crust and its contents. Consequently, students who expect to specialize in geology and paleontology begin their studies in those subjects only in their junior year, when they are given elementary courses in general geology, crystallography and mineralogy, and general paleontology.

In the Senior year these elementary studies are followed by courses in historical geology, petrology, or the identification of rocks without the microscope, field geology, vertebrate paleontology, and invertebrate paleontology. A small research problem also is undertaken, and the results are prepared as a graduation thesis. Because of the great value of actual field studies, students spend about one month following the close of both the junior and senior years in field class work under the supervision of an instructor. This instruction is given in the desert region and in the Coast Ranges in alternate years, thereby adding to the variety of geologic experience.

Recognizing that preparation for a professional career in geology or paleontology should be as extensive as for law or medicine, a varied series of courses has been organized and is now being offered for first and second-year graduate students; these are followed and paralleled by research work.

A dispatch from London, received November 9th, brought the information that Professor Arthur A. Noyes had been awarded the Davy medal by the Royal Society of London for his work in Physical Chemistry.

The Davy medal was established in a most interesting way. On April 22, 1869, the Royal Society received from Dr. John Davy, a fellow of that society, a bequest of a service of silver which had been presented to Sir Humphrey Davy, the great chemist, in recognition of his work in inventing the safety lamp; this bequest of Dr. John Davy being the fulfillment of Sir Humphrey Davy's wish that this silver

OPINION

service be given to the Royal Society to be melted down and the proceeds used for the establishment of a medal to be given annually for the most important discovery in chemistry made anywhere in Europe or Anglo-America.

The Hughes medal, which was, in 1923, given to Dr. Robert A. Millikan, was this year awarded, by the Royal Society, to Dr. William D. Coolidge, of Schenectady, who was formerly research assistant with Prof. Noyes in Boston.

Due to Causes Unknown

THE first report on the Los Angeles Municipal dam disaster in Ventura County contained the popular phrase "due to causes unknown." The report of the commission, selected by the Governor of California from among those citizens best informed on Californian soil conditions, has just been given to the press. It probes to the bottom of that little dam's foundations. It shows that while the concrete used was safe enough, while the form and construction of the dam itself was correct and well done, the dam was built upon rock that is known by Californians experienced in building dams on Californian soil to be easily permeated by water and unsafe for a dam to be built upon. "Causes unknown" therefore are proved to have existed; but these causes were only unknown to those who selected the site.

The people of southern California, ignorant as they are of this new soil upon which they have chosen to implant themselves, and demanding in their ignorance that the politicians they have put in charge of everything shall provide more water for them to waste, are responsible for the dam disaster.

The question arises, Are we fit for Democracy? Do we know enough to employ an expert? Do we know an expert when we see one? Has not the very word lost its meaning juggled as it is in our courts and our political, paid propoganda? If the ignorant, who still blame the Creator for earthquakes when a dam they have built on an old fault line gives way, are still to retain their franchise and vote to build the Colorado River dams, then indeed the world is not safe from Democracy. But Democracy places people who are informed on the same level with other voters and if we can educate enough people before the Colorado River dams are built we may prevent a Boulder Dam disaster.

Yet another great disaster is impending while we wait. If no flood control dam is built on the upper portion of the Colorado, where the U. S. Government recommends building it, then, while we are waiting for the politicians of seven states to agree as to where their dams shall be built, a flood may come down from the high mountains and wash out the cities of Arizona and flood the whole Imperial Valley from Indio to the sea.

We must look to the top of each profession for the wisest and best attorneys, physicians, or engineers and builders of dams and the selection of their sites.

The United States Government has the funds to employ the best engineers. Its appointed commission has spent eleven years studying all possible dam sites on the Colorado River*. It recommends thirteen dams instead of one high, dangerous dam. If allowed by our meddling politicians to build them, the United States at Washington would have done so long ago. We, the people, are therefore, responsible for all this delay. We have allowed ourselves to be carried away with enthusiasm for the building of a monument to our own enterprise, rather than insisting on adequate control of natural conditions in a rampaging river which has already taxed the ingenuity of our best engineers when for a year and a half it broke all bounds and flowed into the Salton Sea instead of the gulf of California.

This is no problem to be decided by politicians on a basis of nearness to Los Angeles or money to be distributed. The site and height of a dam must be chosen on a basis of safety for the people who live below it; and the United States Government engineers must choose the sites and build the necessary dams.

*See the Department of the Interior's Water Supply Paper No. 556.

The Church Out-of-Doors

ON EASTER MORN the population of every city, town and little hamlet in this holiday region of America may be seen wending its way to the nearest hilltop crowned by a wooden or concrete cross. As the sun's first rays touch the top of Rubidoux mountain near Riverside, Easter services begin, and from that moment hymns of praise and serious thoughts from the lips of anointed speakers consecrate the day.

The coming of Spring has ever suggested to the religious nature of mankind an evidence of eternal life. Pagans of ancient history celebrated the Spring in religious pageant, and the church founded by Christ instituted a corresponding ritual.

So much of the doctrine of Christ's coming has been taken out of the church and taught by the unschooled clergy, that many of the people think the church supplanted. But the Church of God, universal as it may become, is founded on a spiritual foundation. We must go back to it if we would cultivate the spiritual within each of us, for there is found spiritual leadership.

The class in Personal Religion led by Dean Sturgis gives us a glimpse into this spiritual foundation. In a recent bulletin we find this clear-cut explanation of the meaning of the sacrament of bread and wine.

This is the law that underlies the tremendous words: "this is My body, this is My blood."

"And then, in the next section of this great Prayer of Consecration, is the prayer that "He may dwell in us and we in Him." And again, dwelling in another person and having another dwell in us, is one of the commonplaces of our personal experience. Aren't you ever conscious of those whose lives dwell in you? Have you never looked at your own life and realized that the forces that have made you what you are, the forces that live in you, have their source in the living spirit of people you have known or loved, looked up to, followed, suffered with, the spirit of those who have entered into you and become part of you, until they dwell in you and you in them?

I can think of a little school room in a small town in Western New York forty years ago. I can shut my eyes and see just as distinctly as then the rather grim and forbidding figure of the teacher—a stern but flaming soul whose love of truth and justice, whose apprehension of the august mystery of life, whose vision and faith made a personality that has dwelt in me through the years. I have often thanked God humbly for an illness which at the time seemed to wreck my plans and my lifework, because it brought me face to face with Edward Livingstone Trudeau and let me come to know him and see shining in those wise, deep eyes, the light of an eternal life, let me know a faith and a love which neither sickness, nor exile nor bereavement nor hope deferred, was able to dim. And from his friendship something not myself has since then dwelt in me. There is not one of you who has not had just such experience. There is not one of you who has not known father or mother or teacher or friend or hero or lover—some one whom you have trusted, looked up to, loved, longed to be like, until they kindled in you something, until they dwelt in you and you in them.

Now what makes this Sacrament of the Life and Presence of Christ glow, what gives instant and tremendous meaning to this prayer we pray: "Here we offer and present unto Thee, O Lord, ourselves, our souls and bodies, humbly beseeching Thee that we may be filled with Thy grace"—that the life of Jesus may dwell in us and we in Him? It is founded upon the common, daily experience that every one of us knows in every real personal relationship. His life and His presence can be received and taken into our own lives, until all our striving, all our trusting, all our life is raised into that fellowship whose joy and peace passes understanding, until His presence transfigures the day's work and the common life."

OUR YACHTS AND TROPHIES EASTWARD GO



The California State Championship play is scheduled to start over the Flintridge Fairways, April 9.

The Flintridge Women's Championship last month brought out a brilliant field, including Miss Katherine Wright, Miss Margaret Cameron and Miss Esther Klinek

The Spreckels yacht "Venezia," which floated with such friendliness among the lesser craft in Coronado waters, has, with the transferred ownership, undertaken to carry southern hospitality to a colder clime. Bought by James Playfair of Midland, Georgia Bay, Ontario, Canada, the Venezia sailed last month for its new home port. A party of friends met at Hotel Coronado to see the beginning of the voyage, which will include stops at the Panama Canal and in Havana The after cabin crew on the voyage is made up of members of the Newport Harbor Yacht Club including George E. Vibert, Commodore, and the ship will carry for the first time the Newport Burgee from Newport to Montreal, as the Commodore's flagship. The crew list consists of Charles G. Comstock, Howard C. Richardson, George Henry Bent, Albert P. Gates, Thaddeus C. Jones, and Richard D. Davis





The second annual midwinter regatta, featuring the R and Six-meter sloops, gave the honors to Eastern yachtsmen, which, while denting the pride of local skippers, will arouse interest in building better boats, and result in more frequent visits of Atlantic yachtsmen—to take home more of our silverware.

TENNIS TOURNAMENTS EMPHASIZE THE SPRING



Photograph by Hiller, Pasadena

When the Annandale Golf Club added the plunge and extended the tennis courts it was more to please the younger members, but the gift of the new green to the elub by Arthur K. Bourne, evokes the gratitude of all members now and to come. This group enjoying the sunshine and view, reading left to right, is Arthur K. Bourne, Thomas Sizer, Frank Hunter and Walter McManus.

The rehabilitation of the Pasadena Golf Club—a remodeled elub house and course—attracts visitors as well as all the members. Among these visitors is Mrs. John W. Taylor, wife of John W. Taylor, retired vice-president of the Chicago, Milwaukee and St. Paul, and a winter guest of Hotel Constance, Pasadena.



Photograph by Earl O'Day



Photograph by Earl O'Day

Ben Gorchakoff, eaptain of Oecidental Varsity Tennis team, which defcated the visiting California Bears reeently, is second national ranking single collegian, and is shown here in action on the Hotel Huntington eourts in the tournament last month. The annual Ojai Vallcy All California Tennis Championships are held Thursday, Friday and Saturday, April 26-27-28.

Circuit Cup play opens at the Midwick Country Club, Sunday afternoon, April 1, and continues through April 4-6 and 8. The San Mateo Blues, a team from Santa Barbara, and an Army team representing the Presidio at Monterey will ride for the Circuit Cup honors. We have had new stars, visiting stars, even falling stars during the season and in this series Hugh Drury, who claims to be the oldest star, will lead the "Blues."



Marquis Portago meets Tommy Hitchcoek on Midwiek Field

HOLLYWOOD'S HISTOIRE INTIME

By FREDERICK F. ISAAC

Curious fan mail—Louise Fazenda—and our little Janet—with a dash of romance—and a word or two about the colonel—Margaret Mann—and a little bit of dog

FAN mail is a very curious phenomenon; it is also very interesting.

Among the mail received by Louise Fazenda, far-famed and much-loved comedienne of the screen, was a letter from an admirer asking her for a cure for the goitre. Another came to her from a girl who said that she had stolen twelve hundred dollars worth of her employer's money. The fan begged for help. Louise had detectives attempt to locate the girl, for she spends a large amount of her earnings on charity, unspoiled by the trumphets of publicity, but the writer of the letter was nowhere to be found. Just a fraud, that's all.

LOUISE is very charming. There are many people who have reason to love her—quietly. Some who have been ill and friendless bless her for that material help and sympathy—and for those luncheon hours which she has given them. Even her father, a cultured student too engrossed in the literature of four languages to be able to grind his nose to the wheel of big money making, has cause to bless his daughter—as he sails on that long dreamed-of trip around the world. May Louise find happiness through her hobby of promoting it.

CHARLES DUDLEY, make-up artist for the great Maunau, of "Sunrise" and "7th Heaven" fame, has a thing or two to say about make-up and petite Janet Gaynor. "Up till now," he said, "the stars have simply plastered their faces with paint. But now that people are becoming screenwise there has to be more to the face than well designed lips and carefully painted complexions—there has to be soul, or should I say simply, 'dramatic ability.' Our little Janet puts only just the slightest make-up to her face. She acts from her heart—and her personality draws one's attention more than paint-made lips could ever do."

I WAS on the Maunau set only the other day. Not many people are allowed to hang around this production unit, but by disguising myself as the spirit of yesmanship, I managed to find myself there. Janet was some forty feet up in the air, standing on a platform perhaps eight inches wide. I definitely state here, that I would not have replaced her for any money in the world. As she stood up there, the lights shining upon her and the camera grinding away, I noticed that her mother took an extreme interest in the fellows who were holding a net below.

AND talking of Janet Gaynor, they do say that she thinks Charles Farrell is rather nice, but that the same Charles thinks she's charming—only not so charming as Virginia Valli. And that once upon a time, before Charles came upon the scene, she was engaged to someone on the—but times do change.



An attractive Easter photograph, posed by Miss Dolores Costello, of Warner Brothers. Miss Costello is a daughter of Maurice Costello.

OSCAR, renowned bootblack at the Paramount studio, was in great difficulty the other day. "Black shoes ah can polish," I heard him complaining, "an' brown shoes—but when ah come too them thah green shoes o' Marietta Millner—laudie knows, ah dunno what to use."

DEAN of newspapermen, after-dinner speaker of repute, spirit of dignity, the Colonel Jacobs, arm of the one-time Northcliffe press, and lone pioneer of England's movie journalism, has descended into the valley of commercialism. He has allowed his name to be put as a director of a new and important screen players' directory. May his rivals diminish in strength and number and the book grow fat. And its copies be well thumbed by eagle-eyed casting directors.

THE colonel is an interesting personality, well known in every studio in California. Coming here six years or so ago as a representative of Lord Northcliffe, he started a chain of fan magazines for his firm, which are now read by picture-goers the world over. A smile to the fair women, a cheery "Hello, young fellow" to the men, and the colonel has arrived. Advice to those in need of it, superficial abruptness, fundamental kindness, a walking stick and an illustrious past—that's the colonel.

FORTY-FIVE years ago, a girl was milking cows on a farm in Scotland. Things had not been too easy for her family and she had been sent from school at ten years of age to help gather in the sheckels. And now, at the age of sixty, she has scored a triumph, after eleven years of meddling about with small parts and extra work in Hollywood. If you have seen "Four Sons" at the Carthay Circle or elsewhere, you have seen Margaret Mann, for she is the woman.

IN her intimate little home a mile or two from the film centre, is much of the atmosphere of Scotland. There is heather in the corner, a calendar near her writing desk with the picture of a Scottish terrier wearing a highland bonnet, upon it. On the piano, I noticed two pieces, one with the name of Harry Lauder upon it, the other called "My Ain Wee Hoose." "That is written by a blind woman who lives in Glasgow," she said. "I recited the chorus over the radio in New York. It is very pretty"—

"There's aye a wee bit blessing
And there's aye a table spread
For he that feeds the ravens
Has aye me fed and cled,
In my ain wee hoose,
In my ain wee hoose,
Oh, there's ne a place in the world
Like my ain wee hoose."

THERE comes a time when all good scribblers go to the dogs. In this instance it's a thing or two about Rin-Tin-Tin, the only film star who has never gone home to mother that causes our downfall. They were up on location, those Warner Brothers people, when Rin-Tin-Tin disappeared of a sudden between shots. Cries were heard, and they found that the famous dog was caught between overhanging iced snow and a fast running stream below. Nobody could locate the dog, though they heard his cries. Drowned or suffocated, they thought, till Rin popped his head up through an aperture some forty feet away. "Don't fool yourselves," said Rin-Tin-Tin, "what sort of a dog d'you think I am, anyway?"

"LAZARUS LAUGHED": OUT OF O'NEILL'S MELTING POT



Stage sets for "Lazarus Laughed" are designed by James Hyde.

The Art Department, University of California at Los Angeles, made all masks except those worn by principals, which are made by two students of Chouinard School, designed by James Hyde.



EUGENE O'NEILL in a letter to Arthur Hobson Quinn confesses:

"I'm really longing to explain and try and convince some sympathetic ear that I've tried to make myself a melting pot for all these methods, seeing some virtues for my ends in each of them, and thereby, if there is enough real fire in me, boil down to my own technique. But where I feel myself most neglected is just where I set most store by myself—as a bit of a poet, who has labored with the spoken word to evolve original rhythms of beauty and to see the transfiguring nobility of tragedy, in seemingly the most ignoble, debased lives."



EUGENE O'NEILL, GREAT AMERICAN PLAYWRIGHT

This is his scheme, in his own words: "There are seven periods of life shown: Boyhood (or Girlhood), Youth, Young Manhood (or Womanhood), Manhood (or Womanhood), Middle Age, Maturity and Old Age; and each of these periods is represented by seven different masks of general types of character as follows: The Simple, Ignorant; the Happy, Eager; the Self-Tortured, Introspective; the Proud, Self-Reliant; the Servile, Hypocritical; the Revengeful, Cruel; the Sorrowful, Resigned. Thus in each crowd there are forty-nine different combinations of period and type."



GILMOR BROWN, DIRECTOR

GILMOR BROWN, director of the Pasadena Community Playhouse, in "Lazarus Laughed" has found a complete outlet for his own special creative gift, that of the regissuer or harmonizer of the new synthetic art of the theatre.

"The regisseur becomes the autocrat of the modern theatre, caring for the design and equipment of his playhouse, planning and supervising the construction of his scenes and costumes, working out the technical details of scene shifting and building, determining the nature and even the details of the acting, and imagining the lights and all their variations, even down to the spotting of a certain part of a certain actor's robe at a certain point in his part. The regisseur, in short, is responsible for the whole. And the fact that he was never needed before the twentieth century is proof that the drama has become what it never was before." Hiram Kelly Moderwell in "The Theatre of Today."

THE mask is as full of mysteries and terrors as fetishism itself. The greatest, the simplest, and the grimmest is the grip of fear in which the mask hold even the most enlightened of men. George W. Babbitt, master of phonograph and radio, looks with a certain disquietude upon a mask. . . . Back of a mask man becomes inaccessible. His eyes and his mouth cease to betray him. The sensitive jelly of his face is no longer exposed to rude and galling estimate. He is suddenly free of self, hesitant, weak, or blustering. He loses his fears, his embarrassments, his responsibilities.

"With us the mask must come upon the stage shorn of the power of the religious spirit. There is still mystery behind it, but the towering terrors of superstition no longer hang over it.

"The task of the artist of the theatre may be to seek out new symbols—the symbols, perhaps, of beauty and pain, of exaltation and pathos—and to make us feel them in one of the greatest of symbols, the ancient and mysterious mask." *Kenneth MacGowan and Herman Rosse, in Masks and Demons.*

Naturally enough it is Eugene O'Neill, artist of the theatre and seeker of new symbols, who has been the first dramatist to express beauty and pain, exaltation and pathos in the symbol of the ancient and mysterious mask.

Out of the crucible of his creative imagination it has come back to the stage with religious import.

Everyone in "Lazarus Laughed" wears a mask or a half-mask. Every one but Lazarus. Because he only has no fear of death. The mask to Eugene O'Neill is the symbol of death.

He uses three different kinds of masks: the gigantic Greek mask for the chorus of seven, the half mask of the Commedia dell Arte for most of the principals, and the life-size mask for the different types of mankind.



IRVING PICHEL, CREATOR OF "LAZARUS"

"THERE are four major approaches to the great question of life, to which every living soul must make some answer: the interpretation of the mystic, the philosopher, the scientist, and the artist," Irving Pichel, who will create the central character in Eugene O'Neill's noblest drama, "Lazarus Laughed," said recently in discussing it, "the first ringing affirmative answer O'Neill has made to the question of life.

"Until 'The Great God Brown,' he was definitely a pessimist, a man of extreme bitterness, for years a misfit, battered by the world in which he was trying to find a place and seeing no reason for his agony. All his plays are tragedies of people who do not fit and cannot adjust themselves to the conditions of society. He states in a dozen ways the question of the man who does not belong.

"'Lazarus Laughed' is the mature work of a poet who believes intensely and burningly that he has found the answer."—L. B. W.

SOUTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

By H. C. NICKERSON

THE two hundred and thirty-second meeting of the Southern California Chapter, A.I.A., was held at the California Art Club on March twentieth. An Exhibition of Architecture, Allied Arts and Crafts at the Club and the attendance of members of the Architects' League of Hollywood added greatly to the interest of the meeting.

Mr. David J. Witmer, former Chapter President was honored by the presentation of a gold watch from the Chapter and by a speech by Mr. Myron Hunt in which was expressed the appreciation of the members for the strenuous work and splendid personal attributes of Mr. Witmer.

A report was made by Mr. Walter S. Davis on a program prepared under the auspices of the Chapter for a Fontainebleau Scholarship and the announcement of the competition for this scholarship was presented to the Chapter. The program states that the issuing of the project, which is a Class A, Beaux Art problem will be on March 31st, at the University of Southern California, that the closing date is May 14th, and that information may be secured from Mr. C. R. Johnson, School of Architecture, Unversity of Southern California.

The attention of the Chapter was called to the campaign by the University of Southern California for funds for its various Schools and Departments. Mr. Sumner P. Hunt addressed the meeting, urging the support of the Architects so that the School of Architecture might share in the efforts and benefits of the drive. The history, objects and standard of work of the school were outlined by Mr. A. C. Weatherhead and the Chapter adopted a resolution pledging its aid to the School of Architecture.

President Pierpont Davis spoke on the Exhibition of Architecture, Allied Arts and Crafts under the auspices of the Architects' League of Hollywood and told of the splendid co-operation of the League with the Chapter. President Roth of the League and Mr. R. C. Flewelling responded in behalf of the League.



ZONED AS A DISTRICT FOR LIGHT INDUSTRIES THIS LOT ON CALIFORNIA STREET IN PASADENA WAS A REFUGE FOR USED CARS AND JUNK. IT HAS BEEN TRANSFORMED INTO THE MOST BEAUTIFUL GARDEN SHOP IN PASADENA. THE OFFICE, SHOW ROOMS AND WORK SHOP OF GEORGE HUNT

A CITY OF DISTINCTION — *(Continued from Page 15)*

fine store buildings and public works? The architectural work of such distinguished men as Myron Hunt and Reginald Johnson is a permanent record of culture and wisdom in the building of a community. Likewise credit must be given to those merchants and property owners who have had the courage to follow this example and to attempt better architecture in commercial structures, thereby attracting the buyer. For the purchasing power of Pasadena is fast increasing; it is a fact that several large department stores outside of Pasadena wrote patrons to ask why their accounts show an ever decreasing use, and the answer is that Pasadena is more attractive to the shopper. Branch stores of big national and state concerns are inevitable. The value of land in the center of the city is already creating a necessity for buildings of greater utility; in architecture, utility and beauty can never be separated.

In its development, East Colorado street has tried to interest itself in the arcade treatment of shops and largely failed because of indifference or lack of co-operation. Now many a merchant on th esunny side of the street, juggling his awnings up and down to save his fast fading merchandise, has cursed his lack of sight in not setting his windows under broad shaded arches. A bank president, the other day, said that if "West Colorado" would only get together, roll up its sleeves and adopt some style of attractive architectural treatment, not only the owners, but the whole city would benefit. Perhaps they could roll up their awnings too and forget them, if a uniform arcade treatment were adopted. It is not necessary to wreck entire buildings, destroy old landmarks, nor is the adoption of an arcade treatment essential; it does mean that a consistent type of good architecture is best for all, so that new buildings and stores will compete with one another, on terms of a common architectural style, it means the more careful selection of designs and it means that a greater civic pride will bring a greater economic result.

Then, perhaps, we may dare to hope there will come a day of christening when a new and more fitting name will be given to this important thoroughfare that other streets may be green with envy.

SERENDIPITY AUCTION

THE NEW SERENDIPITY with its BEAUTIFUL GARDENS was opened last November at 2966, East Colorado Street, and in a single season has captured Pasadena's heart.

We have, therefore, decided to close our show-rooms at 22, 26 and 30, South Los Robles Avenue and to dispose by PUBLIC AUCTION of the LARGE AND VALUABLE STOCK concentrated there. For this purpose we have retained MESSRS. REID AND GATES, nationally known AUCTIONEERS, and the SALE starts on TUESDAY, APRIL 10th at 3 o'clock and continues until 10 o'clock with an intermission from 6 to 8. This DAILY PROGRAMME to be repeated until APRIL 21st.

THE COLLECTION includes an EXTRAORDINARY VARIETY of CHOICE SPANISH, FRENCH and ITALIAN, as well as ENGLISH ANTIQUES, and also many fine pieces of OVER-STUFFED FURNITURE and DECORATIVE ACCESSORIES made in our OWN WORK SHOPS.

The following brief list affords an idea of the WEALTH and GREAT VARIETY of this collection:

90 CHAIRS
62 TABLES
8 SETTEES

23 COMMODES
3 DESKS
140 PIECES OF CHINA
(including 35 Old Vases)

85 OLD PICTURES
ETC., ETC.
NO RUGS

PASADENA'S FIRST TRUST BUILDING IS A FINE EXAMPLE OF COMMERCIAL ARCHITECTURE

SUMMER will see the completion of Pasadena's newest large commercial structure, the First Trust Building, at Colorado Street and Madison Avenue, under the ownership of the First Trust Holding Corporation, which is directly affiliated with the First Trust and Savings Bank of Pasadena. The choice of this site by the strong financial interests of the city was considered one of the most important and significant business moves ever made in Pasadena, and the erection of the First Trust Building marks another epochal step in the financial, architectural and building progress of the Crown City. Bennett and Haskell of Pasadena are the architects.



A DISTINGUISHED HOME FOR PASADENA'S BUSINESS AND PROFESSIONAL ACTIVITIES

The building is eight story, limit height, steel frame, fire and earthquake proof, with a frontage of one hundred and thirty eight feet on Colorado Street, Pasadena's most important through artery, and one hundred and forty-nine feet on Madison Avenue, north and south thoroughfare through the business section of the city.

During the past few years Pasadena's business district has moved rapidly eastward. The new hub of this district is establishing itself firmly in an area of which Colorado and Madison, where the First Trust Building is rising, is the center.

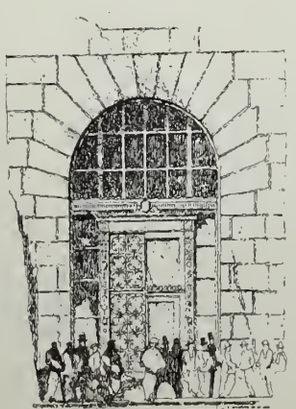
THE NEW HUB OF PASADENA'S BUSINESS DISTRICT

In this strategic location the First Trust Building is almost in the exact geographical center of population of Pasadena. Within a short radius are many of the city's important business, professional and civic structures. The oldest of these buildings was erected not more than five years ago. Rapid as has been the development in this section, however, the buildings already here represent only the beginning of a great era of construction in this area, for a survey of holdings within the district clearly establishes the fact that the large projects of Pasadena's future will naturally occur within this territory. The First Trust Building dominates the section.

FIRST EARTHQUAKE PROOF OFFICE BUILDING IN SOUTHERN CALIFORNIA

The First Trust Building is outstanding as the first commercial structure in Southern California to be designed with particular provision against earthquakes. Under the direction of Professor R. R. Martel, in charge of structural engincering at California Institute of Technology and an international authority on earthquake engineering the First Trust builders have provided resistance against the heaviest earthquake shocks. Professor Martel several years ago was selected by the Japanese Government to check disasters in that country and through a series of conferences and studies devised the best earthquake protection for Japanese buildings.

Steel work on the First Trust Building is now practically completed, forty per cent more steel being used than is required in Class A structures. The steel contractors have handled in this structure a new and highly complicated departure in steel buildings—one that has attracted not only local interest, but quite general attention. The building is constructed on the so-called one-tenth gravity method which provides that the building can tilt one-tenth of its entire height without falling.



Such unusual safeguarding methods were determined upon because at the time that the First Holding Corporation entered into initial proceedings looking toward the new edifice to house the First National Bank and First Trust & Savings Bank certain prognostications had been made by an authority whose statements were given great weight, that Southern California was due within a few years to experience major earthquake shocks. The basis for this prediction has since been proved, upon the admission of the United States Geological Department at Washington, to be totally erroneous. However, the First Trust owners took no chances. Hence the unprecedented precautions by way of extra steel, multiplicity of rivetings, special additional bracings both in the foundation and throughout the building, and other architectural features which have been stressed in technical publications of national importance.

IN TYPE ITALIAN RENAISSANCE

The First Trust Building is designed after the Italian Renaissance of Florence and Tuscany, in its modified form admirably adapted to Southern California. In general plan the building is L shaped, its set back type being an expression of modern commercial architectural mass which has been developed as a result of zoning laws, especially in New York City. In the case of the First Trust Building this architectural design avoids the box shape of the ordinary office structure and gives an impression of commanding character through artistic simplicity.

The exterior of the building shows a heavily rusticated arcade for the first story and mezzanine, with designs adapted from Florentine examples of great palaces and public buildings erected during the Renaissance. The stone work is continued through the second story, with interest spots of rich detail on the lower stories and around the cornice. The roof of Granada tile, surmounts the structure. A large beacon visible in all directions at night.

On its interior the building is marked by simple, dignified artistry. The ground floor offices of the First National Bank of Pasadena and the First Trust and Savings Bank will be decorated with California murals executed by one of the West's best known artists. Throughout the building numerous windows insure an abundance of light and air, and its outstanding location gives uninterrupted vistas of city and mountains.

In every respect, the First Trust Building was designed to be as nearly ideal an office structure as is possible to erect, and the number of space reservations already arranged by leading business firms and professional people assure its dominance as the center of Pasadena's business and professional activities for many years to come.

THE ARCHITECTURAL CLUB OF LOS ANGELES

MONTHLY BULLETIN

OFFICERS
GEORGE P. HALES, *President*
C. J. HAZEN, *Secretary*
KEMPER NOMLAND, *Treasurer*
35 South Raymond Ave., Pasadena

DIRECTORS
JULIAN E. GARNSEY
HAROLD O. SEXSMITH
H. ROY KELLEY

EVIDENCE that the increased activities have awakened a new interest in the Los Angeles Architectural Club is shown by the remarkable gain in attendance and the return of former members to the Club. The meetings are full of interest, good speakers, and a greater spirit of friendship pervades. The introduction of music has helped greatly in the breaking down of any formality and places the meeting in a happy mood.

THE regular dinner meeting for March was held on the twentieth, in the Rose Room of the Mary Louise, Westlake Park. Seventy-five members and guests were present, all tables being filled to their capacity.

The President opened the meeting by extending a welcome to the guests and also to the new club members. He announced that an expression of opinion had been requested of the club, as a body in the advisability of purchase by the Los Angeles Museum, of the splendid Chinese exhibit now on display, and also the establishment of a Chinese wing to thé local institution.

Other matters were discussed, but owing to the extensive program, the business meeting was made brief.

Introducing the first speaker, Walter Sylvester Hertzog, the President stated that Professor Hertzog was induced to change the subject previously announced to that of, "The Romance of Old Manuscripts and Rare Books." He spoke of the tragedy in the loss of the original Burns manuscripts due to the Titanic disaster, and also of the peculiar comedy and ludicrous situations that develop, at times, in the discovery of both books and manuscripts. Of particular interest was his recital of events leading up to the establishment of the great Huntington collection at San Marino.

Merrill Butler, who has charge of the construction and design of bridges for the Engineer Department of the City of Los Angeles, was next introduced, and talked on the subject, "The Theory of Design in Relation to Bridges." Mr. Butler illustrated his talk with many diagrams and drawings of our local bridge construction. The method pursued in arriving at a basis for design was the main thought in his discussion. He used as an example the new Hyperion Bridge, now under construction, at the gateway to Glendale.

The large blueprint of the Arlington Memorial Bridge at Washington, which was displayed, came in for much comment. This blueprint and a book of detailed drawings were sent to the Club through the courtesy of U. S. Grant, 3rd, Executive Officer for the Arlington Memorial Bridge Commission.

THURSDAY, March 22, was set aside at the Olive Hill Architectural Exhibit as Architectural Club night. Many of our members with their ladies were present for this informal social event.

MORE than fifty of the members and their friends toured the new Los Angeles City Hall on Saturday, March 24. They travelled from the observation gallery of the tower to the basement. Members of the Pasadena Architectural Club joined us in this tour. The more adventurous navigated up the serpentine stairs and ladders to the crow's nest at the tip of the tower, in close proximity to the Lindbergh Beacon.

THE Engineering Department of the City the renewed interest and the sudden in- our dinner meeting. Dan True, office manager, distributed pamphlets of useful data of the Department.

THE officers of the Club are conscious of the renewed interest and the sudden increase of membership resulting therefrom. They are also appreciative of these pleasant reminders, of the result of their untiring endeavor to make the Club a live and vital organization. They do not feel that they should lessen their efforts because of the apparent healthy conditions of affairs but will bend their labors to an even greater extent to assure the permanacy of this condition. The membership at large can contribute greatly to further the Club's welfare in appointing themselves as one large and vigorous committee in the acquiring of new members. To carry to fulfillment the necessary useful work of such an organization as ours, the membership should be crowding the 500 mark. Many of the fellows have been very active in the matter of new members. Will you not, at least, interest one other? Application blanks may be had of the secretary, C. J. Hazen, 2366 Portland Street, or any of the officers.



IN THE COURT, NEW CITY HALL, PASADENA

THE gallery of the Architectural Exhibition was hung with the work of many of our members. We feel that we have satisfactorily cooperated with the other organizations in making the exhibit the success it was.



THE WILLIAM WILSON BUILDING, MARSTON AND MABURY, ARCHITECTS



THE NEW BANK BUILDING FOR THE LOS ANGELES FIRST NATIONAL BRANCH IN PASADENA MARSTON, VAN PELT AND MABURY, ARCHITECTS

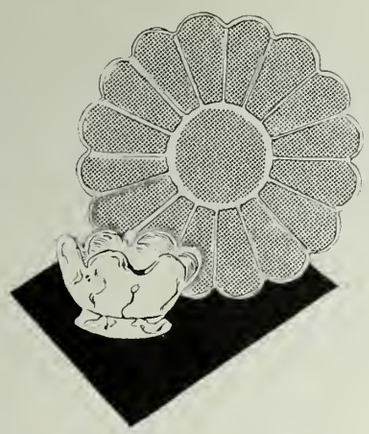
OUR acoustical meeting will have taken place before this goes to press. Elaborate plans are in the making for the success of this occasion which takes place March 29. Both the tea room and auditorium are to be utilized in the presentation of this program.

THAT the members may be informed of the Club activities, the officers announce that the regular dinner meeting for April will be held at the charming club rooms of the California Art Club on Olive Hill. It is expected that a great percentage of the membership will take advantage of this meeting in attending, as a most attractive and interesting program has been worked out.

LOOKING ahead brings to us inklings of future meetings, all of which seem equally inviting. The May meeting is already arranged, the speaker coming down from San Francisco especially for this particular affair.

AMONG the names of new members are the following:

W. P. Chadwick, Edgar C. Gerard, L. Marcel Wrubelle, Stanley M. Cundiff, Norris M. Knauss, Arthur F. Buss, Grant A. Wilson, Arthur D. Roberts, Robert Field, Richard E. Palmer, William B. Hargrave, Norman B. Patten, Roger Noble Burnham, Ernest Haeckel, William Henry Harrison, A. B. Heinsbergen, A. R. Doggat, Frank Baden.



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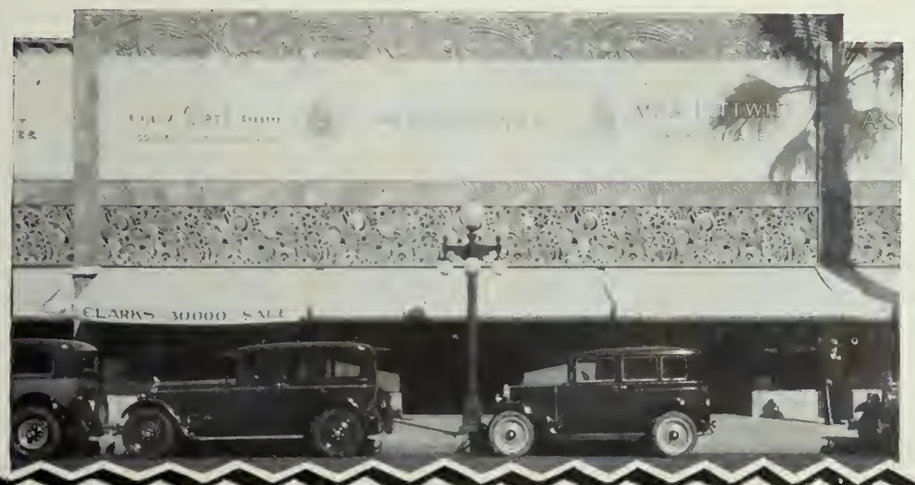
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LOS ANGELES, CALIFORNIA



The Terra Cotta for these stores was made by Gladding, McBean & Co.

Civic Beauty

One can look at store fronts the country over and not find one more refreshingly distinctive than that of the Warner Stores in Pasadena. Its Terra Cotta Grille marks a new era of beauty for commercial homes. The color is Jade Green of extremely high lustre. The design is modern French. Both the owners of the Warner Stores and the Architects, Marston & Maybury are to be congratulated for introducing this new idea to Pasadena architecture.

GLADDING, McBEAN & CO.

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NEWS OF THE ASSISTANCE LEAGUE



MISS ELEANOR JOHNSON MRS. HOWARD WELLS MISS GENIE CHESTER MRS. HARCOURT HERVEY MISS DOROTHY COLLINS MRS. BRUCE CHAPMAN
Some of the Junior members of the Assistance League who are serving as Chairmen of units or auxiliaries

THE UNIT PLAN

Another interesting chapter is being added to the history of the Assistance League with the formation of a number of units. These units are composed of groups of volunteers, each group interested in some particular branch of the work of the League, and pledged to earn, through its special activity, money which will be turned into the general fund for the philanthropic work.

These groups, while forming a part of the whole, will work independently—electing their own officers, selecting the place and time of meetings, formulating their own rules and selecting the type of activity to which they will turn their efforts.

Mrs. Michael Creamer will succeed Mrs. Laughlin as Supervisor and will confer with those wishing to form units.

THE TREASURE CHEST UNIT

One of the first units to be formed was that of the Treasure Chest under the Chairmanship of Mrs. Howard Hawley Wells. This group will not only earn money through its most attractive shop at 839 South Flower Street, but plans also to give a smart dinner dance or charity ball at least once a year, the proceeds from which will be devoted to some specific branch of the League's welfare work.

So successful was the dinner dance at which more than $1800.00 was earned that Mr. Raphael Herman, always mindful of the progress of the Day Nursery and most generous in his donations to it, has pledged $1000.00 to be added to this for the purchase of additional property for the Day Nursery playground. And once more the League is able to expand to meet the demands upon it.

THE THREAD AND NEEDLE UNIT

The next unit to be formed was the Thread and Needle Unit of which Mrs. Frank Bennett of Beverly Hills is Chairman. There will be four separate groups working in this unit, two of which are already at work, making dainty lingerie for the bride's trousseau, fine hand hemstitching, art novelties, baby layettes and just plain hemming on linen and towels. The articles made by the Thread and Needle Unit will be sold through the Treasure Chest or the Women's Exchange in the Community House. The following are the present active members of this unit—Group A: Miss Dorothy Brown, Chairman; Mrs. Wilbur Beckett, Mrs. Carlton Burgess, Mrs. Norman Chandler, Mrs. Hallock Hoffman, Mrs. Jack Kuhrts, Mrs. Benjamin Porter, Mrs. Clark Reyburn and Mrs. Frank Storment; and Group B: Mrs. Harold Brown, Chairman; Mrs. Folsom Bonner, Mrs. Leroy Carver, Mrs. Bruce Chapman, Mrs. Leo Gatlin, Mrs. Everett Grubb, Mrs. Harry Haldeman, Mrs. Lisle Reinhold, Mrs. Albert Robbins and Miss Annabeth Woodhead.

THE QUEEN OF HEARTS

Another unit formed was that of the Queen of Hearts, under the Chairmanship of Mrs. R. D. Shepherd. This unit has set for itself the task of earning money for the furnishings of the Day Nursery by giving a series of bridge teas. The first of the series was given on March 22nd at the Hotel Huntington and was a most enjoyable and successful affair. Much of its charm was due to the assistance given the committee by the management of the hotel. Announcement of the time and place of the next bridge tea will be made later.

DAY NURSERY AUXILIARIES

Gradually the plans for a model Day Nursery are unfolding—the carrying out of these plans is being made possible by the groups of volunteers serving as committees to assist the Day Nursery Committee. These groups are making it possible to utilize the facilities of the beautiful new building and to inaugurate activities which the reduced budget and limited staff would not otherwise permit.

JUNIOR AIDES

Miss Dorothy Collins is Chairman of the Junior Aides which will assist with both the care and instruction of the nursery children. This committee is laying the foundation for a nursery school in which the children too young to attend public school or kindergarten will receive the beginnings of such instruction.

Mrs. C. W. Verheyen, assisted by Miss Zella Ingram, is teaching rhythm, songs and pre-kindergarten work to the very young children while the others attend school. Mrs Frank Wood has volunteered to care for the physical examination of the children as well as the weighing and measuring so necessary to determing progress. Miss Helen Worthington is the statistician. She will not only keep the health records but will assist with the general clerical work of the day nursery office relieving the superintendent of much of the detail work. Mrs. Alden Lewis and Miss Dorothy Brown are assisting the play director in the afternoon, making possible the segregation of the children into age groups for the development of a constructive play program.

As the work progresses other activities will be added.



MRS. FRANK BENNETT, CHAIRMAN OF THE THREAD AND NEEDLE UNIT

KINDERGARTEN SUPPLY COMMITTEE

Mrs. Harcourt Hervey is Chairman of a group which will take full charge of the kindergarten supplies — replenishing them as necessary and adding to the equipment as required. A carpenter's work bench is being made for the boys, tools have been purchased and regular instruction will be provided. Sewing classes for the girls are being formed in which they will be instructed in the simp'est forms of hard sewing as well as the use of the sewing machines. Those assisting Mrs. Hervey are Mrs. Gaylord Beaman, Mrs. Elon Brown, Mrs. Bruce Hay Chapman, Mrs. Lewis Gabel, Mrs. B. C. Haile, Mrs. Edward Hervey, Mrs. R. H. Oaklay, Mrs. J. M. O'Brien, Mrs. John Osburn, Mrs. Howard Rath, Mrs. C. P. Riecker, Mrs. Frank Splane, Mrs. W. P. Story, Mrs. J. C. Titus, Mrs. George Wallace and Mrs. B. H. Wells.

LIBRARY FOR THE CHILDREN

Miss Genie Chester is the official librarian for the nursery. Under her direction old books are being recovered and fascinating new books are being added to the collection on the new book shelves which were the gift of Miss Chester. The love of books can only come from the association with good books—Miss Chester and her committee are making this possible for our children.

MOTOR CORPS FOR DAY NURSERY

Miss Eleanor Johnson is forming a Motor Corps whose members will be responsible for taking Day Nursery children to the medical and dental clinics, and who can be called on for emergencies.

OFFICE AIDES

Mrs. R. Bruce Hay Chapman, who served so creditably in the Red Cross Shop, will form a committee of volunteers to assist with the general clerical work.



THE WARNER BUILDING, PASADENA, MARSTON AND MAYBURY ARCHITECTS. TILES BY GLADDING McBEAN COMPANY

THE REHABILITATION OF A CALIFORNIA TOWN

By ELIZABETH ST. JOHN

SELF-SUPPORTING as it has become, the city of Pasadena is so well equipped to serve as a vacation city for travellers from all sorts and conditions of homes in the states east of California, that it must of necessity fulfill its destiny. It has, therefore, begun to rehabilitate its shopping centers and make the commercial districts of the city live up to the new civic center and the wide band of beautiful residences extending in every direction beyond the "close-in" property.

Most striking among the new stores on Colorado street is the group occupying the T. W. Warner building which sparkles in the California sunlight reflected from green tile glazed to the consistency of green jade. These tile form a perforated grill which opens into both attic and storeroom and makes the building cool in summer and well aired no matter how tight the doors are kept closed.

The design of the grille is especially charming and happy. Intricate and amazing, as a pattern for tile, it still presents an untroubled picture and cheers and brightens the whole street as far as it can be seen. The architects and the tile company which launched this successful experiment are to be congratulated on the fine impression this building has made. Fine stores are found here. Their

bow trims
feminize the
summer hat.



The idea above indicates the ingenuity with which Paris modistes have responded to this tendency, showing that a bow may take a minor or a major role in the trimming of a hat to contribute a softening outline.

This model shown at

HOWARTER
MILLINERY
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171 E. COLORADO ST.
PASADENA

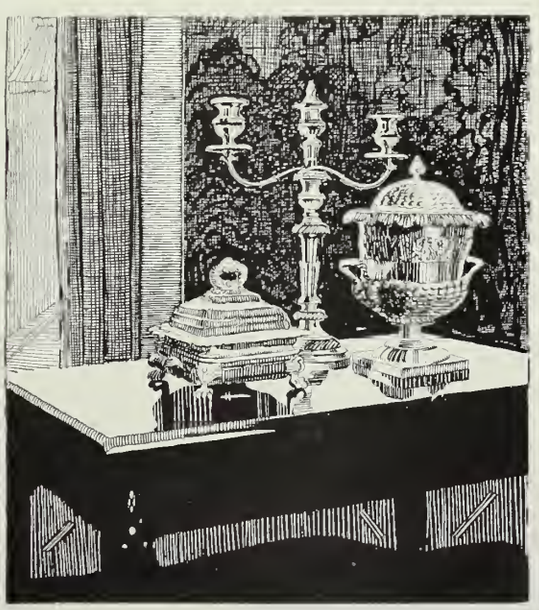


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Many visitors have entered the tiled doorway of the Royal Laundry on Fair Oaks Avenue during the last month. Their testimony is that it is almost uncanny to see machinery washing and ironing clothes so intelligently under the direction of the expert men and women attendants. All agree that clothes are cleaner and better cared for when sent from the home to such a scientifically planned laundry, where the great cheerful room is full of busy machines doing the drudgery which has been outgrown by human beings.

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For elaborate or simple dwellings, complete set in six sketches, 10 dollars, prepaid.
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change of position from the adjunct of a tourist hotel to a shop built for them in Pasadena is significant of what has been going on in this California town during the last five years. The hotels are no longer dominant. They do not dictate to the city. The Green, once the center of social life for our debutants as well as an Aladdin's palace for the tourist season has fitted itself into the modern life of a large town. The Maryland gives way to the growth of the civic center which, pictured on page 10, will spread east to include part of the beautiful Maryland gardens. Times change and if we do not change with them we are left behind.

Having provided our travelling guests with fine hotels, set in the pleasant residence district, the Huntington in Oak Knoll, the Vista del Arroyo on the west side near the city automobile entrance, the handsome "Defender's Park Bridge" we are proceeding to build all sorts and styles of apartment houses, to rehabilitate our finer shops, and to spread our wares before the world.

The little Tudor shop of The Cheeseright Studios, was the first shop on Colorado street to attempt the rehabilitation of Pasadena's commercial center. The latest is Garrett Van Pelt's, where Herbert Munn is, on Green and Euclid. The one above is near the



INTERIOR OF THE BUILDING ON EL MOLINO AVE. FREDERICK KENNEDY, ARCHITECT. THE CALIFORNIA STUDIO, INTERIOR DECORATORS.

Playhouse and contains the California Studios, another interior decorator. In this building Mr. Kennedy tells us, he used forms of concrete which remain as the interior and exterior surface of the building.

(*To be continued in May*)

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THE Third Annual Exhibition of Architecture and Allied Arts of the Architects League of Hollywood, assisted by members of the Southern California Chapter of the American Institute of Architects, the Los Angeles Architectural Club, the California Art Club, and the School of Architecture of the University of Southern California, and allied arts and craft, was held at the California Art Club, Barnsdall Park, corner Vermont Avenue and Hollywood Boulevard, from March 14th to March 31st. The exhibition was open to the public daily from 12:00 to 10:00 P.M., and surpassed in quality and interest any efforts along similar lines which have been made in recent years. The material submitted by the exhibitors was high in quality and advantageously hung in the Art Club galleries. The attendance throughout and the interest and commendation have fully compensated the Architects' League for its work in accomplishing an exhibition which is promoted solely by cultural and artistic motives.



SKETCH FOR A HOUSE IN BEVERLY HILLS. RALPH C. FLEWELLING, ARCHITECT

A preview showing to the organizations participating was given the evening of the 13th. On this occasion the jury of awards, consisting of Mr. Harold Miles of the Architects' League of Hollywood, Mr. David Witmer of the American Institute of Architects, and Mr. Walter S. Davis, representing the Los Angeles Architectural Club, made the following awards in their respective classes:

First prize for Black and White renderings was made to Ralph C. Flewelling, architect, for the pencil sketch of the new Hall of Philosophy at the University of Southern California, by Lyle Reynolds Wheeler. Special mention of this class was made of the memorial shaft by C. Choate of the School of Architecture of the University of Southern California.

First prize for renderings in color was awarded to Roland Crawford for his water color sketches of the new Pomona College buildings by Webber, Staunton & Spaulding, architects. Special mention in this class was made of the sketch of Norman Kennedy of an English type cottage and the sketch of Harrison Clarke of the Exhibit Building by Roy Sheldon Price, architect.

First prize for photographic work was awarded to Viroque Baker for the residence by the architect, B. B. Horner.

The prize for the best general exhibit was awarded to the photographs by W. M. Clarke of the architectural work of Myron Hunt and H. C. Chambers. Special mention in this class was made of the H. W. Grieve interior photographic sketches by Margaret Mather.

The official opening of the exhibit was presided over by the Assistance League of Southern California on Tuesday, the 14th of March. On various days succeeding the opening, many organizations took advantage of the exhibition and the Art Club facilities, to hold meetings and dinners at the club quarters. Among those having large gatherings were: The California Art Club, regularly monthly dinner and meeting; an evening presided over by the University of Southern California Architectural Department; the "Open Forum" of the California Art Club; the regular meeting of the Southern California Chapter of the American Institute of Architects; an evening of the Arts and Crafts Society; an afternoon of Consolidated Women's Clubs, and other social and educational bodies.

This exhibition is held yearly by the Architects' League of Hollywood, an organization formed three years ago for the co-ordinating and furthering of architectural and artistic endeavors in the community. Its membership comprises practicing architects, mural painters, sculptors, art directors, and representatives from manufacturing and other industries closely allied with the architectural profession. Allied craftsmen and manufacturers actively co-operated to make this exhibition a success and their attractive showings of furniture, decorations, tile work and other objects added much to the interest and combined to make the exhibition a permanent yearly event.

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CALIFORNIA SOUTHLAND has taken headquarters in the Studio of The Little Gallery at 28 de la Guerra Studios. Subscriptions will be taken. $3.00 per year. To members of The Community Arts Association, $1.50.

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THE ORCHARDS OF RANCHO SANTA FE ARE AMATEUR WITH PROFESSIONAL INSTRUCTION. AVOCADOS, CITRUS FRUITS AND EVERY ORNAMENTAL

MANY garden lovers who wish to be orchardists also are building at Santa Fe Rancho where every one is expected to improve his property within the year. Mr. Briggs Keck is there cultivating large acreage of the native flora and adding to Nature's beauty. Ruth Nelson gave a fine list of the wild flowers in The San Diego Garden Magazine for March. The terrain is delightful to garden in.

OVER THE GARDEN WALL

THE PASADENA FLOWER SHOW

TO increase the interest of the whole community in flower gardening a definite connection between the Garden Clubs and the Horticultural Association has been formed in Pasadena. Through the energetic work and public spirit of Mr. Disbrow Baker, a long list of sustaining members has been formed and the cooperation of amateurs with professional florists has been secured. This list reads like the Social Register.

The following suggestions for amateurs are explanatory:

"The success of any Flower Show depends on the willing and hearty cooperation of all folks who work with flowers, from the nuresryman and commercial grower to the amateur and novice. On account of the splendid exhibits entered by the professional florists the amateurs seem to succumb to an "inferiority complex," and are reluctant about displaying their flowers. Realizing this situation, the Amateur Section of the Spring Flower Show is to receive special attention this year. There are to be many more worth-while prizes for the amateur exhibitors and more entries for them. The judging of all the flowers will be from the standpoint of the beginning gardener, not from the experienced one.

All the flowers entered in the Amateur Section must be grown by the exhibitor. All the flowers used in the decorative baskets must be grown by the exhibitor. All persons entering baskets or displays must arrange same themselves. This class is restricted to those who grow their own flowers without the assistance of a regular gardener. For further rules refer to the Schedule of the Horticultural Association. In addition to the Classes of entries listed in the regular schedule, prizes will be given for the folowing decorative displays: (a) Most artistic basket of Spring Flowers, using at least four varieties; (b) Most artistic basket of Roses, outdoor grown; (c) Best display of Snapdragons in a basket; (d) Best display of Stocks in a basket; (e) Best display of Sweet Peas in a bowl or vase; (f) Best display of Roses in a bowl or vase.

These classes are "Specials" and will be judged from the standpoint of arrangement and color harmony. Consideration will be given to the size of the basket.

The Pasadena Spring Flower Show will be held on the 19th, 20th, and 21st of April, on the grounds of the Civic Auditorium site. All entries must be in the hands of the Secretary not later than Saturday, April 16th.

Committee in charge of the Amateur Section: Mrs. W. M. Trask, 1202 N. Hollister Ave., Niag. 3828, Chairman; Mr. Raymon P. Abbott, Mrs. Erwin Gould, Mrs. Ralph Chapman, Mrs. B. E. Williams, Mrs. L W. Gentry.

The Association gratefully acknowledges the support of the sustaining members.

A pre-view will be held immediately before the regular opening of the Spring and Fall Flower Shows. The pre-view privilege extends only to members of the association and their guests, and affords a pleasant opportunity for congenial people to comfortably see the shows at their best.

Each sustaining member receives an invitation to the preview (Spring and Fall) and two tickets.

All receipts are used exclusively in the interest of the Flower Shows. The association is a non-profit corporation."

The names of those subscribing subsequent to the printing of this index will appear in the May issue, when pictures of the Flower Show will be shown.

The association cordially invites new sustaining members. Please address the secretary or CALIFORNIA SOUTHLAND.

Sustaining Membership Committee, J. Disbrow Baker, Secretary, 310 Bellefontaine St., Pasadena.

Industrial Section of the Show. Special space and provision will be made for commercial men and exhibits of garden and allied arts and industries.

A Bureau of Information will be found right in the Show. This innovation will be in personal charge of Mr. William T. Shield, a professional horticulturist of recognized standing, and here free and authoritative information may be obtained as to what and when to plant, with cultural notes.

The Spring Flower Show will be staged as an English garden. The tent will be the largest ever erected on the Coast for flower show purposes and will be artificially cooled. Wide latitude and effective co-operation will be given exhibitors in staging. The terrain lends itself to gardening effects—no restriction as to digging, etc.

Ample parking space provided by the City of Pasadena.

Get your schedule now for Pasadena's greatest Flower Show.

Two thousand dollars in cash prizes, medals, ribbons and awards.

The society invites new sustaining members among private growers and amateurs.

In those Hills



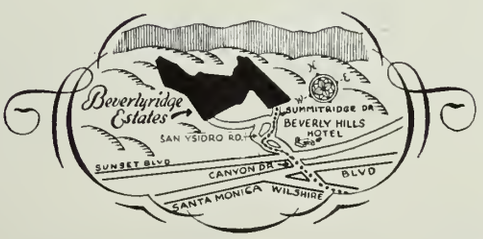
Our Tribe Will Grow Strong and Alert

...so said STALWART Chief of the SERRANOS

So long ago that even that clever fellow, the coyote, has forgotten the moon (so legend has it), Stalwart, the chief of certain Serranos, making their way down from the north, found a sunny highland overlooking two great plains, with many mountains visible to the north, and the wide sea to the south and west.

"Here, between the sea-ward plain and the inland plain, where the life-giving sea-wind blows over the strength-giving mountains, we will remain." So spoke the wise chief.

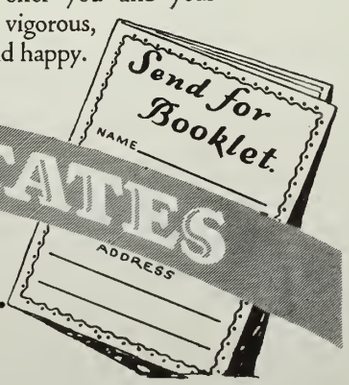
And until the white man came, in those hills that the Serranos called "Wukawi", happy and strong in the clean mountain air, these robust Indians lived and hunted and played.



Gone, now! A new race is here, in thousands upon thousands. A teeming city crawls down the plain and crowds the base of the sunny hills.

But the sunny hills themselves — the ancient "Wukawi", now a delightful park called Beverlyridge Estates — are still open and untrammeled in their native highland beauty. And always will be open to the sun and the sea winds and the clear mountain air. And always will be beautiful.

Beverlyridge Estates, in the sunny hills of promise, where the Santa Monicas overlook Beverly Hills to the sea, offer you and your family a life vigorous, bountiful and happy.



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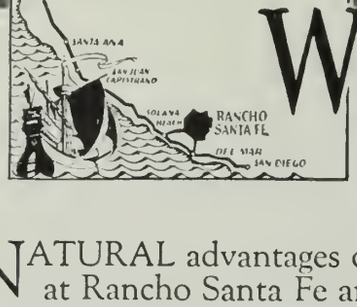
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6.63 acre estate with gentle southeast slope, three minutes from Civic Centet and two minutes from new golf course clubhouse. One of the most attractive properties in the new golf course area. Unusually fine building site. Orange grove of 313 trees almost 3½ yeats old, in splendid condition. This property has a frontage of 749 feet on golf course, 723 feet on Avenida de Acacia and 286 feet on Mimulus Road - - - $20,080

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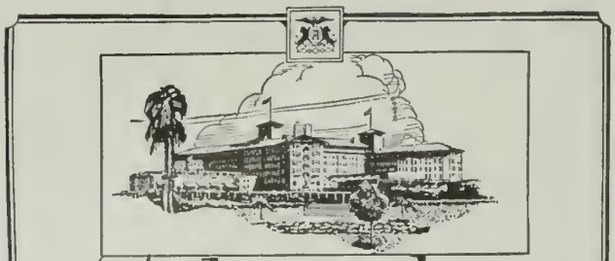


Courtesy of Cannell and Chaffin Galleries, Los Angeles, California — *From a Painting by Edward Potthast*

THE ASSISTANCE LEAGUE OF CALIFORNIA
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ITS BOUNTIFUL LOCATION BUREAU, HOLLYWOOD

No. 101, Vol. X **MAY, 1928** **25 Cents**

CALIFORNIA'S HOME AND GARDEN MAGAZINE



The Ambassador
Los Angeles

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SAMUEL UNTERMEYER

one of the most eminent attorneys and financiers in America, writes

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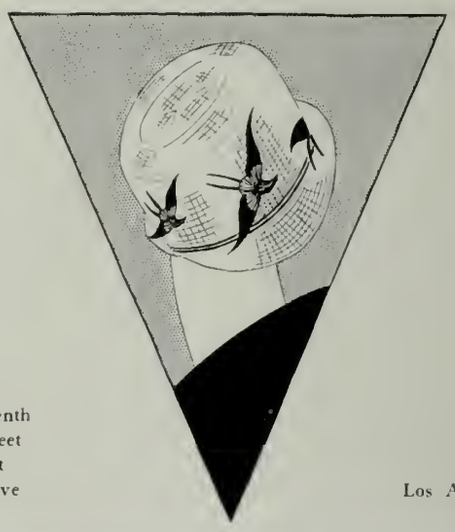
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SOUTHLAND CALENDAR

Conducted by

ELLEN LEECH

Announcements of exhibitions, concerts, club entertainments, college events, lectures, dramatic productions, etc., for the calendar pages are free of charge and should be mailed to CALIFORNIA SOUTHLAND, *Pasadena, at least ten days previous to date of issue, the fifth.*

Clubs

VALLEY HUNT CLUB, PASADENA:
Final Monday afternoon Bridge, May 7. Bridge luncheon at 1 o'clock.
The formal season at the club closes each season with May, after which time no programs are arranged. The tennis courts rank with the best in the country and with the swimming pool offer the outdoor summer attractions. Individual parties both afternoon and evening may be arranged as desired.

ANNANDALE GOLF CLUB, PASADENA:
Every Wednesday is Ladies' Day, with luncheon, bridge, and afternoon tea.
The course is now in the best possible condition. A few constructive changes have been made and others are in prospect. The new holes are ready for play.
The tennis courts have proved popular throughout the winter and are equally in demand this spring.
The swimming pool is now open and swimming parties are the order of entertainment.

FLINTRIDGE COUNTRY CLUB:
Bridge Day, the usual monthly function, is the last Friday of the month.
Sunday night buffet suppers are served throughout the month and are universally popular.
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p.m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11.30 to 2 p.m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

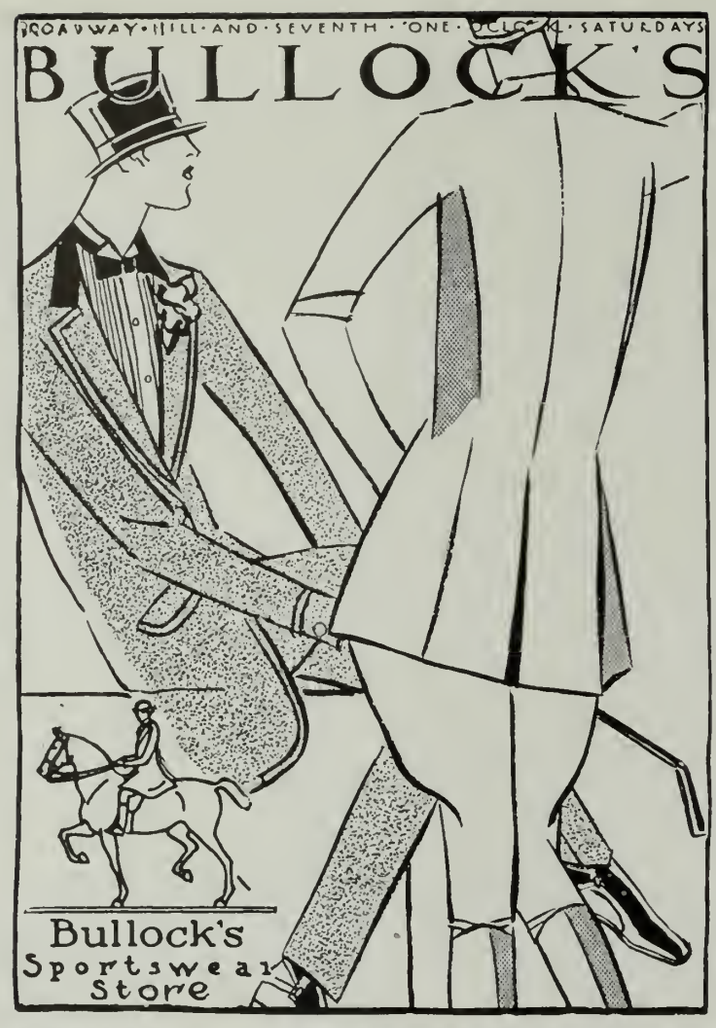
MIDWICK COUNTRY CLUB:
The four new tennis courts are completed and ready for the tournaments planned.
The club has three complete polo fields, now in perfect condition.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty.
The new club house provides every modern club convenience and comfort. Lunchon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
The club again has an eighteen hole course, and one of the best. Established about thirty years ago, the club was the second in the State, and had an eighteen hole course, later changed to a nine hole. Officers elected for the new year are, E. D. Finch, president; Major G. E. Turner, vice-president; Major M. L. Harding, secretary-treasurer. The directors are G. M. Bartlett, Frank W. Moore, and C. F. Smith.





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PASADENA GOLF CLUB:
The attractive new clubhouse, modern in every respect, was formally opened during the holiday season. The course has been improved and ranks with the best.
Dinner is served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service prevails throughout the week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

THE GABLES, SANTA MONICA:
Every Saturday evening from 8 p. m. to 1 a. m.—dinner dance, music by Earl Burtnett'a Gables Rose Room orchestra. Every Tuesday afternoon—bridge luncheon—from 12 p. m. until 5 p. m. Every Sunday from 2 p. m. until 4 p. m.—league volley ball game.

FLINTRIDGE RIDING CLUB:
Fourth Annual Amateur Horse Show will be held June 1 and 2 in the club ring. This show is always arranged and sponsored by the members of the Junior League and the net proceeds go to the maintenance of the Home for Convalescent Children, Los Angeles.

SOUTHERN CALIFORNIA YACHTING ASSOCIATION:
Several important events are programed for the season including the Honolulu race, starting from Newport Harbor. The small class starts May 30, the larger craft on June 3, permitting the boats to reach Honolulu at approximately the same time.
The annual regatta will be held at Long Beach, August 6-10. The Rudder Cup series will be held on the two days preceding.
Newport Harbor will stage the famous international Star championship series the latter part of August. The series will open August 30 and end Sept. 6. San Diego will close the year with its third annual midwinter race series for hydros and outboards for the national championships under the auspices of the Mississippi Valley Power Boat Association.
E. J. Gourley of the Santa Barbara Yacht Club is Commodore of the Association.
Other officers elected for 1928 are Sam Rindge of the California Yacht Club, vice-commodore; Commodore Ray Morris of the San Diego Yacht Club, rear-commodore; Milt Hesselberger of the Catalina Yacht Club, flag cap'.in; and Dick Loynes of the Newport Harbor Yacht Club, port captain. Fred Bosbyshell was re-elected secretary and treasurer.

CALIFORNIA YACHT CLUB:
May 5 and 6, opening days.
May 26 to May 30, Stag cruise to Ensenada.

NEWPORT HARBOR YACHT CLUB:
May 19 and 20, opening days.
May 30, Start small class in Honolulu race.
June 3, Start large class in Honolulu race.

Art

LOS ANGELES MUSEUM, Exposition Park, presents:
Ninth Annual Exhibition of Painters and Sculptors to May 17.
Outstanding examples of contemporary French and American art in the permanent collection of Mr. and Mrs. William Preston Harrison.
The Munthe Collection of Chinese Art.
Open daily, 10 a.m. to 4:30 p.m., except Saturdays, when the hours are 10 a.m. to 4 p.m.; Sundays and holidays, 2 to 5 p.m.

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, announce a one-man show by Joseph Kleitsch, consisting for the most part of the European things Mr. Kleitsch did during his stay of the last two years abroad.

THE DOUGLAS DONALDSONS will be at home on Saturday and Sunday afternoons the fifth and sixth of May. Embroideries from the Emma Waldvogel studios of Monterey and silver by Porter Blanchard and Douglas Donaldson will be shown. 4960 Melrose Hill, Hollywood, Cal.

SANTA BARBARA SCHOOL OF THE ARTS has a new building for the exclusive use of the plastic arts department with a large central studio, with smaller rooms opening from it for wood carving and stone cutting. The metal casting shop and furnace, where students are taught to cast their own work in bronze is near.

California Southland—May, 1928—Vol. X, No. 101. Issued monthly by M. Urmy Seares, R. B. Urmy, Jr., Business Manager. Pasadena, California. Subscription price $3.00. Entered as second class matter July 28, 1919, at the Post Office at Pasadena, California, under act of March 5, 1879.

PASADENA ART INSTITUTE, Carmelita Gardens, presents the work of the Pasadena artists, as is the usaul custom. The special exhibitions are as follows:
Jean Mannheim, landscapes, figure and portraits.
J. Foster Flint of Carmel.
May 1 to 16, Architectural Exhibition, Competitive, by Pasadena architects.
Exhibition of selected work of students of Chouinard School
May 16 to 30, Bakst Technical Designs from New York.
Drawings by Alice Marston.
Camera pictures by K. Ota.
Selected work of students of Pasadena schools.

THE BILTMORE SALON, Biltmore Hotel, Los Angeles, offers a general exhibition of paintings for the month, which includes several paintings by old and modern masters from the Robert C. Vose Galleries, Boston.

CALIFORNIA PALACE of the LEGION OF HONOR, San Francisco, is showing to May 13 the foreign section of the International Exhibition of Paintings assembled each year at the Carnegie Institute, Pittsburgh. This year the entire show, both foreign and American was transferred to Brooklyn, and the foreign section later sent to San Francisco. Fifteen nations show two hundred and seventy-eight paintings, which are well hung.

GRACE NICHOLSON'S GALLERIES, Pasadena, show during the month:
Etchings, water colors, by Loren Barton.
Portraits by William van Dresser.
Jachne collection of rare Japanese art.
Special exhibit of Oriental velvets, tapestries, brocades and embroideries.
One hundred framed original Chinese paintings and Tibetan banners.

THERE IS A PORTRAIT on display at Cannell & Chaffin's, 720 West Seventh St., Los Angeles, that has a special significance and interest to schools or colleges, as well as to a collector. It is the William Cogswell portrait — head and shoulders—of Abraham Lincoln. This is the original study for a full-length portrait of "The Great Emancipator" which hangs in the lobby of the White House. The artist, Mr. Cogswell, was for many years a resident of this state. A companion portrait of Ulysses S. Grant, painted at the time of his holding office, is also being shown. An outstanding example of Thomas Moran's work, rather different in color from most of his pictures, is also hanging. This charming, restful picture, painted in 1919, is a remarkable achievement in cool greens and blues.

FINE ARTS GALLERY OF SAN DIEGO, Balboa Park, presents:
To May 2, Photographic Salon.
To May 15, Woodstock Colony Paintings.
Newly installed Dutch Room and Print Room.
The exhibitions for last month were:
To April 17, International Water-Color Show.
April 2-30, Wieczorek's Paintings and Silks by Cheney Bros.
April 1-30, Paintings by California artists.
April 17-May 2, Photographic Salon.
April 15-May 15, Woodstock Colony Paintings.
April 1-15, Loan exhibit by Dr. and Mrs. L. M. Maitland.
April 1-15, Sculpture by Mrs. Annetta J. St. Gaudens.

THE NINTH ANNUAL PAINTERS AND SCULPTORS EXHIBITION, which is conducted by the Los Angeles Museum and composed largely of local artists, with a few invited atists from the east, opened on the evening of April 6, with a reception and will continue until May 17. The honorable mentions were given to Ejnar Hansen's "K. Kristenson," first; Jan Domea's "Engadin, Switzerland," second, and Eleanor Colburn's "Hattie." Honorable mention for sculpture to E. F. Bauman's "The Quarry Man." The museum did an interesting thing this year in hanging in an auxiliary gallery about 60 of the works found unavailable by the jury, all with the consent of the artists.

THE TAYLOR GALLERIES at 672 Lafayette Park Place, in the Granada Shop and Studio Building, opened last month for the showing of prints by the best contemporary print-makers. Woodblocks by J. J. Lankes and Charles M. Wilimovsky made up the first exhibition.

THE SOUTHBY GALLERIES, Roosevelt Hotel, Hollywood, showed last month a collection of paintings by R. B. Webberly of London.

THE CALIFORNIA ART CLUB, Barnsdale Hill, Hollywood, housed all of last month an exhibition of the "Younger Painters," including Dorothy Dowiatt, Ruth M. Bennett, Althea Ulber, Albert Mow, Gordon K. Carter, Millard Sheets, Grace Vollmer, Ada Robinson, Zel Myers, Gile Steele, and Paul Starrett Sample.

AARON KILPATRICK held an exhibition at the Art League of Santa Barbara last month.

THE KIEVITS GALLERIES at the Vista del Arroyo and Flintridge Hotels, Pasadena, show a comprehensive collection of Dutch paintings, and are now in receipt of new shipments.

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THE ARTS AND CRAFTS SOCIETY announce the following:
Each Monday evening members are invited by the California Art Club to attend and take part in The Open Forum, organized by Henry de Kruif, assisted by Arthur Millier.
Members are welcomed at the Art Day meetings of the Friday Morning Club. Luncheon tickets must be reserved at the club office the Saturday before the meeting.

THE HENRY E. HUNTINGTON LIBRARY AND ART GALLERY is now open to the public by ticket from 1:30 to 4:30 on Monday, Wednesday, Thursday, Friday and Saturday afternoons. Thursday and Saturday have been added as a special provision to meet the public demand. Application for cards of admission should be addressed to the Henry E. Huntington Library and Art Gallery, San Gabriel, specifying the date and number of admissions desired, and enclosing a stamped and self-addressed envelope for a reply. Not more than five admissions will be issued to an applicant, as the number will be limited to about three hundred each day.

LAGUNA BEACH ART ASSOCIATION is holding the monthly show at the Laguna Beach Art Gallery.

WEST COAST ARTS, Inc., will continue an exhibition of paintings in the Manufacturers' Exhibition rooms, 130 South Broadway, Los Angeles.

THE ART JURY of the Palos Verdes Estates announces that the inquiry now conducted to determine what are generally regarded as the ten greatest examples of painting, sculpture, architecture and landscape architecture in this country and the world has been extended to December 15, 1929, to give time for the entry of lists from foreign countries.

JOHN H. HINCHMAN addressed the Shakespeare Club last month on "Art appreciation and the Impressions of an American Artist in France and Italy." Mr. Hinchman displayed sketches and paintings in oils in the tea room of the old clubhouse.

THE SCHROEDER GALLERIES, 449 East Colorado street, Pasadena, offer a general exhibition of paintings.

BULLOCK'S, Los Angeles, in the art department on the second floor, held an exhibition of etchings last month. The etchers included were Troy Kinney, John Taylor Arms, Peter Marcus, Sears Gallagher, and Levon West. The gallery will continue to show interesting things in prints and etchings in a series of exhibitions to be changed every second week.

THE AINSLIE GALLERIES, Barker Bros., Los Angeles, among the many examples of the work of notable artists are showing a portrait by Sir Thomas Lawrence of Mrs. Stratton. It was the artist's Royal Academy piece in 1811 and was engraved by Charles Turner.

IN THE PRINT ROOM at Cannell and Chaffin's, 720 West Seventh St., Los Angeles, an interesting group of Ernest Roth's etchings claims interest. These semi-architectural studies of foreign buildings, of bits of Spain, Italy and France, are especially good for the houses of Californians. Their moderate prices make them very suitable for gifts, and the generous plate sizes frame to excellent advantage.

JEAN MANNHEIM received the art department of the Shakespeare Club at his studio, 480 South Arroyo Boulevard, Pasadena, Monday morning, April 23rd. This group have enjoyed short visits to the studios of several artists during the season, including the Gearharts, Frederick Zimmermann, Benjamin Brown, and to the Kanst Galleries in Hollywoodland, when Lillian Genth was showing her paintings.

ESTHER CRAWFORD showed paintings of New Mexico and California at the Glass Hive Gallery, 1124 Fair Oaks Avenue, South Pasadena, during April.

THE ALBERT HERTER MURALS, the first group of murals for the Los Angeles Library are installed in the Hope street tunnel entrance and are open to the public. The murals depict six historical scenes from the history of California, bound together by a border of conventional design based on Indian motifs.

MAX WIECZOREK exhibited at the Fine Arts Gallery of San Diego, Balboa Park, last month.

JACK WILKINSON SMITH and HANS PAAP held a joint show at the Biltmore Salon, Los Angeles, the last half of April. The contrasting landscapes of California and the Argentine, and the different treatments of the two artists were very interesting.

THE SAN FRANCISCO ART ASSOCIATION held the fiftieth annual art exhibition in the California School of Fine Arts, April 20 to May 6.

LELAND CURTIS will hold a one-man show at the Ainslie Galleries, Barker Bros., Los Angeles, throughout the month. The exhibition will include canvases recently painted on the Monterey Peninsula.

DOUGLAS DONALDSON will conduct a California Summer Class, July 9 to August 10. Classes in Interior Decoration

and Color Design. There will be but one class, including both beginning and advance students with separate problems assigned to each. The class meets in the mornings of Mondays, Wednesdays and Fridays, Donaldson Studio, Melrose Hill, Hollywood.

Music

THE PHILHARMONIC ORCHESTRA, W. A. Clark, Jr., founder, Georg Schneevoigt, conductor, presented the final concerts of the season last month. The concert of April 21 was a testimonial of appreciation of the generosity and interest of Mr. Clark which has made possible the maintenance of this ensemble for ten years. It is announced that Mr. Clark is considering the financial support of the orchestra for another five years, provided he has the co-operation of the musicians' union.

LOS ANGELES SYMPHONY CLUB, Ilya Bronson, conductor, gives the final concert of the season, May 12, at the Philharmonic Auditorium. Alice Muma, mezzo soprano, and Simon Carfagno, concert master of the orchestra, are announced as the soloists.

CALIFORNIA FEDERATION OF MUSIC CLUBS, Abby Norton Jamison, president, opened the tenth annual convention in Long Beach April 30 to continue through May 1-2-3. Long Beach Ebell Clubhouse is the headquarters.

THE COMMUNITY ARTS CHORUS of Santa Barbara, of one hundred voices, directed by Harold Gregson, will appear at the Lobero Theater, Santa Barbara, Tuesday evening, May 8, in a part-song concert. The program is arranged to display the excellence of the Woman's Chorus, the Men's Chorus, and a mixed voice octette.

EMIL CHARLES DANENBERG, the talented ten-year-old pianist, gives his fifth annual public recital, May 4, at the Beaux Arts Auditorium, Los Angeles. The program ineludes a Bach Prelude and Fugue, a Beethoven concerto, a Chopin group, and Litz, Ganz, Glinka-Balakirev and other works, also an Idyl composed for the young pianist hy Max Weil. With his father, Emil Danenberg, at the second piano, he will play Chopin and Gueroult works for two pianos.

HOLLYWOOD BOWL ASSOCIATION announces that Albert Coates, Russo-English conductor, will open the Bowl summer concerts, July 10. Bernardino Molinari, Italian conductor from Rome, will follow. Eugene Goossens will conduct during the concluding concerts of the season. Pedro Sanjuan, and other conductors, will lead one or more concerts. It is stated that a number of works new to the West will be presented at the Bowl this summer, among them being the much discussed work of Stravinsky, "Sacre du Printemps."

SYLVAIN NOACK, violinist, has returned to Los Angeles after the season's work in St. Louis as concert master of the St. Louis Symphony Orchestra. Mr. Noack will again serve as concert-master of the Hollywood Bowl Orchestra, filling the position which has been his ever since the establishment of the Bowl concerts.

EUROPEAN MUSIC FESTIVALS are announced as follows: Bayreuth, July 19 to Aug. 19; Wagner-Mozart Festival, Munich, July 30 to Aug. 22; Salzburg Dramatic and Mozart Festival, throughout August; Heidelberg Festival Plays, July and August; Shakespeare Summer Festival at Stratford-on-Avon, July 2, to Sept. 8; International Society for Contemporary Music, which will meet at Vienna during September.

THE BAY CITIES MUSIC ASSOCIATION give the opera "Faust" at Santa Monica, May 11. Frances Dallam Moss is in charge of the ballet.

FINE ARTS TEACHERS of Santa Monica celebrate Music Week with a piano contest, between May 6 and 12.

IN SAN FERNANDO VALLEY a musical organization has been formed to sponsor concerts by artists of note. Sarah Kellogg of Van Nuys is president; Mrs. John S. McGroarty, vice-president, and Grace Rankin of Reseda, secretary and treasurer. The organization meeting was held at the Woman's clubhouse and arrangements made to appoint vice-chairmen in different parts of the Valley.

DR. RAY HASTINGS recently celebrated the sixteenth anniversary of his engagement as organist of the Temple Baptist Church, Los Angeles.

THE COOLIDGE FESTIVAL in Washington, D. C., was held April 27-29.

THE CADMAN CREATIVE CLUB is awarding $1,000 in prizes for 1928. The contest opened in March and will close September 30. Two awards will be made for art songs, two for piano, and two for pipe-organ compositions.

THE BUSINESS WOMEN'S CLUB of Bakersfield recently organized a choral section under the direction of Mrs. Alma Forker Trowbridge, with Ruth Harper as accompanist. Assisting soloists at one of the opening concerts were Harold Proetor, tenor; Fred McPherson, baritone, and Evelyn Kemp, all of Los Angeles.

CONSTANCE BALFOUR, concert artist and teacher, of Los Angeles,. goes to Paris this month accompanied by several pupils who will study with her abroad this summer.

MUSIC WEEK will be observed in Santa Ana, May 6 to 12.

THE HOLLYWOOD BOWL will be still further beautified as the Association is the beneficiary of a gift of $10,000, which is to be used for permanent planting. This is to include trees at either side of the stage, with shrubbery and flowery plants along the approaches.

As in the past, the Bowl will offer four concerts each week—Tuesday, symphony night; Thursday, novelty night; Friday, solo night, and Saturday, popular night.

DANE RUDHYAR was heard in recital at the Frank C. Wamsley Studio the evening of the last Friday in April. He discussed the meaning of dissonant music.

THE SAN FRANCISCO SYMPHONY ORCHESTRA, Alfred Hertz, conductor, closed the season with the program of April 8.

ELIZABETH SPRAGUE COOLIDGE fostered a chamber music festival at the opening of the new concert hall of Mills College, April 19-20. The Persinger String Quartet, the Wind Instrument Ensemble, and Guy Meier and Lee Pattison, pianists, participated.

THE GAMUT CLUB, housed for twenty years in their own clubhouse at 1044 South Hope Street, Los Angeles, are in temporary quarters awaiting the securing of a permanent location, owing to the demolition of the club building. The club had the pleasure of celebrating its twenty-fourth birthday in the old quarters last month. The speakers of the evening were Carrie Jacobs Bond, the guest of honor; Carl Bronson, L. E. Behymer, Charles W. Cadman, Max Swarthout, Mrs. L. E. Behymer and W. Francis Gates. The music was presented by the Zoellner Quartet, the Orpheus Club, Hugo Kirchhofer, director; Leontine Redon, soprano; Mary Booth, contralto; Frances Beaudine, mezzo soprano, and Cecilio Joaquin, tenor. The May dinner of the club is held at the Ambassador Hotel.

ALFRED HERTZ, conductor of the San Francisco Symphony Orchestra, has been invited to appear as guest conductor at two concerts of the Detroit Symphony Orchestra next season.

Announcements

PASADENA COMMUNITY PLAYERS present "Lazarus Laughed," by Eugene O'Neill, to May 5, with a fifth week in prospect.

IN PRESENTING "Lazarus Laughed," the Playhouse did, and is doing, a tremendous thing in the dramatic world. To stage and give a play of such magnitude, for two weeks, is a great undertaking; then to extend the time to four weeks, and probably five, is a milestone in the progress of the theater, and also clearly indicates the trend of appreciation of the students of drama in this community. The production and costume departments share equally in the honor accruing in this production.

"THE Return of the Druses" was given at the Pasadena Community Playhouse in April, sponsored by the Pasadena Browning Society, the Los Angeles Browning Society, and the Browning Section of the Ebell Club of Los Angeles. The entire cast was made up of Playhouse personalities directed by Maurice Wells. William Lyon Phelps of Yale University, in a recent letter to Dr. Bertha Dickinson, referring to this special performance, said: "I regard the production as one of the most important events of the year in California. It is a great tragedy with a tremendous climax, and I envy all those who have the opportunity of seeing it. I always have wanted to see it, and I would be there if I could."

THE WORKER'S TEA, a popular method of bringing together the various branches of the work of the Pasadena Community Playhouse, is held in the Green Room the third Friday of each month from four to six. The current date is the eighteenth.

THE WORKSHOP, Recital Hall, Pasadena Community Playhouse, functions with the Playhouse in all ways as it is a product thereof but it also has its own individuality, giving its own selected plays, with its own director and players. The plays are given on Saturday nights and are always well done. The public is urged to attend and see how excellently this branch functions.

THE CIVIC LEAGUE and the SHAKESPEARE CLUB of Pasadena, give a dinner, May 3, 6:30, in the club dining room in honor of Governor and Mrs. C. C. Young.

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THE RAMONA PAGEANT, for the sixth successive season, was given two different week-ends in April and will be repeated for the last time this year, Saturday and Sunday, May 5-6, at three o'clock, in the beautiful outdoor amphitheater near Hemet. The play is given by the people of Hemet and San Jacinto, is adapted from the novel by Helen Hunt Jackson, produced with the sanction of Virginia Calhoun, who controls the dramatic rights, and is directed by Garnet Holme, Pageant Master of the U. S. National Forest.

The pageant includes about two hundred players. The principals are Dorise Schukow as "Ramona," Victor Jory as "Alessandro," Thelma Harrison as "Margarita," June Freeman as "Isabella," Kenneth Slaybough as "Joe," Elizabeth McKelvey as "Aunt Ri." Edward Poorman, president and general manager of the pageant association, plays the part of "Juan Canito" for the sixth time, and Adelaide Clarke appears as "Senora Moreno" also for the sixth time. Bertram Grassby of the films plays the part of "Felipe," while George McBride, also a Hollywood actor, appears in the role of "Luigo." Branch ticket offices have been established in Los Angeles.

THE DRAMA BRANCH of the Community Arts Association, Santa Barbara, offers "Mrs. Partridge Presents," May 17-18-19, with the usual Saturday matinee, at the Lobero Theater. This comedy is by Mary Kennedy and Ruth Hawthorne and echos the protests and problems of the younger generation. The Thursday evening performance is dedicated to the Santa Barbara Yacht Club.

THE SERENDIPITY ANTIQUE SHOP, INC., began the service of tea in the beautiful gardens last month and will continue the custom through the warm days. The gardens and the shadows of the oaks beckon and encourage such hospitality. Call Colorado 2651 for reservations. The location of the new shop and gardens is 2966 East Colorado St., Pasadena.

LOS ANGELES PUBLIC LIBRARY offers each season a series of free lectures on current and contemporary books by Helen E. Haines, the second and fourth Tuesday of the month at 7:30 p.m. in the Lecture and Exhibit Room, Central Library. The May subjects and dates are: May 8, Wells, Shaw, and Galsworthy. May 22, The American Scene in Fiction.

JUNIOR CHAMPIONSHIP TENNIS MATCHES, open May 12, Balboa Park courts, San Diego.

LA JOLLA FLOWER SHOW is scheduled for May 19 and 20.

STATE FEDERATION WOMEN'S CLUBS will meet in convention at San Diego, May 8 to 12.

CALIFORNIA HISTORY AND LANDMARKS CLUB recently organized a Junior Chapter, initiating the following members: Frances J. Redden, Marjorie Copeland, Violet Porter, Mrs. W. T. Kendrick, Helen Krozer, Gladys Scott, Elizabeth Quinn, Mary Agnes Crawford and Mrs. W. R. Bispe. Mrs. W. T. Kendrick was elected president.

DONALD THAYER, young American baritone, appears in joint concert with Oscar Rasbach, pianist-composer, at the Woman's Club House, Sierra Madre, the evening of May 3. The net proceeds of the concert go to the club fund.

THE SHAKESPEARE CLUB, Pasadena, celebrates its fortieth birthday, May 22.

THE BOOK ROOM at Cannell & Chaffin's shop, 720 West Seventh St., Los Angeles, is an ideal source to select the book or books which are desired for one's own particular bookshelf, or the gift which impending June weddings makes inevitable. An interesting item recently received is a book from Charles Dickens' private library (a first edition of Thomas Moore's "Loves of the Angels," dated 1823) with the great novelist's book plate and the "paster" from the Gadshill Library. There are several examples of the much sought after colored plate books of Rowlandson and Cruikshank and two early nineteenth century imprints (1802) with charming fore-edge paintings by Fazakerly. Other notable rare bits are a manuscript poem by the philosopher, Emerson, and an original manuscript of Lafacadio Hearn. Apropos the latter name, the first collected edition of Lafcadio Hearn's works bound in maroon levant, with green panels, with special illustrations by Burton Holmes, the traveler, and autographed by Mr. Hearn's famous Japanese wife, is a group to tempt the acquisitive instinct of the most sated booklover.

AN EXHIBITION OF ARCHITECTURAL DRAWINGS was held at the Santa Barbara School of the Arts last month under the auspices of the Beaux-Arts Institute of Design, New York City, and a group of eight drawings for several kinds of public building, by students of Yale and Columbia Universities and the Universities of Illinois and Pennsylvania were shown. The Santa Barbara atelier of the Beaux-Arts Institute of Design is conducted through the Santa Barbara School of the Arts, with John Frederic Murphy as local correspondent.

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"THE LILIES OF THE FIELD" a brilliant English comedy by John Hastings Turner, is now running at Erlanger's Mason Theatre in Los Angeles. It opened April 30. Mr. Olson and his company are making their first appearance in California at the Mason as a part of their 1928 Western Tour. The company was organized five years ago with a nucleus gathered from the Greenwich Village Theatre Company in New York and it has remained practically intact since that time. It is internationally famous and is considered by critics throughout the country as one of the finest ensembles of actors and actresses on the stage. The play ran for nearly a year at the Ambassador Theatre in Londan and was considered one of the outstanding successes of the season. The British edition of the Encyclopedia Brittania classes it as "one of the five best plays of the last ten years." The situations are highly laughable, the lines are bright and lively, and the double love-story that develops is full of appeal. The whole play forms a keen study of contemporary society and social foibles.

THE ACADEMY OF MODERN ART, F. K. Ferenz of Vienna, director, announces spring and summer classes in modern commercial art, life drawing, industrial art and interior decoration. 1750 Vine Street, Hollywood.

COMBINING business with pleasure, as it were, the California Conference of Social Work, the Oregon Association of Social Workers and the Washington State Conference of Social Work will hold a joint session this year at Yosemite National Park, May 22 to 26.

THE JUNIOR LEAGUE OF LOS ANGELES is sponsoring the fourth annual amateur horseshow at the Flintridge Riding Club, June 1-2, for the benefit of the Home for Convalescent Children, 1203 Ingraham street, Los Angeles. A larger home is needed, one to accommodate at least forty children, and the proceeds of the horse show will go to the fund for this building. The night of the first, preceding the show, an al fresco dinner will be served. Mrs. William Flint is in charge of the dinners, assisted by Mrs. John O'Melveny and Miss Alice Hicks; table assignment, Mrs. Wells Morris; entertainment, Mrs. Clark; and decorations, Mrs. Loren Hillman. Miss Mabel Seeley—a well known horsewoman—is the capable head of the Horse Show Committee. Both Miss Seeley and her co-chairman, Mrs. Edgar Dulin, are busy with arrangements for the show. The chairman of the various committees are: Advertising, Mrs. C. Gardner Bullis; publicity, Mrs. Franklin K. Lane, Jr.; reservations, Mary O'Neil; ushers, Mrs. Van Buren Jarvis; program sale, Mrs. Robert Newton; shop, Mrs. William B. Joyce, Jr.; entries, Cecelia De Mille and Gwendolyn Longyear; skill, Mrs. Bryan Welch and Elizabeth Brant; grab-bag, Mrs. James A. Gibson, Jr., and Mrs. Perry Howard; concessions chairman, Mrs. Lyndal Young; box lunches, Mrs. Jefferson Wilcoxson; ice cream, Mrs. Francis Brown; pop, Mrs. William Young and Helen Barry; cigarettes, Ruth Moulton, Kate Winnett, Anna K. Flint, Eleanor Wailes and Mrs. Philip Chapman; hot dogs, Polly Schoder and Mary Milbank and Mrs. Emerson Spear; popcorn, Katherine Vail; balloons, Mrs. Walter Leimert and Mrs. Harrison Lobdell; monkey, Dolly Green; pony carts, Mrs. Keeling Pulliam; horse rides, Mrs. Frank Matthiessen; coffee, Mrs. Charles Thomas; water, Mrs. Charles Forve.

The demand for boxes has been unusually large and many socially prominent people have already subscribed.

Pomona College

MAY 3—The Brackett Observatory will be open to visitors from 7:15 p.m. until 10 p.m.

May 5—Women's Annual May Day Festival under the auspices of the Associated Women Students of Pomona College; 1:30, Exhibition riding, Scripps College. 2:30-5:00, Open house at Harwood Court and Smiley Hall. 3:00, Athletic events, Pomona College Athletic Field. 4:00-5:00, Hour of music, Bridges Hall of Music. 5:30-8:30, Supper dansant and crowning of the May Queen, big gymnasium. 8:15, May Masque, an adaptation of Maeterlinck's "Blue Bird," written by Joy Williford, Sophomore at Pomona College, Greek theater.

May 7—Alice Powers, soprano, will appear in recital, Bridges Hall, 7:15 p.m.

May 9—The College Choir, with student soloists, will present the "Mass of St. Cecilia," by Gounod, Bridges Hall, 11 a.m.

May 11 and 12—Pomona College Men's Glee Club Home Concert, Bridges Hall, 8 p.m.

May 14—At 7:15 p.m. in Bridges Hall a general student recital will be given.

May 18 and 19—Series of original one-act plays, writent by Pomona College students, under the supervision of Professor Pence of the Dramatics Department, to be directed by Miss Eloise Sterling. Holmes Hall at 8 p.m.

May 21—Joint Faculty Recital, featuring modern music. Bridges Hall, 7:15 p.m.

May 28—Augusta Clements will present an organ recital, Bridges Hall, 7:15 p.m.

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California Southland

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CONTENTS

	Page
CHILDREN AT PLAY. A MARINE.....*Cover Design* (*From a painting by Edward Potthast. Courtesy of Cannell and Chaffin, Inc.*)	
THE PLAYGROUND OF THE NEW DAY NURSERY, A.L.S.C.....	9
LOCATIONS FURNISHED BY THE LEAGUE'S BUREAU.....	10
THE AMERICAN LIBRARY, UNIVERSITY OF STRASBOURG, FRANCE	11
EDUCATION IN THE FAR EAST.....*Mary Wallace Weir*	11
BOOK REVIEWS, LANDSCAPING.....*Louise Morgrage*	12
WORLD MUSIC IN LOS ANGELES.....*Jessica Kate Seneca*	13
THE GARDEN CLUBS AND THE HORTICULTURISTS.....	14, 15
HOLLYWOOD'S HISTOIRE INTIME.....*Frederick F. Isaac*	16
A HOLLYWOOD HILLSIDE HOUSE.....*Francis Wm. Vreeland*	17
SOUTHLAND OPINION.....*M. Urmy Seares* (A Speech on Zoning by Harland Bartholomew)	18, 19
SPORTS FOR CALIFORNIA CHILDREN.....*Ellen Leech*	20, 21
A PAGE OF POETRY.....*Edited by Karl T. Waugh*	22
REPORT, APRIL MEETING, A.I.A.....*H. C. Niekerson, A.I.A.*	24
A CONTRIBUTION FROM THE HOLLYWOOD ARCHITECTS.....*Vernon McClurg*	26
REPORT OF THE MEETING A.C.L.A.....*George P. Hales*	27
THE COMPREHENSIVE WORK OF WOMEN.....*Mrs. A. L. Cheney*	28, 29
THE REHABILITATION OF A CALIFORNIA TOWN.....	30, 31
THE PLEASANTNESS OF PLAQUES.....*Esther Matson*	32
SANTA BARBARA CALENDER.....	33
GARDEN LORE, DESERT LILLIES.....*E. L. Popenoe*	34

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CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST



THE LITTLE CHILDREN OF HOLLYWOOD CARED FOR BY TRAINED WORKERS IN THE DAY NURSERY OF THE ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA. MRS. C. W. VERHEYEN AND MISS INGRAM TEACHING RHYTHM AND SONGS. PHOTOGRAPH BY MARGARET CRAIG. WM. WOLLETT, ARCHITECT, LOS ANGELES



FILMING "DISRAELI" WITH GEORGE ARLISS, ON THE ESTATE OF MR. GEORGE PRATT, OYSTER BAY, L. I., FOR THE NEW YORK FILM BUREAU.

NOBLESSE OBLIGE IN THE FILMING OF LIFE

By M. URMY SEARES

ONE of the greatest influences of today is the presentation of life in films. The stage has always shared with the pulpit and the press, that appeal to human desire for information which can be associated with pleasure, entertainment or religion. The "Movies" inherit this appeal.



Left: Mrs. Hancock Banning, president of The Assistance League of Southern California, who originated the idea of leasing her home and those of her friends to reliable directors and dividing the money between the established charities. *See pages 28 and 29.*

Right: Miss Felicite Edwards posed as the Blue Boy in front of the Gainsborough Heath administration building, an old abode restored by Roland Coate, architect. To Miss Edwards was apparent the value of this beautiful building as a background for film work. La Ramada Tea Room is also here.

Our public school system equips American children to acquire knowledge, but the press, the cinema and even the pulpit are often in the possession of half educated individuals out for a living, and the masses, —still to be made fit for democracy—suffer thereby.

America is in a very bad jam on the river of race progress. Those who "know how" are under obligation to lead the way out. That is the meaning of *noblesse oblige*. It can be done. It is being done. Those of the clergy who humbly deliver the word of God, are doing it. Those of the press who print the truth in news and in advertising, are doing it. The Saturday Evening Post, in its truthful pictures of American life, is doing it; and those directors who no longer fake impossible backgrounds but use actual setting are doing it through our film bureau.



It is to help these directors and writers of scenarios to attain their object that Mrs. Banning's Film Department and Miss Anne Morgan's New York Film Bureau were organized. A complete report on the work of the Hollywood Bureau is given on pages 28 and 29 of this issue in the regular Bulletin of the League.

THE AMERICAN MEMORIAL LIBRARY AT STRASBOURG

ONE of the ways by which those who are at home may help in restoring deep seated peace to the world is by joining the movement to place books by American authors in the French University at Strasbourg.

This movement, initiated by Mrs. Harry Channon of Chicago and Pasadena will create a library of 10,000 representative American books to be dedicated as a memorial to Pasteur, world benefactor. Already the books given have begun to show their influence; and the first fruits of Mrs. Channon's delightful idea are seen in a published work, the thesis presented to the Faculty of Letters of Strasbourg by a woman student at the University Marie-Reine Garnier who, studying for her degree, chose for her subject "Henry James et La France" and used the books of the American Library for source.

Pasteur was professor of Chemistry at Strasbourg University from 1848 to 1854 and the great Musee Pasteur is there. Travelled Americans know the city as one of the most picturesque and interesting of Europe. At the time of Mrs. Channon's visit there were few American books available in France, yet there seemed a widespread demand for American learning. Her plan was heartily approved by the Rector of the University. This bond between the students of America and those of Alsace-Lorraine interests every one.



A CORNER OF THE AMERICAN MEMORIAL LIBRARY. STRASBOURG UNIVERSITY, ALSACE-LORRAINE, FRANCE.

The headquarters are in Chicago, 1434 Astor St. William Burry, a distinguished lawyer, an Officier de la Legion d'Honneur, is Treasurer, in the Borland Block. Mrs. Channon is president. To represent this section, Mrs. James H. McBride of Pasadena is vice-president. Send books to her.

Among the writers who have already contributed autographed copies of their books are: President Coolidge, Herbert Hoover, William Wallace Campbell, David Starr Jordan, George Dock, M.D., Hamlin Garland, Wm. Lyons Phelps, Clara B. Burdette, Lawrence Melville Riddle, L. A. Brininstool, Charlotte Herr, Hobart C. Chatfield-Taylor, William E. Barton, George Ellery Hale, Wm. F. Bade, Charles Keeler, Chas. W. Lummis, Robert A. Millikan, Hartley B. Alexander, Wm. Milligan Sloan, Clayton Hamilton, Fanny Hodges Newman, Jas. H. McBride, M.D., Josephine Jackson, M.D., Walter B. Cannon, M.D., Nannie McColeman, Raymond Weeks, Edgar Lee Hewett, Paul Perigord, John Steven McGroarty, Edith Franklin Wyatt, Rupert Hughes, and works of his father—W. D. Howells from John Mead Howells.

Among other interested Californian patrons are: Henri Didot, French Vice-Consul, William B. Munro of Harvard Univ., Mrs. Paul Pitner, Mrs. William Dock, John Burnham, Alfred Holman, Claude M. Griffith, Robert Welles, Mrs. F. H. Seares, Mrs. Ralph Starkweather.



DR. ROBERT A. MILLIKAN OF THE CALIFORNIA INSTITUTE OF TECHNOLOGY; DR. JAMES A. BLAISDELL, PRESIDENT OF POMONA COLLEGE; DR. CASS ARTHUR REED, PRESIDENT OF INTERNATIONAL COLLEGE, SMYRNA, TURKEY; AND DR. ALEXANDER MacLACHLAN, FOUNDER AND PRESIDENT EMERITUS OF THE LAST NAMED INSTITUTION. FOUR INTERNATIONALLY KNOWN EDUCATORS MET IN THE WEST TO DISCUSS NEAR EAST PROBLEMS AND TO AID IN PROMOTING THE CAMPAIGN FOR THE ENDOWMENT OF THE AMERICAN COLLEGES IN CONSTANTINOPLE, BEIRUT, SMYRNA, AND ATHENS. THE CAMPAIGN IN SOUTHERN CALIFORNIA, ARIZONA, NEW MEXICO AND COLORADO IS DIRECTED BY MISS MARY WALLACE WEIR.

STUDIES IN LANDSCAPING

Studies in Landscaping
A Pioneer Landscapist
Amateur Landscaping
Tough But Honest



AN ILLUSTRATION IN FRANK A. WAUGH'S "FORMAL DESIGN IN LANDSCAPE ARCHITECTURE". COURTESY ORANGE JUDD PUBLISHING CO.

A French Romance
Another "So You're Going"
Diabolism and Shivers
Poetry a la Mode

Studies in Landscaping

"Landscape Architecture" (Stanford University Press) by Stephen Child offers subject matter useful to anyone who is responsible for carrying out landscaping schemes on a large scale, in both private and public capacities. The author has devised a novel method for presenting studies of the various projects which come constantly into a landscape architect's office. Thus he considered the development of parks big and little, rural and urban, settings for buildings singly or in groups, grounds for estates, playgrounds, village and city planning and the like. Some examples have already taken shape like Franklin Park and the Fenway in Boston and Del Monte Hotel, others are experimental. Numerous plates add to the interest and the notes at the end although brief are very useful.

A Pioneer Landscapist

G. P. Putnam's Sons have recently published volume two of the professional papers of Frederick Law Olmsted, in a series called "Forty Years of Landscape Architecture" edited by his son, and Theodora Kimball. This volume is entitled "Central Park History and Design" referring of course to that in New York City. Central Park was developed by Olmsted and Vaux during the sixties and seventies and was accompanied with many vicissitudes political and otherwise, which made their endeavor anything but a joyous experience. All interested persons will wish to add this volume to the first of the series published in 1922.

For Amateurs

The two preceding books deal with landscaping on a large scale but "Formal Design in Landscape Architecture" (Orange Judd Publishing Co.) by Frank A. Waugh is intended for the use of laymen wishing to develop their home grounds themselves. Formality is suited to American conditions, Waugh asserts, but he deplores attempts to copy European designs. However the principles are the same and must be mastered by anyone ambitious to create a successful garden. This book stresses technique although it does not overlook the fact that when all is said and done the beauty of a garden depends upon the individual. Technique is the base, but artistic instinct must do the rest.

This firm also publishes in the Farm and Garden series, "Hardy Shrubs" by Frank A. Waugh; "The Pear and Its Culture" by H. B. Tukey; "Muskmelon Production" by J. W. Lloyd. All are adapted for use in California.

A Female Dumas

Sophia Cleugh tells the story of Jeanne Margot in a novel thus entitled (Macmillan). It is early eighteenth century France, set in both provinces and court, and a reader needs some intimate acquaintance with the domestic didoes of the Bourbon family to comprehend its intricacies.

Tough But Honest Hero

The manner of dealing with biographical material nowadays is as ingenious as everything else pertaining to this age. Up and coming wide awake authors have a way of dressing up to the actual facts of history and human experience which makes the subject more of a thriller than the average fiction and mentally much more profitable. This is surely true of "Kit Carson Happy Warrior of the Old West" (Houghton Mifflin Co.) by Stanley Vestal. This author's methods are plain and unpretentious but he knows a fetching trick or two that aids him considerably in silhouetting the figure of this noted trapper, hunter and scout sharply against a panoramic background of the west where the Indian was making a last stand against the white invader. It was a pretty tough and hard-boiled locality, but strange to say while making this aspect perfectly clear, Vestal manages to indicate it with a rather refining touch.

French Romance

This tale of French life is published by Macmillan. The first romance of Charles Silvestre's in English is "Aimee Villard" translated by Marjorie Henry Illsley and Renee Jardin. It is a quietly sweet and touching story of contemporary life among the French peasantry, idealizing the finer traits of character inherent in this class of the French nation. Since the days of Joan of Arc, France has adored the virtuous and noble type of peasant maid, and her national writers have often played with the theme.

"So You're Going"

Clara E. Laughlin has made one vast circle of admirers with her fascinating travel guides, for she makes each reader feel that she is his very own dear friend. Her "So You're Going" series appeal tremendously to fireside travellers as well as the more fortunate ones who go. For the latter her advice in regard to what to see and where to stop and eat and buy and everything else they need to know is invariably reliable, practical and discriminating, while for all she is positively entrancing when she deals with European background and traditions. Her latest volume "So You're Going to Rome" includes in part material used in "So You're Going to Italy" and new matter relating to southern Italy and Sicily.

Diabolism and Shivers

Just at present there is a great demand for novels featuring detectives, mystery, and crime. Any old thing by way of plot will never do at all, since people with cultivated literary tastes use this sort of reading to relax their minds. They know what is what and expect intelligence and skill even in this lighter form of fiction. Critical persons will find these qualities sticking out all over "The House of Dr. Edwards" (Little Brown) by Francis Beeding. It is an uncommon yarn and full of horrible eventualities insidiously suggested rather than actually disclosed. The scenes take place in a lonely valley in the Savoyard Alps, where an ancient chateau has been transformed into a modern sanitarium for the mildly insane. Careful attention to a psychological and atmospheric setting delays the action almost to the breaking point, but when things do begin to move they speed with a cyclonic force that sends perfectly adorable shivers chasing up one's spinal column.

Poetry a la mode

There is a general impression that the famous Sitwell trio in England write for the sophisticated only. However any one who recognizes talent will find Osbert Sitwell's "England Reclaimed" (Doubleday Doran) decidedly intriguing beside being a fine example of the ultra modern mode in poetry. A timely ingenuity in regard to form, combined with exquisite taste, brilliancy and wit all show that Mr. Sitwell has the essentials demanded by this resourceful age. He has beside a genuine gift for lyrical expression. The volume contains a series of bucolics and pastorals picturing English rural scenery and characters, which are delightful reading indeed. However people who like the songs that "gush from the heart" would better leave it alone. "England Reclaimed" came strictly from the head and has nothing to do with anybody's heart. Mr. Sitwell's concern over the vanishing traditions of rural England rests upon aesthetic impulses alone.

LOUISE MORGRAGE.

MEDITATIONS UPON MARY GARDEN

By JESSICA KATE SENECA

BEHIND the outrageous bellowings of the libretto seller — a naturally discordant voice pounced upon and tossed about by mischievous echoes — hung the small placard, harshly white:—'Miss Garden's illness.' The leaving out of "Mary" removed her even more hopelessly.

The inchoate brayings became exultations of a demon voice triumphing over mischances and frustrations: — the invisible ambushed sicknesses, waylaying, binding strong adventuring wills; and therefrom, shining hopes fallen, and far-retreated visions; some understanding, light, that should have been in many hearts and minds, unborn . . . Demon voice exulting over these!

Had not that meretricious crimson glow embellishing the building's face suggested false assurances, promises of delight not to be fulfilled? . . . This was La Jongleur; humble and spiritual lover, interposed between the coarse and violent beings of her Resurrection and her Sapho; revelation of tenderness and purity mergent among those dark turbid passions and tempestuous griefs. La Jongleur silenced; her Thais, her Melisande, unheard, unseen; separate sorrows to the mind imaging a, perhaps, unregainable beauty.

One watched the crowds meekly accepting, going in to what was provided for them. It would have been easier to have followed them. One could have shut one's eyes, and waited for the right voices. Voices with anger in them, and grief, and larger sorrows—generous hosts to one's own little anger against fate, one's grief of small degree—solaced by that understanding. But one did not want solace. One wanted to remember one's loss. By its very denial had not that lost beauty been impressed unforgetably? Away with obliterating consolations! . . . .

One person of genius in a company can upset all the moral values. "Sapho" played by Mary Garden is a glorification of the unvirtuous. The Mary Garden moral seemed to be:—To sin and to repent, to feel and suffer intensely, and so achieve understanding, is greater than to be narrowly virtuous, abstain from evil and all intensities of living, and remain for ever uncomprehending. Which was not, of course, the moral intended by the creator of the original Sapho, who wrote his book to warn his sons against the demi-mondaine.

Upon a wide curving stairway first appearing, in masquerade dress coloured like a fire upon a hearth—black coals about a consuming rose and scarlet heart; the slight figure clear as to its lovely grace of line, extravagantly elongated, at one end by three long crimson feathers, erect, and curved one way, above a silver head band; and, at the feet, by an immensely long train, black bordered, rippled, surging like black-foamed, fire-hued waves about her. Broideries, patterns of narrowing black and white, climbed from the foot upon the rose-scarlet body, aiding in effect the curving flame-like movements.

Thus, resplendent in beauty, Il Brodero, in Grecian garb, lurching tipsily upon the stair behind her, with instant eye intent upon the moping Jean, did Fanny Legrand, known as 'Sapho,' artist's model and courtesan, first appear to that innocent country youth, and straightway make to him ardent love. When she goes later to Jean's lodging, her dress, close-clinging under a scarlet cape, is of rose with broad spirals of deeper rose aiding the sinuosity of seductive movement. Whether Fanny Legrand would have worn such a costume is immaterial. It expressed Fanny, her sensuality, extravagance, and passionateness. In the third act her artist friends and one-time lovers, come on the scene where she and Jean have been living happily for a year; she forsaking her old life because of the true love she has for Jean; he still ignorant of her past. In her absence the artists enlighten Jean. She returns, radiant, flower-laden, masses of pale lilac in her arms, against her soft white dress. Realizes by Jean's look . . . "Vous avez parle?" . . . Vous lui avez dit?" Heart-penetrating tones!

It was right that Jean should be enlightened; just that her sins should be disclosed to this ignorant youth she was deceiving as to her past. Why should one feel this burning indignation? . . .

Not so much better than herself were these men who had spoilt her chance of leading a better life, and dashed away her little treasure of happiness. Poor, anguished, raging creature! One's feelings were even somehow relieved by the scene that followed: her angry grasp of the detestable young Il Brodero, her violent shaking of the sculptor Caoudal, upon which the curtain so satisfyingly fell.

It was a little unkind of Miss Garden, having roused one to this intense sympathy, to come out almost immediately afterwards, with buoyant grace, and wave a cheerful white handerchief at the upper reaches of the house.

There are times in some Wagner operas when one wishes that the singers would be silent, because the music is so much more eloquent than they. When the miserable, cast-off Fanny comes humbly and entreatingly to Jean in his home, one wishes that the music could be silenced, because her voice is so much more eloquent One cannot bear the music's soullessness coming upon sounds of exquisite meaning . . . low, sweet, piteous, quivering . . . Listening, one felt some everlasting beauty in the poor human heart . . .One even despised Jean, struggling between passion, duty, and contempt, for sitting down and turning his back on her. Plebeian!

She suddenly confronts Divonne, the good, affectionate aunt of Jean, who in a calm, immense, though unconscious superiority, asks her who she is. 'Pardonnez-moi! Je ne savais,' is the answer in a deep breaking voice.—so suddenly tragically comprehending, with such dreadful humbleness . . . One felt:—"O ignorant, untried, 'good woman'! This guilty creature, conscious of her evil, suffering and loving greatly, is nearer to the heart of God!"

But if Mary Garden, as Divonne, had asked that question, 'Qui donc etes-vous?' should we have felt purity and goodness as a shining whiteness above a thing befouled, pitiful, indeed, but too gross for sympathy?

It may have been that some hurt received with the harsh whiteness of that hung placard, denying and withholding, remained, and left an awareness of all recurrences of sharp unshadowed whiteness, glaring upon the eye, and deadening to emotion. In this scene a white cloth left unthriftily upon a table after Divonne's removal of a meal, made a glare there, and drew the eye, and spoilt the garden scene. And in Jean's lodging the broad white mount of a gold-framed picture made the whole scene lopsided. Nor was its whiteness in accord with the white of the statuette of Sapho below it, which might have been allowed to be beautiful. And then Fanny's little pockethandkerchief. A square of new, or freshly laundered white, applied loosely to her eyes to indicate weeping somehow suggested mechanism and checked one's emotion. Besides one's suspicion that it was the same that had been waved gaily at the house earlier in the evening. Here she is clad drearily in black. After the rose and scarlet of her sinning, the white of her true happiness and reformation, follows the black of her solitude, and of her final renunciation. Yet, as in this scene she achieves some measure of soul-freedom, and unlooses her bonds, the gloom of her robing mirrors only the surface aspect of her life. Beneath that were surely low sounds of rejoicing spirits.

Throwing up career and family, Jean has come back to her. Overstrained and weary; he lies asleep. Realizing by his instant suspicious jealousy, even in the moment of reconcilement, over some trifle, that he will never see deep enough to trust her, she has a swift and terrible insight into the hopelessness of their future together; knows that happiness will not come again; and, acting tearfully but swiftly, writes her farewell, and goes . . .One could, perhaps, better imagine these bitter decisions made and carried out dry-eyed—not in a weakness of tears and sobs. Dry-eyed till all was over, and the hard deed done. Then the time for weeping.

First seen, baleful and resplendent, that triumphantly beautiful, fantastic figure, descending the broad curving stairway, with flame-like seductive movements of the supple body, surveying with instantly possessive eye the new young victim of her lure. Last, the humble little black weeping figure, stealing away alone.

Instead of Jean's prominently displayed sleeping form in the foreground, with a pink light on his pillow, and a coat thoughtfully thrown over his feet by Fanny, one would have liked merely his head flung down in extreme weariness, and one stretched exhausted arm, the unexpressive body else in shadow; and the fact of his great weariness emphasized to the eye, so as to make more forgivable his sinking into foolish slumber so soon after recovery of his dear mistress, whilst mocking Destiny steals away from him his treasure.

One would have felt then more the treachery, too, of her going, leaving the poor beloved thus helplessly in sleep.

Jean, bound for a dreadful awakening, slumbers on; and the curtain falls; and one is left speculating uneasily as to what became of the woman gone out alone into the night She talks of her child, (who is not Jean's), but one cannot imagine that maternal love alone will satisfy her. She speaks of trying to find a good God, but chiefly it seems that she may pray to him about her lost lover, so her religious consolations do not seem very secure. But these troubled speculations arose because Mary Garden had sung and played Sapho, and made her a living, suffering soul. Otherwise, perhaps, we should have accepted as the real end of the opera the final release of a weak but worthy young man from the clutches of an infamous woman.

Coming out, a voice rose beside one, brightly. 'What I like about Mary Garden is she's so temperamental!' You didn't . . . ? Oh, well, she affected me once or twice . . . Throws her arms about so much . . . Yes, that's what I think . . .'

From the complacent shallowness of those eyes, the bland assurance of that well-fed smile, one turned to see stretching down the greyness of Jefferson Street, the long year before she would come again.

THE FLOWER SHOW AT PASADENA

In Seven Photographs
By ALBERT HILLER



PRIZE ROSES IN FRONT OF THE SERENDIPITY EXHIBITION OF GARDEN FIGURES IN LEAD.

MORE important than the Annual Tournament of Roses in Pasadena is the Tourney in which prizes are given for the best roses grown; more vital and deeply significant of "our glorious climate", our out-door life, and the energy of our people, is the production of one perfect, prize-winning rose! For while on January first California's guests share in her Spring Festival and trim their floats with luxuriant garlands of flowers that others have planted and tended; at the Pasadena Horticultural Society's Flower Show our children and grand children and we ourselves learn of the beauty of gardening, the joy of creating new blossoms and gain inspiration to seek a little plot of California soil and produce what we hitherto merely squandered in sport.



IN A COMPETITION OF DINING ROOM TABLE BOUQUETS MRS. DISBROW BAKER'S TABLE TOOK THE PRIZE. IT IS SHOWN HERE AGAINST THE BEAUTIFUL SHRUBS OF THE E. H. RUST EXHIBIT.



THE PLAN OF THE WHOLE SHOW WAS DRAWN BY MR. DISBROW BAKER WITH THIS FOUNTAIN IN THE CENTER.

For many years, as the flood of tourists has swept through our state uprooting the orange trees, scarring green hillsides, erecting fake houses that ruin the landscape, Californians, born or accepted, have planted and watered the life giving fruits and the joy giving flowers. Where the land is not needed for cottage or garden Californians leave it to Nature; and Nature, prolific and prodigal, fills it with wild flowers, soft grasses, and fodder for cattle. Marauders and thieves of the public inheritance now butcher it, cleave it in sections and sell it to bulge their fat pocketbooks, leaving behind them no room for the flowers. Where shall our children raise oranges, lemons and melons and flowers? Where will lark-meadows be, where will the roses grow if we allow our land to be crucified, hamstrung and quartered and sold to small shop keepers down every avenue treelined, flower-planted, and sweet?



THE LITTLE GARDEN OF THE SOUTH PASADENA GARDEN CLUB WAS LOVELY.

It is impossible! Those who love the land are more plentiful as voters, more powerful as lovers than those who would Berlinize this beautiful homeland and cover with concrete the soft fertile soil.

Here at the Flower Show the actual diggers and scientific producers clasped hands, and decided to save California for what she is fitted for. The Garden Clubs, long back of the gardeners, came into the open and showed, not only fine blossoms, but also how to present them with good taste, and fine feeling.

The skilled in all sides of the raising, enjoyment and preservation of beauty presented this exhibit and never before was such order,

GIVEN BY THE HORTICULTURAL SOCIETY

And Arranged By J. DISBROW BAKER



such reason, such beauty attained at a show.

The great progress which has been made by the Flower Show Society in the arrangement of its different sections is especially noticeable when compared with the orange shows, the ordinary flower show and even the earlier shows of this Horticultural Society itself.

This Spring Show is considered by some as more beautiful than last year's Fall Show; by others, the little gardens of the Fall Show are remembered as even more interesting. But the same man arranged both; and the beauty which order always leads to was visible in both of these extraordinary flower shows. We must look deeper, then, than the surface if we would set forth the reasons why these last two shows in Pasadena have attracted so much attention from the Easterners still lingering in California at the end of April.



THE GREAT BASKET OF THE PASADENA GARDEN CLUB DOMINATES ITS SECTION.

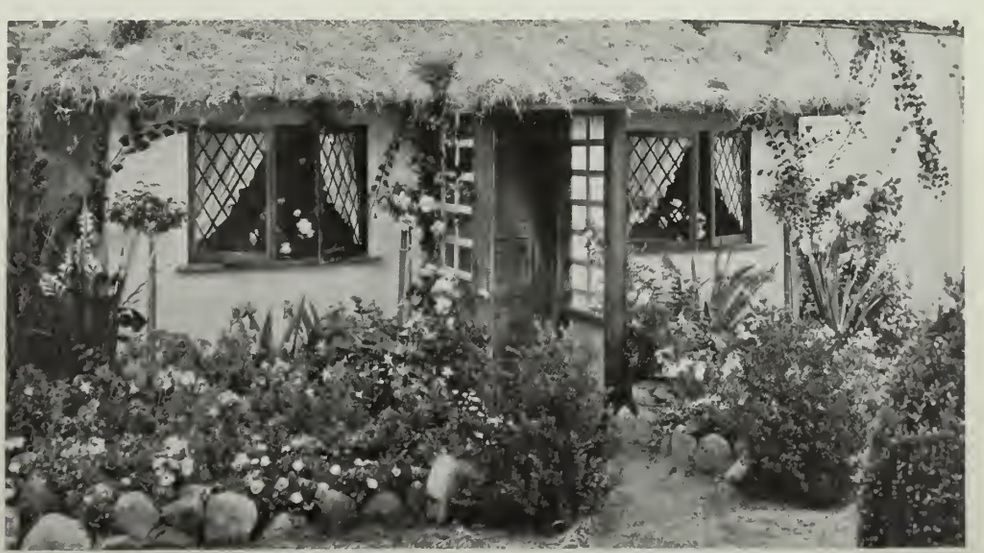


THE AMATEUR'S SECTION WAS IN CHARGE OF MRS. W. M. TRASK, WHOSE GARDEN OF SUCCULENTS DREW CROWDS EVERY DAY OCATILLAS IN JARS WERE A CURIOSITY. TICKET OFFICE BY ROLAND COATE, ARCHITECT

Members of The Garden Club of America from New York and from San Francisco made reservations at our local hotels just to attend this second show. They had seen or heard of the Fall Show and they knew that here in Pasadena on April 19, 20 and 21 they would find a beautiful arrangement, prize flowers, new roses and other things they wanted, set in orderly array.

The Flower Show is bringing to the southland of California the kind of people we need most. Would that Mr. Disbrow Baker and the Garden Clubs supporting him were inclined to tackle our Annual Orange Shows and make them a thing of beauty and a joy to photograph!

A Blue Print of the whole ground plan of the temporary convention hall as it was designed for the Flower Show lies before us loaned by Mr. Baker whose idea it was. The fountain, opposite the charming entrance, glimpsed in the photograph above, gave a restful center to the scheme. It also suggested the more general use of fountains in our parks as well as in our exhibitions. Orderly spacing was assigned to the different exhibitors who are all to be highly congratulated on the beauty of their individual garden plots, plants and single flowers. An attendant was at the door to answer questions constantly arising in the minds of newcomers to California.—ELISABETH ST. JOHN.



THE FIRST PRIZE WAS GIVEN TO THE DIGGERS' CLUB FOR THIS DISPLAY.

HOLLYWOOD'S HISTOIRE INTIME

By FREDERICK F. ISAAC

Facetious fiction—That Warner Brothers plaque—The Divine Lady—and the Charleston—Nancy's London sandwich—and Betty Bronson's London dinner—Micky McBan and the spinach

BELLITO CASABLANCA was plump, eighteen, pretty, but unhappy. For it was just as she had been told by those whom she had left behind in Spain; Hollywood was a city of temptation. And what truth she had found in those words.

Now, as she made her way along Hollywood boulevard, it waited for her at every block. Every brightly lit shopwindow suggested it to her, appealed to her, enticed her, attracted her.

But faster and faster she paced, her head erect and a stern look upon her face. For she was determined to reach the club before she fell, as so many other film struck girls had fallen.

Yet all the time it called to her from the doorways.

As she paced at a still greater speed down towards Cahuenga, her mind flew back to the warnings she had had of late, from that casting director; from that producer; even from the wardrobe woman.

She would keep away from temptation!

But those doorways . . .

"Just once" they semed to say, "Just once more. So sweet. Could it make any difference? Would they know? Just—"

Bellito's pace slackened. She glanced 'round guiltily. It was the same old Hollywood story! The girl, white and haggard, slouched into a boulevard doorway. . . .

"Half a pound of that candy and make it snappy" she hissed at the girl who came forward to meet her.



A RECENTLY CRAYONED SKETCH OF CORINNE GRIFFITH, BY MANDEVILLE. MISS GRIFFITH IS AT PRESENT BUSY ON A FILM STORY CALLED "THE DIVINE LADY" CONCERNING LORD NELSON AND LADY HAMILTON.

IN THE new Warner Brothers Theatre very recently opened on Hollywood boulevard, there is a memorial plaque in the hallway. It is worded in part, as follows:

In memory of . . . who *conceived* this theatre but who was called . . . . before *it's* completion. And yet for thirty-seven cents they could have had that written in English.

THINGS are very English at the First National studios. Corinne Griffith is playing the part of Lady Hamilton in a story of the great love of Lord Nelson, called "The Divine Lady." She seems to be very suitable for the part. Frank Lloyd, one of the most able directors in the entire motion picture colony, is directing this historical picture, which needs a great amount of care and research, lest it should offend the British and therebye loose a valuable foreign market. Frank Lloyd is an Englishman who, at one time helped the family budget by playing the banjo on a Thames pleasure steamer. Now he orders Gorgonzola cheese from Fortnum and Mason's of Piccadilly.

AND it was amusing to watch the players as they passed the time between "shots." At one time, the studio string band struck up a very modern tune. Within a second or two, half the players were dancing the Black Bottom and the Charleston. Even the costumes of 1798 in which they were dressed, seemed to enjoy themselves.

However H. B. Warner, who plays the part of Lord Hamilton I think, seemed thoroughly to live up to his costume. I wouldn't be surprised to hear that he drives home in a carriage!

NANCY CARROLL, away at present doing some personal appearance stuff with "Abie's Irish Rose" in New York, was over in London not so very long ago. She would insist on asking the walrus moustached waiter for a combination sandwich, I hear. He probably thought she was ordering underclothes for her brother! The coloquialisms of the two languages are very different. On arriving in New York, an Englishman asked the colored waiter in a cafe for white coffee. The waiter thought he was, besides being English, perhaps just a little ill mentally.

However all the poor fellow really desired was a cupful of Boston coffee!

BETTY BRONSON was also over in London very recently. At a dinner given for her by a group of magazine editors and writers, a little fellow came up to her and said "I don't know many people here. Will you talk to me for a while?" She did, and later discovered that her companion was no other than Mr. Percy Hutchison, the novelist, just up from the country.

MICKY McBAN, who all but "stole" the picturization of "Sorrel & Son" in that fine film recently released, is an extraordinarily nice kid away from the screen. It seems that he will be a publicity expert when he grows up. I mean recently he did his best to make a neighbor's boy put up his fists. "I don't 'specially want to fight," he told the other fellow, "I just want to show you what spinach will do!"

Besides living in the prettiest home in Laurel Canon, Micky shares the place, with a Scotch terrier, a rabbit and a mother who can make the best lemon pie in the whole of California. Micky says he doesn't know what else a man could want!

ALLEN CROSSLAND, an English director of repute, found it rather annoying to be always taken for Lew Cody, much as he liked the other fellow. However when a man came up to him, gave him twelve dollars, thanked him and walked away, Crossland changed his mind. "Not so bad after all," he said to me after the incident.

AFTER having starred in a dozen Argentine pictures, an attractive little Senorita by the name of Mirra Rayo, came to this hectic city some five months ago with a strong determination to make good in North as well as South American films. But when she first visited the studios, they told her that though she was beautiful, she was also plump. Imagine their embarrassment when after hastening to New York and listening to every word the beauty specialists had to say, she reduced twenty-eight pounds in six weeks and knocked at their door again!

The Paramount people have snapped her up but please find your own moral, we're so bad at that kind of thing.

HEARD on Hollywood boulevard: "Yes you're terribly selfish and you've got to get out of it." P.S. They were coming out of a dress shop.

TWO hundred years ago, when the British public was tiring of Punch & Judy shows as country entertainment, the ancestors of Walter Butler "took to the road," dramatically speaking. Today, under the nom de film of Walter Byron, a son of the family makes his bow to America's great screen public, having been chosen by Samuel Goldwyn to take his place beside Roland Colman and Vilma Banky. Good luck to him. At the age of fourteen he ran away from school, enlisted in the British army as a private, and fought his way through the battles of Ypres, Loose, Somme and Cambrai to the rank of sergeant-major.



"FRANMAR" IS AN EXPRESSION IN HOUSE DESIGN AND CONSTRUCTION THAT FITTINGLY HARMONIZES WITH ITS WOODLAND, FOOTHILL ENVIRONMENT

A HOUSE THAT GREW IN THE MIND OF AN ARTIST

By Francis William Vreeland
Illustrations by Virogue Baker

IT IS a "carpenter house" because it is all built of lumber—inside and out. It is a carpenter house because, although markedly distinctive, it is such a house as any competent, present-day carpenter might have planned and constructed in its entirety from the standard, stock lumber, stock window sash and stock doors used. Such a carpenter could do it—that is to say—had he a capacity for individuality in structural design and a process of thinking that included relation to environment and the specific characteristics that should fit homes to the physical and mental requirements of their occupants.

It happens to be the home of an artist. The lot upon—or rather, let us say,—into which it was built, on the side of a wooded canyon To the artist that location and characteristics in its surroundings, were the basic reasons for its becoming a carpenter house.

"In the beginning of his building, man, from economic intuition, constructed from the practical material nearest at hand," thought the artist. "Hence our house on the side of this wooded canyon shall be a wooden house, because structurally a wooden house is just naturally, and very closely, related to woodland surroundings."

"A home should be a fitting environment for the personality of its occupant. It should be a direct statement as to personality," continued the artist in his train of thought. "By reason of this woodland glen and its suggestion of a structural material that is known to be inexpensive, I am happily brought to a laudable confession," said the artist to himself. "I am brought to the open confession of financial limitations in this venture. In the truthful and honest use of the inexpensive building material suggested by these surroundings, and possible to the proportions of my purse, I will be making this confession . In this realm of make-believe construction that lurks behind false-faces of brick veneer and stuccoed papier mache masquerading as masonry, I will make a truthful and frank structural statement,—a statement of personality that is devoid of extravagance and pretension."

"Upon careful selection, thought and taste, which cost me nothing, will I depend for the satisfaction of my desire for charm, beauty and distinction in my future home. On the manner in which the chosen material is put together into details of design in the construction of my house, will I achieve beauty and distinction."

"In this home which is to be, the chief requirements for our particular physical scheme of life, are a studio and living rooms. Convention and the wife involved dictate living quarters that include a sleeping-room and bath, a sitting-room, a dining-room, a kitchen, a pass-pantry (screen porch or whatever one chooses to call it), and a "guest room"; while the glorious invitation from southern California's three hundred and fifty days of sunshine annually, makes the addition of a "sun-room" imperative—seven rooms and bath including the studio—" concluded the artist's sequence of thought of fundamentals in the abstract.

Through the eye to the impressionable brain of the artist the rugged foothills that were to form the background for this mentally projected studio-home, there came the suggestion of a "Swiss" type of roof-line as fitting to the locality and the chosen building material. The artist thought much about that detail, for an architect friend had once said to him—"Permit me to design the roof and I will let a client do almost anything with the rest of his house"—meaning that a roof-line is important, architecturally speaking.

To thoughts about roof-line and proportion the "board-on end" dwellings of California's pioneers contributed a detail of character that offered a gracious tribute to the early frame-building traditions of the state of the artist's adoption, that would make his house essentially a California house, so to speak; while heavy timbers, hand-hewn with broad axe and adz and roof supporting brackets likewise treated, came into the artist's mind as a means of adding logical decorative and textural accent to the constructive and supporting lines of the

(*Continued on Page 25*)

SOUTHLAND

The Work of The World

DURING the world war the work of the women of America left the home—from which our children had flown to conquer the desire for conquest—and became a world work. It did not change in character because of its wider scope. Nursing the sick, feeding the hungry, caring for the wounded in mind or in body, its motive was the same as that of the little mother with her first child guarding helpless infancy in hunger and hurt; dressing and training the little body; guiding the little feet in the right path which the men of the race have hewn out of savagery; keeping the home that the child may grow up in the best of environment; guarding and teaching the soul of humanity while it is young and teachable.



IN THE OLD WORLD COURT OF THE DAY NURSERY. MRS. JAMES REED, A MEMBER OF THE ASSISTANCE LEAGUE WITH SOME OF THE CHILDREN. MISS WILLIAMS, TRAINED SUPERINTENDENT AT THE ENTRANCE. WM. WOOLLETT, ARCHITECT. MARGARET CRAIG, PHOTOGRAPHER

So earnest and eager are the women of today to accomplish these stupendous interests that they have even turned from them at times to put their hands to the plow and the lever of business in order to earn money to carry on.

The report of the Treasurer of the Assistance League of Southern California showed one day in the monthly meeting, a balance of but twenty-eight dollars! The League which has for its work "kuchen," "kinder" and a spiritual environment for the community, had built its home, had maintained its standards, had succored the helpless, clothed the poor, provided work for the destitute and had just begun its training of community children. The Treasurer was truthful and her high sense of honor made the report a real one without camouflage. A sense of despair settled down on the room but had no chance to sink deeply.

Accomplishment is always an inspiring teacher. With the plant—the larger home—and the children around them because of the gift of a man who has vision and funds to make it reality, these leaders among women turned to the spiritual forces within them and rose to the work of filling their widow's cruse with gold.

Their ways of obtaining funds are set forth on pages twenty-eight and twenty-nine of this issue: but the comfort they give to struggling humanity lies in the hearts of the poor and unfortunate they have assisted to carry the burdens of life.

Community Housekeeping

AN outline of the address given by Mr. Harland Bartholomew, City Planner for about forty American cities, at the Association of City Planners' Meeting, in Glendale in February, will bear reprinting in every journal of southern California. So rapid has been the growth of population here that even now it is almost too late to heed these vital warnings.

Mr. Bartholomew said:

"Glendale is not a self-contained city; it is a unit of a larger growth. It belongs, just as Los Angeles does, to the metropolitan district. This fact must be kept in mind in reconsidering the type of plans that have been developed for this district. Whether it be the planning of streets or zoning, the City of Glendale recognizes that it is only a part of the whole. Glendale is only seven miles from Los Angeles, just far enough away to have a large community center as a nucleus, a centralized area with some of the significance of a self-contained city without being completely such.

"Glendale is a gateway city also; topographical conditions force a great deal of traffic through it. (A topographical map of Glendale was shown). It is well provided with transportation facilities, and is a wonderful site for a city, with sloping hillsides and upland areas for residential purposes and sufficient good level ground for the business section. In fact, it has everything that places it in a fortunate position where it can select the type of growth desired if it can agree as to just what that type of growth is. There, of course, lies the difficulty, and that is one of the reasons for city planning. Two eastern cities; namely, Evanston, Illinois, and University City, near St. Louis, have actually made such decisions as to type.

"I am not attempting to make any particular criticisms of Glendale when I say that many fine opportunities have been lost in this city for want of such a definite plan. The realization of the possibility of so directing the growth of cities does not seem to have sunk into the consciousness of California cities. In Evanston, there was observed the beginning of an influx of the Chicago type of apartments—large, more or less undesirable, U-shaped structures covering most of their lots—and the people there felt that if that continued, it was going to destroy all the fine characteristics of their city. So, pending the time that some decision could be made, they passed such a stringent amendment to the local building code (requiring the independent fire-proofing of each individual apartment) as made further construction of these apartments economically impossible. This actually resulted in a restriction of the growth of the city until such time as they could properly control such growth as might be desired. If Glendale had done that some years ago, its population would be less today, no doubt, but many fine opportunities which are now lost would still exist.

"Glendale has an area of a little over nineteen square miles, which is sufficient for an ultimate population of some 225,000 to 230,000 although it could go very much higher if it became distinctively an apartment house city. (A map showing occupied areas of Glendale was shown). This last does not seem likely to occur. Building permits have in the past ten years followed a trend essentially the same as that of the region as a whole. The map of occupied areas shows that nearly all the work must be that of replanning rather than of original constructive planning, only one level tract of ground remains unsubdivided.

"A number of jogs in street lines exist even along the most important arteries. (A map showing "jogs" in existing streets was shown.) There is a notable absence of continuously wide major streets. A curious situation exists at the southern end of the city where the interchange of

OPINION

traffic movements is very interesting. (A map showing traffic flow and street capacities was shown.) The map showing the present capacity of all the principal streets in terms of lines of traffic shows clearly this lack of continuity and of co-ordinated widths. (A map showing local transportation facilities was shown.) As to local transportation facilities, Glendale is very well provided as there are six different companies operating street cars or busses, and a study shows the city to be fairly well served in this regard. (A major street plan was shown.) The major street plan has been accepted and adopted by the City Council, but the plan for the transportation lines is still the subject of some study and the final decision has not yet been made.

"Practically all the space available for recreation in Glendale is that which has fortunately been provided so generously around the schools, some of which have as high as three or four hundred square feet per child. (A map of parks and playground areas was shown.) There are only three city parks, one of 600 acres (Brand Park, which by reason of its situation and its very rough topography offers recreational facilities of a limited type to those who can climb mountains), and the two others of only 8 acres between them. This illustrates what seems to me to be the worst danger here in California—the rush to subdivide, completely ignoring the recreational and other needs of the community. All of the open spaces remaining are being rapidly built upon, and prices are going higher and higher. The opportunity for parkways in Glendale is very limited. The only one of much importance being a line along the Verdugo Wash, which it is perhaps already too late to secure.

"The very nature of our methods of subdivision development tends to produce shoestring development, which detracts from rather than adds to the value of adjacent property. If we could, instead, provide subcenters for business, a cluster of shops around the major traffic intersections, the effect would be much better. The proportion of property used for business rarely exceeds 5 per cent, but we often find 20 or 25 per cent zoned for business. What will happen to the excess of 20 per cent? Would it not be better to restrict the area zoned for business to that which may be reasonably expected to be usable.

"The use map of Glendale shows facts fairly typical of our American cities. (The use map of Glendale was shown.) The zoning ordinance adopted in 1922 has been amended between three and four hundred times. That is not zoning—that is only making it hard for the one who can't fight. Contrast that with a certain city four times the size of Glendale which has been zoned for an equal length of time, but has made only fifty changes in its ordinance. Zoning that must be constantly changed is not zoning at all. Your courts have been kind, and have gone far to support zoning, but unless you come soon to a much sounder form of zoning than this, you are going to find that some day the courts may say that this is not real zoning.

"Glendale today with a population of 70,000 people has about 35,000 front feet of property in actual use for business, or actually 51.2 feet per 100 persons. The ordinances now in effect provide for 187,000 front feet for business or sufficient to serve, if the same ratio be observed, a population of 374,000 people. In the new zoning ordinance, it is proposed to allow 143,000 front feet, enough for a population of 286,000 people, which is more than the assumed ultimate population. In this connection, it is interesting to note that Glendale Boulevard, now zoned 100 per cent for business, is only actually in use for business for 7 per cent of its length.

"Every zoning ordinance should have height and area regulations as well as use regulations. Without this area zoning (which provides for setbacks and yards) one can foresee a calamitous future for this—and any other city similarly situated—with reference to overcrowding of lots with apartment houses, builders working right up to within four feet of the side lines, which is the entirely inadequate provision of the State Housing Law. In this connection, it is interesting to note that some of the mortgage companies, in discussing loans on apartment houses, have found that the depreciation on such property is very rapid, and have themselves raised the question of why the cities do not insist on more open space being provided between them. Thus the men who loan the money recognize the need, in order to protect their investments, of a higher standard of open spaces. Such regulations are allowed for by the state law of California.

Body, Soul, and Spirit

THE Pasadena Hospital with its clinic and dispensary is that city's greatest asset. There has been added a Preventorium for boys, which now needs an addition for girls.

The idea of the Preventorium came to Mrs. Irving Sturgis while working at the Dispensary and seeing the many undernourished children passing through the clinic, she realized that Pasadena's greatest need was a home where they could be kept under supervision twenty-four hours a day. Many were tubercular contacts and their home conditions were such that the examinations and clinic treatments could be of little benefit. She brought the matter before the Dispensary Board. It was heartily endorsed, declaring "had Preventoria been established 20 years ago there would be small need of sanitoria today." It was then decided to use the returns of a Christmas seals sales that season for a nucleus to a building fund. This with several donations quietly added gave about $15,000. The LaVina Sanitarium leased a small tract of land for 20 years. Mr. Myron Hunt was engaged as architect. In August 1922 papers were duly taken out by the following Directors and Trustees:

The founders were Mrs. Irving Sturgis, Mrs. Arthur M. Clifford, Mrs. Ethel A. Fisher, Mrs. Paul J. Pitner, James B. Lucky, J. J. Hunker, Mrs. James R. Brehm, Mrs. Moss Merwin, George F. Doan, Lon F. Chapin, Mrs. Reginald D. Johnson, Mrs. H. K. Warden, Francis E. Stevens, Kenneth C. Newell.

The first location proved a disappointment in that enough land could not be obtained. The fourth attempt was made before the four acres were finally obtained where the buildings now stand. The first units



SUNBATH AND SHOWER BATH AT THE PREVENTORIUM

were built at an approximate cost of $60,000. This is Pasadena's contribution, through its purchase of Christmas seals to the health of its boys.

The main building is some 300 ft. in length. Its walls of poured concrete, the roof of red tile make it fireproof, earthquakeproof, built for all time. The detached building to the north serves as garage and extra sleeping quarters with room for sloyd work for the boys. The open air sleeping room given by the Hundred Percent Club was ready for occupancy in 1926, and admitted 22 more boys. A gymnasium and school building have been built within the past two years.

The Preventorium is not a sanitarium. It is not merely a home but also a school. Along with improved bodics must be improved minds. So under the supervision of the Pasadena Board of Education, they have well equipped school rooms and paid teachers, the best that can be had. Any further information can be given by Miss Mabel Neily, care of Preventorium, ST 0914, Pasadena Telephone Ex.

THE FOURTH ANNUAL AMATEUR HORSE SHOW

Flintridge Riding Club has fostered several embryo polo teams, including both girls and boys.. As yet none have emerged full fledged



but the impetus given polo by the famous visitors of the past season may lead to great things, possibly both a Senior and Junior team.

The most interesting and important social event of the near future is the annual amateur horse show which the Junior League of Los Angeles has scheduled for June, the first and second, at the Flintridge Riding Club. It is the fourth annual show which the Junior League girls have fostered, is a strictly amateur affair and the entries this year promise to be more interesting than ever. All the proceeds from the Horse Show go to the support of the Convalescent Home, which is maintained by the Junior League of Los Angeles. On Saturday morning, June second, the children's classes in the Horse Show will be held, with pony carts and events to delight the heart of any

June 1-2 are the dates for the Fourth Annual Amateur Horse Show at the Flintridge Riding Club and on Saturday morning, June 2, the Children's classes in the show are held.



There will not only be events in the ring but a pony and cart will delight the very small ones. Jimmie and Franklin K. Lane III are giving this information to Dorothy Trowbridge.

child. Everything is being done on that day to entertain and amuse the juveniles. There will be a pony and cart for the very small ones, in charge of Mrs. Keeling Pulliam, and ponies for those who scorn such infantile things will be taken care of by Mrs. Frank Matthiessen. A box luncheon may be procured that noon and everything in it will be appropriate for the appetite of the younger generation, according to Mrs. Jefferson Wileoxson. Preceding the Horse Show, on Friday night, June the first, an al fresco dinner will be served at the Flintridge Riding Club and it will be an extremely attractive and surprisingly delightful function.

THE JUNIORS SCAN THE FUTURE SPORTS



It is neither ships, nor 'planes, tennis, golf, ponies and carts, or ponies alone for which the horizon is scanned but a new game is demanded by the eager young guests of the Huntington. Some day the Junior Olympics may claim them but now a novel pastime is all they ask. Left to right: Dorothy Riddell, daughter of Mr. and Mrs. John F. Riddell of Long Island; Shirley Browne, daughter of Mr. and Mrs. W. G. S. Browne of Montreal; Yvonne Adams, daughter of Mr. and Mrs. Charles Adams, Pelham Manor, New York; Mary Margery Holley, daughtery of Mr. and Mrs. George Holley, Detroit; Horton Singer, son of Mr. and Mrs. Horton Singer, Pasadena; Douglas Stimson, Nona Stimson, son and daughter of Mr. and Mrs. T. D. Stimson, Seattle; Sonny Riddell of Long Island, and David Stimson of Seattle.

Photograph by Earl O'Day



A future day will see Cordelia Galt, daughter of Mr. and Mrs. John R. Galt of Honolulu, scorning the swing while a plane only will suffice for transportation. In the meantime the swing at the Huntington allows her to test her wings and gives her a taste for higher flights.

Photograph by Earl O'Day



Our young Commodore, Jackie Snell, couldn't be more intent were he in charge of the gun, giving the signal which starts the smaller craft of the yachting world on their long race down to Honolulu from Newport Harbor, May 30. Jackie, the son of Caption and Mrs. Ivan B. Snell, of Coronado, is no stranger to the sea, frequently sailing on the "Junior," named in his honor.

SOUTHLAND POETRY SECTION

Conducted by KARL TINSLEY WAUGH

Contributions in poetry, which should be original and must possess real merit, will be considered for publication in this section of the magazine. Address manuscript with stamped addressed envelope to the conductor of this section, 3551 University Ave., Los Angeles

SUNSET

By T. D. Landels

God dipped his brush in the rainbow,
And painted the sunset sky:
I looked, and I bowed in worship,—
My soul was a voiceless cry.

CALIFORNIA WILD FLOWERS

By Elsie Wheeler Rupp

We gained the top!
Dark clouds, like outspread wings,
Brooded the plains where myriad flower-folk
Trailed tinted robes of purple, blue and gold.
And through their midst a shining trail,
Straight as an arrow from a Master bow,
It cleft the plains
To travel far beyond the line of sky;
Its end, perhaps, a rainbow or a star.
"That is our road," they told me;
But I held no longer with material things;
For me it was the road the spirit seeks
When weary of the 'wherefore' of this life;
The road that beckons to an inner self
Awakened to a call half understood.
To some, perchance, the painted scene
Was fields of flowers;
But to me the thought,
His resurrection promise to the world.

A FAIRY IN THE WIND

By Nancy Lee Rawlins

Upon the topmost, swaying bough she stood,
Feet braced against the pressure of the wind.
Translucent draperies about her foamed
Like bubbles tossed upon a rushing tide.
Her arms outflung, her golden hair
Like captured sunbeams struggling to be free
Wove strange designs upon an airy loom
Tossed by the shuttle of the whimsey breeze.
Dark eyes so bright, her tiny form aglow
With eager life and quick vitality.
She loves the storm with all its rush and blow,
Symbolic of her own gay liberty.

MY DRYAD

By Frances Wierman

I knew a dryad, a most enchanting creature,
With tinted breasts like wine-grapes, eyes of beryl sheen,
Hair gold and russet like oaken leaves in Autumn,
And crispy, rustling, fluttering garb of mossy green.

Her home was in an aspen close by a river
And none but I knew she was there, asleep all day;
And only *I* have seen her, when the curlews called
Open her leafy door to watch the Sun away!

I brought her tribute of petals caught in honey;
She told me, in a voice like homing-pigeons call,
Fair woodland tales of seeds and birds, and whispered low
What wild hares tell the moon; and trees cry when they fall.

We loved each other, for something in me echoed
Her fruity chanting, her silvery laugh, her call,
And when I wearied of posing and convention
I longed to go and live with her and leave it all!

But on one crescent-guarded, misted evening,
When she pushed wide her door and left her aspen tree,
She laughed like children who glimpse the first Spring robin
And said she would go to my home and live with me!

Why! I couldn't let her come to *my* apartment!
No flowers, no birds, no river, not one dryad's tree;
Only cement walks and crowded elevators
Cooking smells, radios and jazz inharmonies!

Nothing Aprilly nor dewy, in the mornings,
Secrets (not lovely ones like those all dryads know)
Her gown would look eccentric; people would wonder—
So, though she wept and urged, I said she could *not* go.

We parted then. Yet I often long to see her
She was the mirror of the purest part of me.
But she has gone forever and the last evening
I passed her woodland, someone had cut down her tree!

MOTHER AND SON

By Annice Calland

The gods may give one genius,
Or beauty, or red gold,
Or even a Christ-like charity
With graces manifold—
But they with a priceless love adorn
A mother and son when they are born.

PRAYER

By Sydney King Russell

Lord, let the poet have his little day
And dream his little dream. It is not long
Before he lays the ring and book away
And knows no more the ecstacy of song.
The hours are brief; the sands so swiftly run
We scarcely hear the robin's sweetest note
Before the shadows close us from the sun
And darkness falls upon the feathered throat.
We do not ask Thee, Lord, for minted gold,
For sceptred arrogance, possession's pride;
Life's little story is so early told—
Lord, when the page is done, do Thou abide.
Savior who watchest over seed and flower,
Grant that the poet's be a shining hour!

SONG

By Cranston LeRoy Stroup

My love shall be with city life no more,
But I shall build myself a mountain home—
A rocky torrent, tumbling into foam
Shall gurgle music at my cabin door;
While overhead shall two great eagles soar,
And flowers shall hide my pathway through the loam;
The vaulted sky shall be my greaved dome,
And all the bright green earth shall be my floor.

Perhaps I then shall long for shapes and lights
Where buildings hurl their bulk into the sky,
Desire the strident music of the cars
Where "L" and subway hurtle madly by:
But still in the serenity of nights
I step out through my door into the stars.

SWAN DIVE

By Grace Stone Coates

I

To ease the floundering and splashing, one
  Experienced guides her pupils in their art:
  "You strive too heavily by precept. Start
Attack upon the springboard in sheer fun,
And lift your bodies from the exuberant run
  To meet the singing beauty in your heart!"
  In terse example, she becomes a part
Of sea and air, a satellite of the sun.

Her sudden feet are moonbeams on the board,
Her body Dian's arrow tense for flight,
  Then Dian's gleaming cresent self in space
  A motionless eternal moment; bright
The downward swift perfection, thirsting toward
    Oblivion in the silent pool's embrace.

II

Uneasy, still, life's clumsy divers come,
  Their imperfections fearing death's abyss.
  They raise Messiahs, posit that and this,
And bring salvation by a rule of thumb.
Some lean upon the ritual, and some
  Propitiate a world of future bliss
  By all their clamorous bodies lose in this,
By need denied and understanding dumb.

But stubborn springboards do their creeds design
  To launch the soaring spirit past the grave;
Defeated purpose, crippled souls define
  Betrayal in the precepts meant to save;
Till beauty's instant poised assurance, line
  By line solicits the embracing wave.



A MURAL IN THE HOUSE OF FRANCIS W. VREELAND, PAINTED BY THIS ARTIST FOR HIS RESIDENCE DEPICTED ON PAGE 17

ART APPRECIATION IN THE HOME, CLUB AND SCHOOL

FRANCIS W. VREELAND, a New York artist who has come to California to make his home on the hills above Los Angeles, has given of his talent in this number of SOUTHLAND. Photographs by Viroque Baker show on pages 17 and 25 the exterior and interior of the house Mr. Vreeland built for his family. This article with further illustrations of the interior of the house will be continued in June and later the hill garden back of the house will be described.

The painting reproduced above is a wall painting fitted into the alcove of the room shown on page 25 just to the right of the gallery. It will appear again.

This mural triptych delineates the three periods in the physical life of any family, with great shadowy figures representing the spirit of life. It shows Mr. Vreeland's comprehensive grasp on the art and object of painting and is therefore chosen as the first subject in our series on the life of California depicted by her Artists. This will appear in the coming summer numbers.

A GARDENA HIGH SCHOOL CUSTOM

THE Gardena High School graduating classes have been presenting for a number of years as their class gift, a painting from some well known California artist; until at present they have become enthusiastic over the custom.

This year a Purchase Prize Exhibit was suggested and accordingly there were sent out from eighty to one hundred invitations to well known southern California artists to submit a painting for this exhibit in April.

The exhibition was held, not only for the purpose of purchasing two paintings for this high school but more important, for the art appreciation its presence taught.

Principal J. H. Whitely is to be congratulated on the excellence of the pictures shown. The artists, listed here from the catalogues, sent their best pictures and very few of our best artists found it inconvenient to comply with this reasonable request.

Mrs. Katherine Leighton who has done so much for education in art matters sent one of her famous Indian paintings. It is a portrait of Standing Bear II, painted in simple, direct way and an inspiration to all who saw it. Chief Standing Bear II has written the following autobiography which Mrs. Leighton has kindly loaned us for reprinting.

This beginning of fine arts exhibitions in the high schools of the metropolitan district is sure to be carried to other towns and union high schools. CALIFORNIA SOUTHLAND will be glad to receive reports from other exhibitions.

The Catalogue of the Gardena High School Exhibition listed the following painters of California:

Mable Alvarez, C. Fark Baldwin, Alice J. Barney, Dana Bartlett, Loren Barton, Ruth M. Bennett, Franz A. Bischoff, Carl Oscar Borg, Cornelius Botke, Jessie Arms Botke, George K. Brandriff, Maurice Braun, Benjamin C. Brown, Conrad Buff, Celin Campbell Cooper, Norman Chamberlain, Walter L. Cheever, John Coolidge, John Cotton, Gordon Coutts, Bert Cressey, Meta Cressey, Marie Crowe, Leland S. Curtis, Anita Delano, Maynard Dixon, Haldane Douglas, Dorothy Dowiatt, Helena Dunlap, Mary Everett, John Frost, Lily Furedi, Arthur Hill Gilbert, Ejnar Hansen, John Hinchman, Ralph Holmes, Kathryn J. Hunley, Frank Tenney Johnson, William Lees Judson, Marie B. Kendall, A. S. Keszthelyi, Joseph Kleitsch, Henri De Kruif, Paul Lauritz, Kathryn Leighton, Jean Mannheim, Nell Brooker Mayhew, Barse Miller, Evylena Nunn Miller, Theodore B. Modra, Albert Mow, George E. Olson, Power O'Malley, George Demont Otis, Edgar Allen Payne, Ruth Peabody, Stan Pochiecha, A. M. Podchernkoff, Hanson Puthuff, John Hubbard Rich, Paul Starrett Sample, Donna Schuster, Millard Owen Sheets, E. Roscoe Shrader, Charles L. A. Smith, Ernest Browning Smith, F. Carl Smith, Detric B. Stuber, James Swinnerton, Edith Truesdale, Hilda Van Zandt, Christian von Schneidau, Edouard A. Vysekal, Lurena Buchanan Vysekal, Elmer Wachtel, William Wendt, Blanche Whelan, Orrin White, Max Wieizorek, Carl Yens, Alice Blair Thomas, Francis W. Cuprien, Nell Walker Warner, F. J. Girardin.

Claude Forsythe, Alson Clark, Jack Smith were asked but did not show because of other exhibitions on at the time.



THE showing of California paintings in the galleries of Women's Club Houses has grown to such proportions that it is a force in any community. The gallery of the Friday Morning Club originated long before the present building was erected. Mrs. Dr. Hutchinson, one of the founders of the Museum of History, Science and Art at Exposition Park planned every detail for a Club Gallery in her own mind and did her utmost in making a permanent gallery part of the Club's new building.

The time has, in fact, come when the appreciation of art can be taken for granted in Los Angeles and the surrounding districts.

Hardly any of the women now belonging to clubs but have had opportunity since coming to California to learn the good points of painting. Their ability to judge good painting depends largely on their own desire to know enough about it. The course to be published in this magazine July-December will give just that to any one who takes it.

AUTOBIOGRAPHY OF STANDING BEAR II

Born in 1868. Oldest child of Chief Standing Bear the First, and Pretty Face, his mother.

First boy to enter Carlisle School grounds on the night of arrival from reservation October 6th, 1879.

First to wear civilian clothes. Entered first band at Carlisle playing B-Flat cornet.

First Indian boy to play cornet solo in Fifth Avenue Baptist church in New York City.

First Indian boy to receive Holy Communion in Philadelphia.

Held his first position in John Wanamaker's Store, Philadelphia.

Went home, and started to teach school at Rosebud Agency.

Studied under the Episcopal Missionary, and was preaching, wearing black robe of assistant.

Went to England in 1902 with Buffalo Bill show as interpreter.

Danced before King Edward VII.

Was in train wreck at Maywood, Ill., in 1903, going to England the second time. Lay in hospital three months.

Visited world's fair in St. Louis, 1904.

Was made Chief the following fourth of July at Pine Ridge Agency in the presence of all the people from Pine Ridge, and Rosebud Agencies. About 16,000 Indians were there.

Became a full citizen of the United States in 1908, Wm. H. Taft signing the papers.

Chief Standing Bear II is in his 58th year, and has never used tobacco or liquor in his life.

He was educated under the name of Luther Standing Bear, and is a citizen under the same name and author of "My People, the Sioux."

WHERE ARCHITECT AND LAYMAN MEET

SOUTHERN CALIFORNIA CHAPTER
AMERICAN INSTITUTE OF ARCHITECTS

H. C. NICKERSON, *Editor Architectural Pages*

THE April meeting of the Southern California Chapter, A.I.A. was largely given over to general entertainment and amusing incidents. Mr. F. B. Nightingale, an Electrical Engineer showed static forces and vibrations in the form of remarkable sleight of hand and card tricks. Captain Dudley S. Corlett, a much travelled English officer, pictured the interests of Mayan Architecture in a lecture illustrated with lantern slides. He traced the history of the Mayan structures distinguishing the Architecture from the Toltec and Aztec and comparing it with Egyptian examples, noting a certain similarity to the pyramids in structural excellence. He called particular attention to the monoliths and the wonderful carving of the Mayans. Mr. Sumner Spaulding reported on the progress of his committee in stimulating interest in the plan of starting Period Rooms at the Museum of History, Science and Art. Mr. Stiles O. Clement acted as host of the evening and was commended for the success of the meeting.

A POSTER competition is announced, under the auspices of the Santa Barbara School of the Arts, for posters featuring the city of Santa Barbara. The contest closes August 1, 1928, and is open to all. The prizes give a choice of a scholarship in the School of the Arts or cash prizes of $200 first, $100 second.

Santa Barbara's picturesque and romantic past provides a wealth of inspiration. The stories will almost transpose themselves in color to a sketching block.

ARTICLES ON ARCHITECTURE FOR THE LAYMAN

The Summer issues of Southland are planned to supplement the Winter's work undertaken by Study Clubs, Architectural Clubs, Art Clubs and the Women's Federated Clubs of California. A series of articles by leading architects will follow this schedule.

Section I. APPRECIATION OF ARCHITECTURE

1. The Plan in Architecture (Relation to surroundings, Utility, Structure and other elements).
2. Form in Architecture (Mass, Silhouette, Section, Perspective).
3. The Exterior Design (the Facade, Fenestration, Materials, Details).
4. The Interior (Design, Details, Elements, Furniture).

Section II—CONTACTS IN ARCHITECTURE

1. The Architect and the Public.
2. The Architect and the Owner.
3. The Architect and the Contractor.
4. Principles of Practice in Architecture.

Section III—EXAMPLES OF ARCHITECTURE

1. The best examples in Los Angeles.
2. The best examples in Pasadena.
3. The best examples in Hollywood.
4. The best examples in rural districts.

The Articles should answer the questions: Why good Architecture? Why good Architects?

A SERIES of lectures on Art Appreciation will take painting for its subject, and the covers of the magazines for this series will illustrate in color the work of six California painters—or rather—painters of California. Suhscriptions from clubs of twenty or more have a special rate if requested during June or before July first when the summer numbers begin. The numbers begin with July's issue and end with December, 1928. Price $2.00. Address: 351 Palmetto, Pasadena.



LESLIE H. LIPPIATT, ARCHITECT, A.I.A. PHOTOGRAPH BY GABRIEL MOULIN, SAN FRANCISCO
AN ILLUSTRATION OF THE NORMANDY FRENCH STYLE IS HERE PRESENTED BY LESLIE H. LIPPIATT, ARCHITECT, 1840 HOPE STREET, SOUTH PASADENA. A CORNER OF MRS. MILTON E. WISE'S HOUSE, PIEDMONT, CALIFORNIA.

A BIT OF OLD NORMANDY IN CALIFORNIA

THE ARCHITECT EXPLAINS HIS REASONS

By LESLIE H. LIPPIATT, A.I.A.

DURING the World War several of our young architects were brought into close contact with French rural architecture. They took advantage of this opportunity to study these interesting old farm houses and cottages. The result was that a new type of architecture began to be developed in America.

Some architects feel that Mediterranean is the best style of architecture for California. This is undoubtedly true of many districts, but there are localities where a Spanish or Italian house, with its characteristic tile roof, would look entirely out of place. The beautifully wooded district of Piedmont, immediately surrounding the property of Mrs. Milton E. Wise, is well built up with houses not of the Mediterranean type. The owner, therefore, very appropriately decided on the charming Noman-French style of architecture for her house, a corner of which is shown in the illustration. Situated on the tree-covered slope of a small canyon, this house does not clash with its neighbors.

Of necessity certain characteristics of an old style must be changed to meet modern modes of living. I leave you to judge whether this house has lost the charm of the old world architecture.

THE HOUSE OF AN ARTIST

(Continued from Page 17)

building, requiring emphasis for reasons of design. For the rest there would be "unsurfaced" and weathered redwood for the boards and battens that were to give the board-on-end character, and a free hand "draw-knife" cutting of the edges of the wide redwood clapboarding that would distinguish the outside of the upper story.

THE INTERIOR

Strange as it may seem the artist was practical to a certain degree, hence the wooden interior of this house.

In a painter-artist's studio there is the necessity for frequently changed draperies as backgrounds to his posed models; and for walls on which pictures may be hung and rehung, and often rearranged. The most practical walls therefore, are those into which nails, hooks and such can be driven, and from which such nails, etc. can be drawn without damage to the wall surface; and wood is the answer. Therefore, inside walls sheeted with boards ("tongue-and-groove") covered



AN INGENIOUSLY ARRANGED LIVING SUITE IS "HUNG" ACROSS ONE END AND PART WAY FORWARD ON TWO SIDES OF THE UPPER WALLS OF THE STUDIO

over with fabric forming a suitable background for paintings and drapes now constitute carefully proportioned wall areas, in a studio that is 30 x 40 feet in its floor dimensions, with a 20-foot ceiling height.

To relieve a feeling of barren immensity in one's impression of the wall space within this generously proportioned room, paneling of 12-inch boards with 1 x 3 battens, crossed at interestingly conceived intervals, flank the fabric covered areas of these walls.

Doors throughout the house are of the well-known, "stock," single panel variety, further paneled on the job by the carpenter, studded with hand-made nails, hung on heavy, oxydized brass hinges and caught by unique locks. The hinges and locks were fashioned by a blacksmith from the artist's designs.

The high ceiling of the studio is of elongated paneling of 1 x 12 lumber, and 1 x 3 battens. This paneling is divided into six marked areas by beams 10 inches thick, with a 3-inch exposure. These beams are supported at the walls upon 4-foot projecting 4 x 6s, cut to an interesting design at their outer ends.

Japanese lanterns and rusted iron fixtures hold the electric lights in this very interesting artist's workshop. The floor is of boards 10 inches wide, nailed down from the top with old-fashioned steel-cut nails; the counter-sunk heads of these nails form a marked pattern over the polished floor surface.

Mural paintings by the artist are fitted in to especially designed and located panels of the walls. There are nine of these painted "murals" in the studio.

The architect friend of the artist describes the living quarters of this unique house as being "*hung* on the upper walls" across one end and part-way forward on two sides of the studio. The hanging effect is produced by an encircling balcony about the studio connecting sleeping and sitting-room entrances that open upon the balcony (and therefore into the studio), with the dining room.

It is possible, however, to "close off" the above enumerated rooms from the studio and still gain access to them, and to all of the living rooms by reason of a separate connecting system of doors. Here, therefore, is an ingeniously arranged living apartment of five rooms (complete in every required appointment), all on one floor for the sake of convenient and simplified housekeeping, and having no absolutely necessary connection with the studio below.

In this distinctive expression of what constitutes a home, the dining room is especially interesting in its character. It is, in fact, not a room at all, but a generously proportioned alcove, communicating directly and openly with the studio across a section of the balcony before mentioned. Within this dining-alcove the walls and ceiling are contrived in an unique manner through the employment of old-fashioned "tongue-and-groove" 'ceiling' lumber of the variety that graced our grandmothers' kitchens. By running the surface grooves of this lumber in vertical lines to a simple molding, which is 18 inches below the ceiling of the alcove section, and from that point nailing the upper horizontally to the studding, a frieze effect is here created. Over this alcove section the ceiling is patterned into panels by 1x3s laid on the surface, which 1x3s are turned downward on the side walls, dying into the frieze molding, thereby uniting the frieze and ceiling into a carefully designed whole.

Tongue-and-groove 'ceiling' is used as the surface lumber on most of the walls and ceilings of the living-rooms. Variety in its application is marked and the 1x3 is frequently introduced upon surfaces as required for pattern relief. In the sitting room a high dado is covered with Chinese bale matting, woven of stripped bamboo, which matting supplies a texture and color that make a decidedly attractive and cozy environment for the Colonial heirlooms of the artist's wife, that constitute the furniture of most of the living apartment.

If one turns his back on the modern gas range, the kitchen looks for all the world like an abridged edition from the back country of old New England, with its ochre-colored walls, its cupboard appointments and its gingham curtains.

(Continued later)

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MONTHLY BULLETIN

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EMBODYING in its new plans the formation of an Employment Bureau and a Small House Plan Service, the Los Angeles Architectural Club has just established its new headquarters at 510 Architects' Building. The keynote of the Club's activities is to be of service to its members. This office, with Miss Virginia Smith in charge,



THE EUCALYPTUS GROVES OF SANTA FE RANCHO ARE DELIGHTFUL SITES FOR HOUSES. WHAT STYLE BEST CONFORMS?

as executive secretary, is wholly for the convenience and aid of the architects.

The Employment Bureau has been created to help place all unemployed draftsmen, who will register with the Club. And it is hoped that architects will immediately take advantage of this service for which there is no charge to them.

Mr. Theodore Koetzli is affiliated with the Club in the Small House Plan Service. This work is of an educational nature and is especially designed to aid the architect. The public is unfortunately very familiar with the inefficiently designed and inartistic houses constructed by speculative builders. But by carrying on a publicity campaign we hope to instill into the peoples' minds the realization of the added charm and value which homes built from the plans of certified architects can possess. Heretofore it has been thought that only the wealthy could profit by the architect's training. But the Small House Plan Service will sell stock plans designed by capable architects at a very nominal price. We believe in the public's inherent good taste, so that if they can be given an opportunity to select well designed house plans they will take advantage of it.

In a beautiful locale the Los Angeles Architectural Club held its last monthly meeting, April 17, at the new home of the California Art Club, Olive Hill, Barnsdall Park. E. Roscoe Schrader, president of the California Art Club, extended a welcome to the members of the Architectural Club and explained the things which the Art Club is striving to do.

The principal speaker of the evening was Bruce Findlay, assistant superintendent of the Los Angeles city schools. His subject might have been termed "Better Americanism," although it was really a description of a recent trip to Washington, D. C. and Boston. In describing the historical points which he visited, Mr. Findlay used them as illustrative of the kind of American citizens the public schools are endeavoring to build from the boys and girls of today. He said that the public schools of America are designed to make citizens whose first thoughts are not of themselves, but of their fellow-men; citizens who will have at heart the welfare of their country, with obedience to its constitution and laws.

Mr. J. Earle Johnson, who has just returned from the West Indies, where he spent six years in architectural work and study, told of the many historical buildings there. Such constructions as those by Sir Francis Drake and Christopher Columbus are interesting not only because of a romantic background but from an architectural standpoint. Mr. Johnson has been engaged to speak in detail of these buildings at the June meeting of the Club. This will be a rare opportunity, for information concerning design in that part of the world is sadly wanting. And it is somewhat startling to learn that in the ancient cathedrals of the West Indies there are beautiful wood-carvings, mosaic wainscotting and silver inlay work.

The place and date of the regular May meeting will be announced later. The speaker, Mr. Clark W. Baker, Sr. of San Francisco, is making a special trip south for the occasion. He will discuss "Illumination in Relation to Architecture." Mr. Clark is well qualified to speak to the Club on this subject as he is chairman of the Educational Sub-Committee, and of the Lighting Committee, Commercial Section of the Pacific Coast Electrical Association. A special feature will be the practical demonstrations in which Mr. Clark will use some of his own apparatus.

Of interest to the public in general and the building profession in particular was the traveling exhibition of Student drawings, April 24, 25, 26, in the Exhibit Room of the Architects' Building. This Exhibit was sponsored by the Beaux-Arts Institute of Design (Dept. of Architecture) located in New York City. The drawings were the winning designs submitted to the school during the year, and represented the best in student work in Architecture throughout the United States. Schools represented in this display were Yale University, Atelier Denver, University of Illinois, University of Pennsylvania, and Columbia University. There were eight plates in all ranging in size from 31 to 40 inches to 40 by 62 inches.

The Beaux-Arts Institute of Design is represented locally by the Atelier Los Angeles, located at 1548 W. Seventh Street. Student courses in Architecture are conducted there throughout the year.

DRAWINGS IN THE EXHIBITION

Class "B"—Analytique—"A Memorial Shaft," S. J. Potter, Yale University.

Class "B"—II Analytique—"A Portico of a Church," L. P. Osborn, Atelier Denver; R. H. Shutz, Yale University.

Class "B"—II Project—"A Riding School," G. Gonzales, Yale University.

Class "A"—I Project—"An Exposition Building," C. C. Braun, University of Illinois.

Class "A"—II Project—"A Fine Arts Museum," R. L. Moore, University of Pennsylvania.

Class "A"—III Project—"A Protestant Church," C. Tung, University of Pennsylvania.

Class "A and B"—Archaelogy I Project—"An Egyptian Temple," J. Lowenfish, Columbia University.

For three weeks during June and July fifty designs selected from entries in the Small House Competition held by House Beautiful will be on display. This exhibit has been commented on by an Eastern architect to the effect that it was the most interesting feature at the recent exhibit in New York City. Undoubtedly it will be cordially welcomed in Los Angeles. Eleven California Architects are represented, and it will be the first time a Small House Competition has been displayed here.



THE ORCHARDS DEMAND A TWO-STORY HOUSE OVERLOOKING PRUNES OR ORANGE TREES, ELSE THE INMATES WILL HAVE NO OUTLOOK ON LIFE. "BLOSSOM DAY," IN THE GREAT FRUIT DISTRICT OF SAN JOSE. THE OLDEST PUEBLO IN CALIFORNIA

HOW MAY CALIFORNIA ADAPT MEDITERRANEAN STYLES

By Vernon B. McClurg, *Architect*

Publisher's Note—This is the first of a series of contributions from the Architects' League of Hollywood. Its aim is to assist the general public and the layman to distinguished between good design in a building and gingerbread stuck on it. The illustrations are taken from back numbers of Southland. *Subsequent articles will deal with other styles and other architectural ideals, but illustrations will always be taken from actual photographs of the work of Californian designers.*



A ROADSIDE SHOP DESIGNED BY RICHARD SEARES OF SAN CLEMENTE, CALIFORNIA. THE BACK CONSISTS OF A LITTLE APARTMENT OVERLOOKING THE OCEAN.

WHAT, when, and where is "Mediterranean Architecture" as applied here in southern California? It is a term the architect is often called upon to define and one which caused him considerable trouble in the defining.

To the general public the term immediately brings to mind a red tile roof and a plaster wall. They are not far wrong in that for it is exactly that impression one has on the Cote d'Azur as one winds along the fine motor road and gazes down upon the villas tucked away in the thickly wooded slopes which dip towards the Mediterranean Sea. The contrast of color is marvelous. The deep green woods, the touch of red and white, which are the buildings, and beyond, and below, the deep blue of the sea.

To get back to a style of architecture, a difficult thing when one has just brought back to mind the beauty and charm of that country bordering the Mediterranean, a nearer approach to these villas shows a considerable variation of so-called "style," a variation which pertains somewhat to the particular country as we pass from Spain, through France, and, into Italy. There is practically no break, however, from country to country, for the styles have been much intermingled in use. The Italian and Spanish motives predominate with a certain amount of French influence and a considerable use of the classical in the cities. The villas vary a great deal in type from the modest, rambling Spanish hacienda to the magnificent formal Italian villa. By far the larger number of the dwellings, however, are a medium between the two. They retain the rambling qualities of the former and the refinements and restful culture of the latter. All, moreover, carry out and give to this locality that which is its principal asset of charm, its "Atmosphere." That word is capitalized and in punctuation marks as an axiom to keep in mind and strive for. Nowhere has a more successful result been obtained along this line than on the Mediterranean Riviera. May it never change to commercialism and signboards.

Here in southern California, where we have a climate comparable with the Riviera country, we have for the most part admirably adapted these Mediterranean style buildings to our city and suburban dwellings. We have unfortunately, however, due to our congested small lots, our insidious signboards, and our unfortunate locating and permiscuous mingling of styles of architecture, lost most of the "Atmosphere." We cannot change our highly organized and sad to relate commercialized civilization, but we can go far towards improving a well developed New World architecture by intelligently choosing locations, by assisting the subdivider in laying out the new land, by forceful and widespread signboard ordinances and by a beautiful and appropriate landscaping of all properties. More trees, more flowers, are wanted in a land where most anything will grow with a minimum of attention.

From wanderings afar I will now get down to the attempt at our definition. I would say that "Mediterranean Architecture" as developed in southern California, is that careful blending of Spanish and Italian, into a building, to obtain for it, by utility of plans, charm of mass, and an entire lack of unnecessary, superimposed decoration, a result pleasing to the eye, useful for its purpose, and enduring in style. No freakish motives, no clashing tones, a beautiful setting, and a pride and joy to the owner and to the architect who designed it.

This is perhaps more an ideal than a definition, but one cannot have a definition without ideals. To the attainment of these ideals I will give just a few brief hints. Put character into the building by use of as much of the human element as possible, in relation to hand-tooled wood and iron, hand-textured plaster walls, rough laid tile roof, and tile floors of character. On the mechanical side would say the following are essentials: thick walls for deep shadows; massive arches for strength (in looks); a pleasing and interesting roof line; and a most careful landscaping. Use trees, bushes, and shrubs to correspond with your buildings and, above all, plant plenty of flowers for your own pleasure and to give the touch of color to the setting.

The keynote of the whole style is the illimination of all non-essentials of embellishment, the intelligent use of stylistic but not copied motives, and simple, straightforward carrying out of the project to obtain character, endurance, and charm. Your architect is the best person to procure your particular architectural desires. Let him serve you.



ANY BUILDING MAY BE BEAUTIFUL IF CONCEIVED IN THE MIND OF AN ARTIST. SAN CLEMENTE RESERVOIR, DESIGNED BY WILMER HERSHEY, FIRST ARCHITECT OF THE WHOLE TOWN.



AT HOTEL LA QUINTA, INDIO. GORDON A. KAUFMANN, LOS ANGELES, ARCHITECT.



THE INDIGENOUS CALIFORNIA HOUSE GROWS OUT OF THE NATIVE PORTLAND CEMENT AND NATIVE WOODS. IT IS NOT A COPY OF ANYTHING. THIS ONE WAS THOUGHT OUT BY WILMER HERSHEY.



THE INTERIOR OF AN APARTMENT HOUSE DESIGNED IN MEDITERRANEAN STYLE BY WILMER HERSHEY.

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THE COMMUNITY HOUSE

FOREWORD

It was only eight years ago that the Assistance League was organized and opened its offices in modest quarters in the old Tajo Building. It set for itself first the task of earning money for the already established charities of Los Angeles and second that of meeting needs in the community not already being cared for. Having evolved a unique idea, that of leasing beautiful homes and estates for filming purposes in order to earn money for charity, the work was started with the film companies. From the first this Film Location Bureau has been a success, and has warranted the gradual expansion which is now represented in our six major departments working together to earn money for philanthropic purposes and to administer it wisely.

From cramped offices down town to the rambling old Community House in Hollywood, with its shops, tearoom and offices, and later, the beautiful new day nursery building has been the course of progress. There were barriers to be surmounted; the way was none too smooth in spots, but it has led to heights from which other heights are visible. Those who have worked so assiduously and faithfully through the years may well be proud of the result and hopeful of the future.

DAY NURSERY

The Day Nursery is completed—if not fully equipped—it is occupied. Its capacity is seventy-five children. It is not fully equipped or furnished. There is still work and room for all to help. Every citizen of Los Angeles should make a trip to De Longpre and St. Andrews to view an architectural triumph. If you are building a home or interested in homes view this gem. Undoubtedly your curiosity will carry you inside, to find if the inside is as beautiful and interesting as the outside. It is.



IN THE DAY NURSERY ENTRANCE PATIO

And it is interesting from so many points of view; not the glimpse here and there of arches, vistas and views beautiful to the eye but interesting because it was planned for the betterment of the younger generation—not merely to take care of their little bodies through the day, but to firmly fix in their impressionable minds order, cleanliness, truthfulness, obedience and helpfulness toward the other children with whom they come in contact. To guide and strengthen their characters; to brighten their minds and build up their bodies. The League having been entrusted with the children of mothers who must work assumes the responsibility of parent for the day.



ONE VIEW OF THE BEAUTIFUL NEW DAY NURSERY. WM. WOOLLETT, ARCHITECT

The corrective department and examination rooms are to the left of the patio the first rooms seen by the child when entering the nursery. Here he takes his physical examination to guard against his being the carrier of germs and to determine his own needs. This department is under the guidance of Dr. Isaac-Hampshur Jones, Dr. Sven Lokrantz, and Dr. Ezra Fish. After the physical examination of the children their regular life as members of the family commences. They are taken to school if their ages are such as to require it, while the younger children have their routine of work and play, their meals and naps under the supervision of a trained nurse and a play director.

Volunteers assist with the educational work in the morning, with the supervision of the playground in the afternoon. Volunteers have provided a work bench that the older boys may be taught the rudiments of carpentry—machines so that the girls may learn to sew. In fact it is the volunteers who give so generously of their time in the playroom, the office and the playground and who also supply the nursery with the much needed equipment, kindergarten supplies, material to work with, books for the library, etc., that has made possible, with our much too limited staff, the beginnings of a nursery school.

This department of the League as well as the Good Samaritan Relief department receives maintenance from the Community Chest.

GOOD SAMARITAN

Another department of the Assistance League—the Good Samaritan, which does the family case work—has its headquarters in Community House. This department is staffed by trained social service workers. Through this door of hope files a long and endless train—the seekers of assistance. It is the Doctor's office where woes are aired, where advice is given, where needs are met, the clearing house of trouble. No day is long enough to solve all of the problems that are told each day in secret in this office.

Illustration after illustration could be given—of medical and legal advice secured of transportation home for moths attracted to the flames of Hollywood—but we shall leave it to your imagination to comprehend the scope and worth of this multicolored work of the Good Samaritan—the Doctor of Woes.

THE WILMINGTON UNIT

The branch, doing family case work in Wilmington, finds a wide field for service. Its proximity to the harbor puts it in touch not only with local residents but also with the floating population which pours through this entrance. It is a very active and successful auxiliary.

WOMAN'S EXCHANGE AND GIFT SHOP



HANDWROUGHT SILVER

In the corner house at De Longpre and St. Andrews are found the offices of its activities and other departments which are working for the support and aid of the Assistance League.

You enter the door into the Woman's Exchange and Gift Shop. Here you may give or buy or admire—the stock is comprehensive. Treasures from the Orient, jade, Chinese wall panels, kimonas, hari coats—plain and embroidered, vases, jewels, if you wish linen tea sets, towels, aprons or monogramming—it is there—handkerchiefs, ties, toys, exquisite bonnets and dresses, booties and all—orders taken for everything. One corner, in which I am sure you will linger, holds an exhibit of Porter Blanchard's hand wrought silver and pewter—articles for sale and orders taken. Now is the time of the bride, when thinking about that present, either a single article or the chest, don't forget about this silver. No gift could be more acceptable.

Presents to this department are greatly appreciated. Perhaps that vase, book or bijouterie doesn't fit its corner as well as it did before you redecorated. Don't put it in the attic—add it to the gift shop collection—antique or modern, some one will have a place for it—and perhaps you can find there just the thing you wish.

Here you are sure to meet some one of the Hostess committee. They will show you about and explain the work or help you make your selections.

The articles for sale are of interest, not only for their beauty and usefulness, but that many of them are made by Shut-ins who have no other outlet for the sale of their handiwork—the dollars which are added to the family budget by the Exchange solve many a knotty problem.

WORK ROOM

A new and another department housed in the Community House is the Workroom. Soon it will be buzzing with activity. It has a double purpose—first educational, giving the woman who wishes to use her talents the opportunity to perfect herself in her chosen work, and second, financial—both to the League and the scholars.

Here will be taught the latest method of dressmaking, the art of using glue, the secrets of the newest fad. The material will be furnished to her who does not or cannot bring her own, and the finished article will be turned over to one of the League shops to sell.



THE WORKROOM

Many women have their specialties, from tapestry making, filet lace to lingerie. They are welcomed to the shop either as teachers or workers. It is the sincere desire of this enthusiastic group of workers to make this one of the League's high spots of service.

THE THREAD AND NEEDLE UNIT

This unit follows directly in line with the work room, but its work is done by volunteers in groups or at their homes, and the earnings are given for the support of the workroom. Already they have added new ideas and new articles—the decorated match boxes, large and small, which may be ordered in colors to match your room, and are in great demand for bridge prizes, the novel, yet practical, kitchen apron, the latest in flowers. They are as interested in best sellers as is the most commercial manager.

Their specialties go into the Assistance League Gift Shop or the Treasure Chest, and they have given to these shops a new slogan —"Shop Where Profits Clothe and Feed the Poor."

THE TREASURE CHEST

Long was it felt that it was difficult to bring the busy shopper into the heart of Hollywood, so when a location was offered as centrally located as the Woman's Athletic Club, it was grasped with extreme pleasure. Here is a treasure Chest in reality, with its collection of gifts and necessities—antiques, hand decorated Florentine furniture, etchings, paintings, tapestries, rare china, real lace,



THE GIFT SHOP

embroideries, linen, lingerie and even hand painted Spanish beanpots, each with its copy of the famous recipe for Spanish beans which has been handed down through an old pioneer family and is the gift of John Griffin Johnston to the League.

THE THRIFT SHOP

'Tis a long cry from the new and beautiful to the old and something ugly. But each has its niche as a visit to the Thrift Shop will show. Those in charge are as enthusiastic over the old suit or dress, a pair of shoes or hat as they would be over the choicest consignment to the Gift Shop. An up-to-date dress or coat, a 'good as new' pair of shoes is cause for a celebration.

The lives of the Thrift Shop customers may be followed by their purchases—first a ten cent pair of shoes, a hat for twenty-five, then the slightly used more costly—perhaps, the nearly new silver slippers. Many an aspiring screen artist buys his atmosphere in the Thrift Shop, later returning for a jade choker, or a rare old ivory from the Gift Shop. The Thrift Shop's duty is done as far as he is concerned; but there are others! They market what you don't want and can't use.



ON LOCATION

FILM LOCATION BUREAU

The Motion Picture Industry, one of the two largest industries in southern California, has a constant need for private properties to be used in the filming of pictures.

To meet this need the Film Location Bureau of the Assistance League was organized. It serves as an intermediary for the home owners and the film companies, the money accruing from the leasing of properties being given to charity. Since its inception, approximately $120,000 has been earned for Los Angeles charities. This remarkable amount has only been available through the co-operation of the owners of fine properties and the extreme vigilance of the Film Location Bureau in supervising these estates while they are being used, combined with the sympathetic and loyal support of the Motion Picture companies.

The Film Location Bureau functions purely on a business basis as a clearing house between the property owners and the motion picture companies. The Bureau is operated by an experienced Director, who is in constant touch with the officials of the Film Industry, and a committee from the Assistance League. Protection of the property is assured both by contract with the Motion Picture company and by personal supervision of the property while it is being used. The fees paid by the film company for the use of the grounds are divided equally between the owner and the Assistance League; the owner designating his portion to any charity that he chooses and the League's share being used to defray the expenses of handling the business, the balance going into The Day Nursery funds.

In the last analysis the success of the Film Location Bureau, of course, depends upon our being able to supply the demands of the studios at a price that they can afford to pay. The more homes and gardens that are listed, the wider scope this work will have. A chance remark at the dinner table; an interesting story about our Bureau, will often be the means of securing valuable locations.

TEAROOM

This resume of activities cannot be closed without a mention of Madame Helene's Tea Shop on the second floor of the Community House—a place of color and charm, good food. It renders the chance to get a close-up of some of Hollywood's brightest stars.

The CALIFORNIA SOUTHLAND cannot be thanked enough for the gift of these pages. It is a valuable gift and charmingly given.

MEMBERSHIP

If you are not already a member we ask you to join now. Help us to "carry on" the many charitable activities of the Assistance League.

Membership Fee, Five Dollars Per Year



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THE REHABILITATION OF A TOWN
THE PETERS BUILDING
GARRETT VAN PELT, JR., ARCHITECT

(Photographed on Opposite Page by Hiller)

THE Wm. H. Peters Building, of which Garrett Van Pelt, Jr., is the architect, has just recently been completed at the northwest corner of Green Street and Euclid Avenue. It presents the Mexican or semi-Spanish style in a new aspect, since it is a refinement of Mexico-Colonial architecture adapted in a successful and interesting way to modern store and office building requirements.

The massive stone piers between stores, topped with finials, the ornament, the marble placque of Red Numidian suggest antecedents in Mexico.

This group of 17 stores was built to meet present-day requirements. Each store or office is well lighted and has had special consideration given to its ventilation. It is insulated against the heat of the summer and abundant provision has been made for heat in winter. A decided effort was made to make the building earthquake-proof, as well as fireproof, the frame being of steel and the walls generally of concrete. There is a large court in the rear of the building for parking. Trees, shrubs and vines have been planted in this court to make it more pleasantly suburban and to relieve the monotony of the wall.

The rapidity with which space in this building has been taken by firms of long experience in this city suggests the direction in which business in Pasadena is going in its rehabilitation. GEORGE J. LIND.



IN REHABILITATING CALIFORNIA TOWNS THE EXAMPLE OF YUMA'S ARCADES MAY WELL BE FOLLOWED. EVERY STORE IS ARCADED.

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THE TILED ENTRANCE TO PASADENA'S HANDSOMEST INDUSTRIAL BUILDING

THE LAUNDRY ROYAL

WHEN the dominant head of the house decided to make a business out of laundering he discarded the washboard and even the new individual washing machine. He invented machinery to wash the clothes without strain; to iron them without scorching and tearing, and a business system to separate, bundle and deliver them sweet and clean to their owners.

Another business has thus been added to industry; and the manufacture of laundry machinery gives employment to thousands. The American Laundry Machinery Company has supplied the Royal Laundry, Pasadena's largest and finest laundry, with an entire equipment of modern laundry machinery. Every detail of this remarkably scientific system of sanitary laundering has been worked out in terms of modern engineering on a complete economic basis.

Many visitors have entered the tiled doorway of the Royal Laundry on Raymond Avenue during the last month. Their testimony is that it is almost uncanny to see machinery washing and ironing clothes so intelligently under the direction of the expert men and women attendants. All agree that clothes are cleaner and better cared for when sent from the home to such a scientifically planned laundry, where the great cheerful room is full of busy machines doing the drudgery which has been outgrown by human beings.





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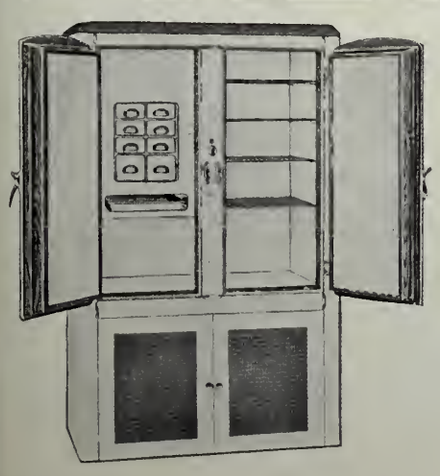
ELECTRICAL EQUIPMENT

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THE PLEASANTNESS OF PLAQUES AND INSET MEDALLIONS

By ESTHER MASON, *Santa Monica, California—Illustrations by the Author*

WHAT a happy revival this of the use of plaques and inset medallions on the walls of our houses and gardens! Surely there is nothing much pleasanter than original works of the sculptor's are wherewith to "furbish forth" our homes, but as luck will have it, many of us who cannot have originals may have excellent reproductions of famous masterpieces in this art. And these reproductions oddly enough are often more satisfying than are most copies of masterpieces in that sister art—the art of painting. Plaster models as matter of fact seem to suffer less in translation, so to speak, in the change from original to replica. What is more, such accessories and medallions (even of plaster) have especial aptness for a garden, for a patio, or even for the tiniest city courtyard. To a garden of naturalistic type a plaque lends a note of sentiment, while to the formal pleasaunce it gives emphasis to the formality. In both cases it can yield us a feeling of stability and restfullness. To us of this lack-leisure generation it can bear an inspiring art-message from a more poised "Far Away and Long Ago."



RELIEF PLAQUES ON THE WALL OF THE MISSION INN AT RIVERSIDE, CALIFORNIA



THIS PLAQUE ON THE GUEST-HOUSE WALL OF MRS. FOWLER'S RESIDENCE AT CHINO, SUGGESTS HOW HAPPILY SUCH AN ACCESSORY LENDS ITSELF TO AN ENSEMBLE OF SUN-DAPPLED STUCCO, WROUGHT-IRON GRILLES, AND FLOWER-CROWNED FOLIAGE. HUNT AND CHAMBERS, ARCHITECTS
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State of California, County of Los Angeles.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared M. Urmy Seares, who, having been duly sworn according to law, deposes and says that she is the editor and publisher of California Southland, and that the following is a true statement of the ownership, management, circulation, etc., of the aforesaid publication, for the date shown in the above caption; that the name and address of the publisher and editor is M. Urmy Seares, Pasadena; that the owner of said publication is M. Urmy Seares; that there are no mortgages, bondholders, or other security holders, owning or holding one per cent of the bonds, mortgages or other securities of California Southland. Sworn to and Subscribed before me this 1st day of April, 1928.

L. H. RAHN, Notary Public.

My commission expires March 12, 1931.

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MONTECITO

DRIVING through the pleasant country called Montecito, our attention was attracted by the reserved and well designed road signs and some interesting rural letter boxes.

One in particular looked like a small Spanish trunk which the shape of the government regulation tin box emulates.

This work of The Montecito Roadside Committee, led by Mr. David Gray, is bearing fruit in California, whose young people are eager to know and to do! How can they who have never seen the wrought iron fountain of Nuremberg know its beauty or assay to emulate it? How can one who has seen only the cheap flood of china on sale along the beach know the beautiful ceramics of Japan which the Japanese make for themselves?

One lesson we may all learn from the simple procedure of the Montecito Roadside committee: Those who have leisure and the wherewithal to obtain whatever they want in this world have chosen to keep Montecito as simple and natural as possible and have placed Order first on the list of things desirable. So that, as Mr. Ernest Batchelder, that renowned expert in design, has taught in his text books used in the Kensington School of Design as well as in the Universities of America, "We strive first for Order, hoping through Order to attain Beauty" in our surroundings as well as in our work.

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OVER THE GARDEN WALL

THE DESERT LILY

By H. L. POPENOE

THE leisurely or observing traveler crossing the Colorado Desert in Southern California from the latter part of January to March will be delighted to find the desert lily, Hesperocallis undulata, in bloom.

This delicate and beautiful member of the lily family is the only one of its genus. The stout bluish green flower stalk is sent up from a whorl of long narrow undulate leaves to a height of from one to two feet and crowned with a cluster of fifteen to twenty flowers. The flowers measure about three inches in length and are a delicate waxy white with a blue green stripe on each petal. They are so fragrant that one passing within a few feet of a plant can easily detect the perfume, and it seems utterly inconsitent to find a flower of such beauty springing from the bare sand in a region of such scant rainfall.

In dry seasons they do not bloom at all, but when early rains come they respond with a splendid show of flowers.

They may be found in numbers about twenty miles east of Holtville, California, where the desert merges into the sand dunes. At this place the growth of the plants is found to be much more luxurious along the shallow ravines where the rainfall follows the clay subsoil to the lower ground, showing how well the lily responds to moisture.



THE DESERT LILY. PHOTOGRAPHED BY THE AUTHOR.

The bulbs, which are used for food by the Indians, are found from eight to twelve inches deep in a bed of pure sand, where they send out their thick, fleshy roots to gather in what moisture is available and store it beneath an outer coating so thin that it seems inadequate protection against a long summer's drought.

Bulbs kept out of the ground by the writer for eight months have shown no perceptible shrinkage, and flower stalks cut and thrown on the ground have continued to grow and bloom for several days. As a cut flower, this lily is a very satisfactory keeper, but it loses the charm of its delicate perfume when brought into the house.

A number of cases are reported where they have been successfully cultivated, the chief requirements being deep planting and good drainage.



IN THE CHARMING LITTLE GARDEN OF MR. AND MRS. DISBROW BAKER, PASADENA.

A CORRESPONDENT writes from Santa Barbara:

"You are showing some lovely little gardens! But what would you do if you lived opposite this combination? An ochre-yellow plastered house, window frames and doors painted bright blue, porch floor and steps stained to match the red roof-tile, and a row of magenta lantana planted across the front lawn."

What could one do with it? Paint it over. Failing in that, dig up the magenta lantana, and use as much blue to cool the tones as the small plot will permit. Clear blues, light and dark (no lavender-blues) like plumbago, delphinium, felicia (blue daisy), cynoglossum amabile — Chinese forget-me-not—and also the Chinese larkspur. A little orange-yellow like one shrub of cestrum aurantiacum might be added to shrubbery to unify the house.

EVERY GARDEN NEEDS AT LEAST ONE OR TWO OF THESE PERSIAN OIL JARS

They are appropriate in any size Garden. Stand them against a background of shrubbery where their quiet, rich glazes catch the sunlight. You will be amazed how much beauty they can add . . . how they can make your garden the colorful, restful retreat it should be.

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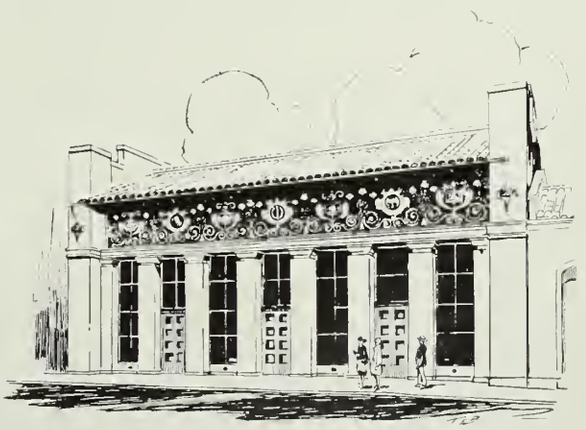
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AMATEUR HORSE SHOW

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Friday and Saturday, June 1 and 2

Net Proceeds to the Junior League of Los Angeles

No. 102, Vol. X JUNE, 1928 50 Cents
CALIFORNIA'S HOME AND GARDEN MAGAZINE


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FLINTRIDGE RIDING CLUB

Fourth Annual Amateur Horse Show

TIME TABLE

Friday, June 1st, 1928

8:00 P. M. CLASS 1—*Jumpers open to all.*
8:15 P. M. CLASS 11—*Novice three-gaited Saddle Horses over 14-2.*
8:30 P. M. CLASS 16—*Five-gaited Saddle Horses.*
8:45 P. M. CLASS 22—*Novice Riders.*
9:05 P. M. CLASS 2—*Corinthian Class.*
9:20 P. M. CLASS 12—*Three-gaited Saddle Horses over 14-2 and under 15-2.*
9:35 P. M. CLASS 13—*Three-gaited Saddle Horses 15-2 and over.*
9:50 P. M. CLASS 6—*Hunters and Jumpers, to be ridden by owner or member of owner's family.*

Saturday, June 2nd, 1928

10:00 A. M. CLASS 8—*Model Hunters, to be shown in hand.*
10:15 A. M. CLASS 5—*Novice Hunters and Jumpers.*
10:30 A. M. CLASS 17—*Trail Horses over 14-2.*
10:50 A. M. CLASS 21—*Combination Ponies 14-2 and under.*
11:10 A. M. CLASS 4—*Pairs of Hunters or Jumpers.*
11:25 A. M. CLASS 24—*Trotting race under saddle.*
11:40 A. M. CLASS 10—*Combination three-gaited Saddle Horses.*
12:00 M. CLASS 19—*Saddle Ponies 13-2.*

Saturday, June 2nd, 1928

2:00 P. M. CLASS 3—*Teams of three Hunters, over outside course.*
2:15 P. M. CLASS 15—*Three-gaited Saddle horse over 14-2.*
2:30 P. M. CLASS 7—*Children's Hunters and Jumpers.*
2:45 P. M. CLASS 10—*Combination five-gaited Saddle Horses.*
3:05 P. M. CLASS 23—*Family Class.*
3:25 P. M. CLASS 20—*Pony Jumpers.*
3:35 P. M. CLASS 18—*Road Hacks.*
3:50 P. M. CLASS 14—*Pairs of three-gaited Saddle Horses over 14-2.*
4:05 P. M. CLASS 25—*Musical Chairs.*

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of
MURPHY & DILLON

SOUTHLAND CALENDAR

Conducted by

ELLEN LEECH

Announcements of exhibitions, concerts, club entertainments, college events, lectures, dramatic productions, etc., for the calendar pages are free of charge and should be mailed to CALIFORNIA SOUTHLAND, *Pasadena, at least ten days previous to date of issue, the fifth.*

Clubs

VALLEY HUNT CLUB, PASADENA:
The formal season at the club closes each season with May, after which time no programs are arranged. The tennis courts rank with the best in the country and with the swimming pool offer the outdoor summer attractions. Individual parties both afternoon and evening may be arranged as desired.

ANNANDALE GOLF CLUB, PASADENA:
Every Wednesday is Ladies' Day, with luncheon, bridge, and afternoon tea.
The course is now in the best possible condition. A few constructive changes have been made and others are in prospect. The new holes are ready for play.
The tennis courts have proved popular throughout the winter and are equally in demand this spring.
The swimming pool is now open and swimming parties are the order of entertainment.

FLINTRIDGE COUNTRY CLUB:
Bridge Day, the usual monthly function, is the last Friday of the month.
Sunday night buffet suppers are served throughout the month and are universally popular.
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p.m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11.30 to 2 p.m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

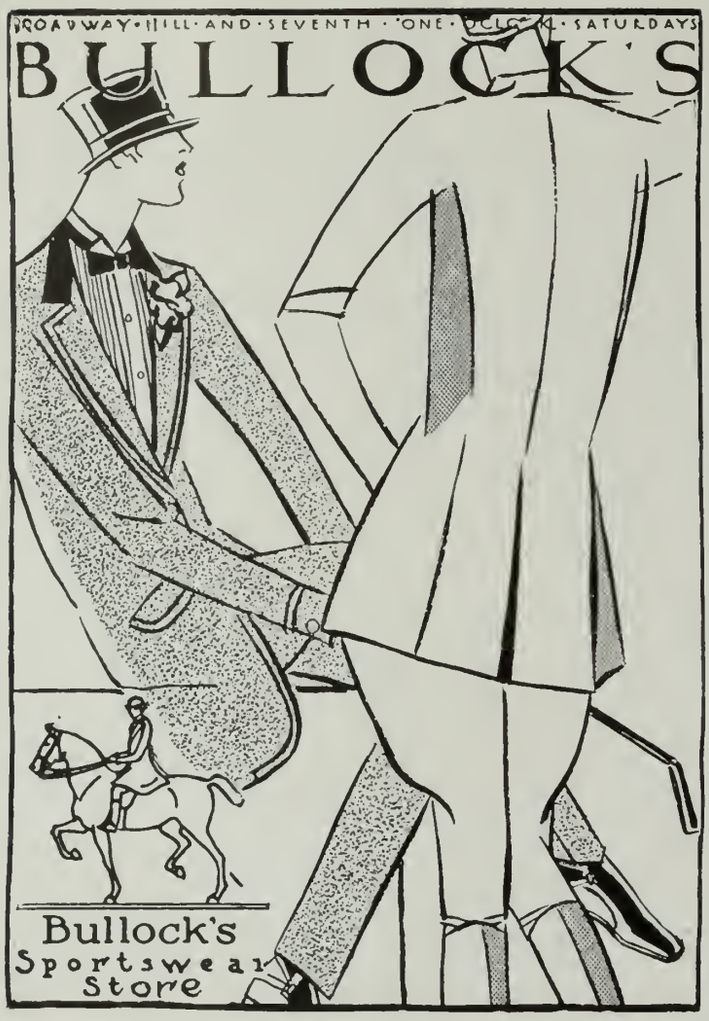
MIDWICK COUNTRY CLUB:
The four new tennis courts are completed and ready for the tournaments planned.
The club has three complete polo fields, now in perfect condition.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty.
The new club house provides every modern club convenience and comfort. Luncheon is served every day, and tea may be arranged as desired

REDLANDS COUNTRY CLUB:
The club again has an eighteen hole course, and one of the best. Established about thirty years ago, the club was the second in the State, and had an eighteen hole course, later changed to a nine hole. Officers elected for the new year are, E. D. Finch, president; Major G. E. Turner, vice-president; Major M. L. Harding, secretary-treasurer. The directors are G. M. Bartlett, Frank W. Moore, and C. F. Smith.





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PASADENA GOLF CLUB:
The attractive new clubhouse, modern in every respect, was formally opened during the holiday season. The course has been improved and ranks with the best.

Dinner is served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service prevails throughout the week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, witb bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

THE GABLES, SANTA MONICA:
Every Saturday evening from 8 p. m. to 1 a. m.—dinner dance, music by Earl Burtnett's Gables Rose Room orchestra. Every Tuesday afternoon—bridge luncheon—from 12 p. m. until 5 p. m. Every Sunday from 2 p. m. until 4 p. m.—league volley ball game.

FLINTRIDGE RIDING CLUB:
Fourth Annual Amateur Horse Show will be held June 1 and 2 in the club ring. This show is always arranged and sponsored by the members of the Junior League and the net proceeds go to the maintenance of the Home for Convalescent Children, Los Angeles.

SOUTHERN CALIFORNIA YACHTING ASSOCIATION:
June 9-10, opening Catalina Island Yacht Club.

June 16-17, Model Yacht Races, Westlake Park, Los Angeles.

June 30 to July 4, All clubs cruise to Avalon.

Several important events are programed for the season including the Honolulu race, starting from Newport Harbor. The small class starts May 30, the larger craft on June 3, permitting the boats to reach Honolulu at approximately the same time.

The annual regatta will be held at Long Beach, August 6-10. The Rudder Cup series will be held on the two days preceding.

Newport Harbor will stage the famous international Star championship series the latter part of August. The series will open August 30 and end Sept. 6. San Diego will close the year with its third annual midwinter race series for hydros and outboards for the national championships under the auspices of the Mississippi Valley Power Boat Association.

E. J. Gourley of the Santa Barbara Yacht Club is Commodore of the Association.

Other officers elected for 1928 are Sam Rindge of the California Yacht Club, vice-commodore; Commodore Ray Morris of the San Diego Yacht Club, rear-commodore; Milt Hesselberger of the Catalina Yacht Club, flag cap .in; and Dick Loynes of the Newport Harbor Yacht Club, port captain. Fred Bosbyshell was re-elected secretary and treasurer.

NEWPORT HARBOR YACHT CLUB:
June 3, start large class in Honolulu race.

Art

LOS ANGELES MUSEUM, Exposition Park, presents:
Paintings by artists of New Mexico.
Caricatures: American and Mexican.
Work of Students of Otis Art Institute.
Exhibition by Arthur Wesley Dow Association.

Outstanding examples of contemporary French and American art in the permanent Harrison collection.

The Munthe Collection of Chinese Art.

Open daily, 10 a.m. to 4:30 p.m., except Saturdays when the hours are 10 a.m. to 4 p.m.; Sundays and holidays, 2 to 5 p.m.

THE BILTMORE SALON, Los Angeles Biltmore, offers a comprehensive collection of paintings by artists nationally and internationally known. Several paintings by old and modern masters, from the Robert C. Vose Galleries, Boston, may be found in the Galleria.

LAGUNA BEACH ART ASSOCIATION is holding the always interesting monthly show at the Laguna Beach Art Gallery.

BULLOCK'S, Los Angeles, in the recently opened Print rooms on the second floor, showed last month a collection of Japanese prints by master artists. This gallery will continue to show good things in prints and etchings in a series of exhibitions to be changed every second week.

California Southland—June, 1928—Vol. X, No. 102. Issued monthly by M. Urmy Seares, R. B. Urmy, Jr., Business Manager. Pasadena, California. Subscription price $3.00. Entered as second class matter July 28, 1919, at the Post Office at Pasadena, California, under act of March 5, 1879.

FINE ARTS GALLERY OF SAN DIEGO, Balboa Park presents:

Southern California Art Salon, June 10 to August 31.

Gallery Open: Free daily, 9 a. m. to 5 p. m. except Monday. Monday hours, open 1-5 p. m., free to members, 25 cents to others. Sundays free, 2 p. m. to 5 p. m.

PASADENA ART INSTITUTE, Carmelita Gardens, presents the work of the Pasadena artists, as is the usual custom. The Painters and Sculptors Club have been given the remaining rooms in the galleries and have arranged a large and interesting show.

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, announces exhibitions by Arthur Hill Gilbert and Power O'Malley for the month.

WILSHIRE ART GALLERIES, 3309 Wilshire Blvd., Los Angeles, have arranged a general exhibition of paintings for the month.

CLYDE FORSYTHE has two new paintings in the Biltmore Salon of surpassing interest,—the world as seen by a flyer. As Mr. Forsythe has been flying often in the past months, and sketched as he flew, these pictures are the delightful result.

THE OLD MASTERS GALLERY, INC., Martin Porkay, president; K. I. Litwin, vice-president, is located at 3827 Wilshire Boulevard, Los Angeles, and specializes in paintings by the older masters. Of particular interest to the collector and to the student is the complete art library maintained in connection with the gallery. This contains American and European art magazines, catalogues of important art collections and priced catalogues of all important art auctions.

THE SOUTHBY GALLERIES, mezzanine floor of the Roosevelt Hotel, Hollywood, continue to offer good and well arranged shows.

JULES KIEVITS in his galleries at the Flintridge and Vista del Arroyo Hotels has a general exhibit of paintings by both Eastern and Western American artists, with always good examples of the Italian, Dutch and French schools.

THE PRINT CLUB of Philadelphia, 1614 Latimer street, asks for the name and address of American artists producing lithographs. The Club wishes to sponsor an exhibition made up entirely of lithographs, the first one of this kind in America.

THE FINE ARTS GALLERY of San Diego, through the Board of Directors and The Social Committee, announce a reception and pre-view of the Third Annsal Southern California Art Exhibition to be held in The Fine Arts Gallery of San Diego, June 1st. The exhibition will continue to August.

THE SCHROEDER GALLERIES, 449 East Colorado Street, Pasadena, have a general exhibition of paintings.

EDWARD BOREIN held an exhibition of etchings, Scenes of the far West, at the Santa Barbara Art League last month, chosen from the collection of Francis E. Bliss.

AARON KILPATRICK, after painting for several consecutive summers in the north, is now building a studio on Morro Bay.

HANS PAAP, who showed such interesting paintings of the Argentine at the Biltmore Salon recently, has opened a studio in Hollywood.

EDGAR PAYNE showed ten paintings at the Southby Galleries, Hollywood, last month.

JULES KIEVITS held a special exhibition last month of the remaining collection of some thirty convases by Julian Onderdonk, at the Vista del Arroyo galleries.

THE Directors of the Pasadena Art Institute and The Pasadena Society of Artists held a reception for Mr Nicholai Fechin, with a private view of his paintings at Carmelita Gardens early last month.

GRACE NICHOLSON GALLERIES, June Exhibits:

Pheasants by Maud Earle, of London.
Portraits by William van Dresser, of New York.
California Landscapes by Aaron Kilpatrick.
Block Prints by Elizabeth Keith and Bertha Lunn.
Etchings and Water Colors by Loren Barton.
Indians by Grace Hudson.
Framed Chinese and Tibetian paintings.

DANA BARTLETT announces the finest collection of moderately priced paintings in Los Angeles. Selected works by well known artists. This little gallery is established to meet the demand for fine pictures for the home or office at reasonable prices. Visitors welcome. New things each week. 2025 Ocean View street, Los Angeles. 9 to 5 daily and evenings by appointment.

ANYONE who loves dogs (and where is the unfortunate who does not?) will find the series of etchings by Bert Cobb, now on display at Cannell and Chaffin's, a source of joy. The models, being the haut monde of dogdom, have the fine points for which the connoisseur seeks, and many breeds are represented by Mr. Cobb. The faintest bit of color in some of the prints helps to create an informality that prompts their use in one's own sanctum, and there is enough variety in the subjects to satisfy the demands of those who have a particular affection for a favorite species.

THE CALIFORNIA ART CLUB announced three important events for May at its headquarters in Barnsdall Park. At the Clubhouse two well known specialists sponsored the Art Forum program on the 14th. They were Douglas Donaldson and F. J. Schwankovsky, who chose for their subject "Symposium on Color."

"THE CARTOONISTS"—Los Angeles' unique and nationally famous Club of sixty-five comic artists and illustrators—who have gathered here from the metropolitan centers of the entire country, opened in May under the auspices of the California Art Club, America's first exhibition of humorus drawings and illustrations. The exhibition consisted of the originals from which readers of the national magazines and metropolitan daily newspapers see the syndicated reproductions in all parts of the world. An informal reception for these humorists of the press and their invited guests featured the opening. The show closes June 1st.

THE big monthly feature of the California Art Club is the Artists' dinner which for many years has drawn Southern California's painters and sculptors of national repute to Los Angeles the third Thursday of every month for an informal social feast in the name of the Arts, and to honor strangers of their profession who happen to be "stopping-over." Last month the honored guests included Jan and Cora Gordon, English artists, travelers and writers, whose exhibition in the galleries of the Club is one of the season's best; Joseph Pijoan, Professor of the History of Art at Pomona College, and Doctor and Mrs. Lowell C. Frost, who have recently contributed to the California Art Club's rapidly growing library over a hundred rare and important German works on a variety of art subjects.

DOUGLAS DONALDSON, who has been teaching in California twenty years, will conduct summer classes, July 9 to August 10. Classes in Interior Decoration and Color Design. There will be but one class, including beginning and advance students with separate problems assigned to each. The class will meet in the mornings of Mondays, Wednesdays and Fridays. Trips to points of interest will be made to acquaint students with the latest developments in architecture, decoration and theater arts. Donaldson Studio, Melrose Hill, Hollywood.

CHOUINARD SCHOOL OF ART announces the summer school, July 9 to August 17. Interior Classes, Commercial Art Classes, Costume and Stage Design, with classes both mornings and afternoons. The instructors are F. Tolles Chamberlin, Dana Bartlett, James Hyde, Patti Patterson, Lucie Billings, Helen J. Brown, Wilhelmina Zanetti, Currie Haines, and Senior Crespo.

"THE YOUNGER PAINTERS" who first exhibited at the California Art Club, later displayed their work in the mezzanine gallery of the State Exposition Building, Exposition Park.

EDOUARD and LUVENA BUCHANAN VYSEKAL held a point exhibition at the California Art Club early in May.

THE PRINT MAKERS' SOCIETY OF CALIFORNIA beside holding one large and important exhibition each year have exhibits on circuit throughout the year. These traveling exhibits went to the City Library, Sacramento; the County Free Library, Quincy, California; the Pasadena Art Institute, Pasadena; Mills College, California; Art Exhibition Committee, Phoenix, Arizona; Public Library, Ann Arbor Art Association, Ann Arbor, Michigan; Art History Club, San Jose, California; Solano County Free Library, California; Alhambra Chapter, D.A.R., Alhambra, California; Alden Galleries, Kansas City, Mo.; Public Library, Woodland, California; and University of California at Los Angeles, in the 1927-28 Season.

THE BOOKPLATE ASSOCIATION'S FOURTH ANNUAL INTERNATIONAL EXHIBITION was held in the Print Room of the Los Angeles Museum last month.

The jury consisted of Merle Armitage, Carl Oscar Borg and Edwin Furman. The awards were as follows: Dawson Book Shop prize for the best-etched bookplate to W. Sauer of Austria for the Maria Sauer bookplate. The Mrs. William Burnham prize for the best wood-block print was given to A. Radischew of Russia for the Ed Henning plate. The Mrs. Randall Hutchinson prize for the best steel engraving went to Herbert Wauthier of England for the Charles Carpenter bookplate.

The Mrs. Helen Wheeler Bassett prize for the best design in any medium not otherwise given a prize was awarded Boris Titov of Russia for the Tamara Caforskaya, bookplate. Honorable mentions were awarded eighteen artists of various countries, including the Czecho-Slovakian, Jaro Beran, for his personal bookplate. The competition for a bookplate suitable for the Bookplate Society failed again to produce a design acceptable to the jury.

FINE PAINTINGS

STENDAHL ART GALLERIES

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Music

THE HOLLYWOOD BOWL CONCERTS open Tuesday night, July 10. Albert Coates, English-Russian conductor, will direct the opening concerts. Bernardino Molinari, conductor of the Augusteo Orchestra in Rome, will also direct in July. Raymond Brite, general manager of the Bowl concerts, announces that six other famous conductors will appear during the summer, including Goossens. Percy Grainger is among the soloists.

THE AUDITION BOARD of the Hollywood Bowl Association, Mrs. J. Boyce Smith, chairman, announces that the local artists chasen for solo appearances with the Bowl Orchestra are Rosalie Barker Frye, contralto; Ochi-Albi, 'cellist; Arthur Hitchcock, pianist, (of Claremont) and Harry Ben Gronsky, violinist. The latter is but fifteen, the young son of Mr. and Mrs. Roy Gronsky of South Pasadena.

THE SAN FRANCISCO CONSERVATORY offers three scholarships in voice, piano and violin during the summer session to July 7.

THE LONG BEACH CHORAL ORATORIO SOCIETY, Joseph Ballantyne, director, presents Mendelssohn's "St. Paul", Sunday, June 3, at the Woodrow Wilson High School Auditorium, Long Beach.

THE LONG BEACH HAYDN AND HANDEL SOCIETY give Hadyn's oratorio, "The Seasons," June 19, at the Long Beach Auditorium. Rollo Alford, baritone and choral director, will conduct.

THE SUMMER SYMPHONY ASSOCIATION of San Francisco announces the third season of ten popular symphony concerts with guest conductors. Five concerts will be given in the Civic Auditorium and five in the new Dreamland Auditorium. The first concert is scheduled for June 26, the remaining to be given on Tuesday evenings. The guest conductors engaged include Albert Coates, Ossip Gabrilowitsch, Bernardino Molinari, Mishel Piastro, Hans Leschke and Ernest Bloch.

THE SWEDISH SONG FESTIVAL is announced for June 23 in Los Angeles. Eight young women, first prize winners in a recent singing contest in Sweden, are included in the programs.

THE AMERICAN GUILD OF ORGANISTS hold the annual national convention in Detroit, June 12, 13, and 14.

THE MILWAUKEE SAENGERFEST is held June 14 to 16. The Chicago Symphony Orchestra contributes soloists and two thousand singers.

THE BAYREUTH FESTIVAL dates are July 19 to August 19. Two performances of "The Ring"; five of "Tristan"; and five of "Parsifal" are included.

THE LOS ANGELES OPERA AND FINE ARTS CLUB, through its Opera and Drama Guild, is sponsoring a season of alternate weeks of opera and drama at the Trinity Auditorium.

A SERIES OF ORCHESTRA CONCERTS are announced for Santa Monica. The orchestra is made up of forty-three players from the Los Angeles Philharmonic Orchestra, under the direction of Reinrich Hammer, and the concerts are given Sundays at the La Monica Ballroom. The first was given May 6.

CALIFORNIA FEDERATION OF MUSIC CLUBS during the convention at Long Beach last month elected the following officers: Abbie Norton Jamison, president, is thus serving the third term; Mrs. Ralph Waldo Bucknam, first vice-president; Elizabeth Simpson, of Berkeley, second vice-president; Mrs. Aaron Bergner, treasurer; and Mrs. Lillian Birmingham, vice-president-at-large.

THE BACH CANTATA SOCIETY, H. Davidson Crain, founder and conductor, gave the first program last month in the Superet Church, Los Angeles. This is the latest choral ensemble organized in Los Angeles, is composed of sixteen singers, and purposes to give the smaller choral works of John Sebastian Bach. Among the musicians interested are Flora Myers Engel, soprano; Alfred Megerlin, violinist; Dione Neutra, mezzo-soprano; Aurora Berg, contralto; Dr. Carl Omeron, tenor; and Albert Beck, pianist.

THE BAY CITIES MUSIC ASSOCIATION gave Gounod's "Faust" last month in English and in present day dress at the Municipal Auditorium, Santa Monica. Leon Raines, formerly of the Royal Opera of Dresden, directed and sang the role of Mephisto. Margaret Messer Morris was cast as Marguerite.

THE CIVIC SYMPHONY ASSOCIATION of San Diego has been incorporated preliminary to the organization of a San Diego Civic Symphony Orchestra to give a series of Sunday afternoon concerts each summer in Balboa Park. Nino Marcelli is chosen as director. Mr. Marcelli led the summer concerts last year in the park, and is the founder and conductor of the San Diego High School Orchestra. The season will open the afternoon of July 1. The officers of the Association are W. S. Dorland, president; Dr. H. J. Stewart, William R. Wheeler, Gertrude Gilbert, Mary Kitchin, vice-presidents; Alice Barnett Stevenson, secretary; O. E. Darnell, treasurer; W. E. Harper, finance; Robert Dorland, general manager.

WHEN IN PASADENA VISIT

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A charm and mystery, ever fascinating, lures the Art lover—the Collector of Antiques—the Gift Seeker—the Scientist—the Student—and the Tourist to Grace Nicholson's, 46 North Los Robles Ave., Pasadena, Calif. A Shop with less of the commercial spirit than any other in the West. The visitors' welcome is always genuine—you are never urged to buy, although everything is for sale. You will cherish the memory of your visit and delight in telling your friends about the charm of this house full of treasures and suggestions so unlike any other in America. There is a definite individuality to each of the eighteen salesrooms, showing the true decorative value of the articles exhibited. You are greeted with a wealth of Oriental Art Objects (mostly Chinese)—Embroideries, Porcelains, Jades, Silks, Crepes, Shawls, Antiques, Old Silver, Gems, Pearls, Exclusive Jewelry. There is no place in California where more interest centers—every visitor pronounces Miss Nicholson's the most Beautiful and Unique Shop they ever visited. The collection of Indian Baskets and Rugs is the largest in the world. The art galleries are as fine as any in America.



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Novelties from Paris suitable for bridge prizes.

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WOMAN'S CHORAL CLUB of Pasadena, at the annual business meeting re-elected John Smallman director and chose the following officers for the season of 1928-29: Mrs. Everett B. McKnight, president; Mrs. James M. Hamill, vice-president; Mrs. Jay Schultte, secretary; Miss Lillian Jackson, treasurer; Miss Frances Coolidge, librarian; Mrs. Bertha Calkins, press chairman; Mrs. S. A. Conrad, social chairman; Mrs. John Henry Lyons, program chairman; Mrs. Violet Clark Benton, financial chairman; Elizabeth Straith-Miller, vice-chairman.

THE CAULDRON SINGERS gave the second concert of the seventeenth season in Pasadena last month. Frederick Vance Evans conducted, as he has at other engagements of the Singers, during the absence of Roy V. Rhodes in Europe.

LOS ANGELES SYMPHONY CLUB gave the second concert of the season last month at the Philharmonic Auditorium, Los Angeles. Ilya Bronson, founder and director of the club, conducted.

DIRECTORS OF THE LOS ANGELES GRAND OPERA ASSOCIATION entertained the members of the Association last month with a performance of "Cavalleria Rusticanna" at the Philharmonic Auditorium. The principals were Flarence Russell, Enid Deeds, Neal Begley, Jose Mercardo. The director was Gaetano Merola.

HOLLYWOOD BOWL ASSOCIATION announces the election for the fourth year of Mrs. Leiland Atherton Irish as chairman. Mrs. Irish is also a member of the Woman's Committee of the Philharmonic Orchestra's executive committee.

MILLS COLLEGE CONCERTS: The annual concerts given by students in music at Mills College were presented on two consecutive Wednesday evenings, May 9 and 16, the first concert was a presentation of original compositions by students in Theory of Music and the second, Interpretations of Classical Compositions. The first concert was given in Lisser Hall and the second in the Chamber Music Hall of the new Music Building. This was the initial concert given there since the Music Festival of April.

THE PHILHARMONIC COURSE OF CONCERTS in Long Beach, managed by L. D. Frey, include among the artists Fritz Kreisler, Tita Schipa, Louis Graveure, Anna Case, Caleriana, and the pianists, Maier and Pattison for the 1928-29 season.

THE MATINEE MUSICAL CLUB gave a creative program at the Ambassador theater, Los Angeles, last month. Mrs. James Henry Ballagh is the founder of the club, Mrs. Helen Lukens Gaut, chairman, and Mrs. Paul C. Hyedenreich, president. The artists participating were Constance Balfour, Esther Thileston, Sol Cohen, Hague Kinsey, Robert Alter and G. Davis Brillhart.

L. E. BEHYMER each year arranges programs of world celebrities for the Philharmonic Courses in Los Angeles. Next fall Lawrence Tibbett will open the Tuesday Course with a recital October 23; the Russian Symphonic Choir to appear the following week. Kreisler or the boy violinist, Yehudi Menuhin, will be the third event. Others on the course are Mary McCormic, a new soprano; Louis Graveure, Maier and Pattison, Hans Kindler, 'cellist; Robert Smith, Anna Case, Zimbalist, Moisevitsch, the Miles Ballet; Schipa, and the Flonzaley Quartet. On the Thursday Course are Rosa Ponselle, Alsen, Niles Ballet, Elmen, Ornstein, and Harry Farbman, and possibly Melius.

Announcements

PASADENA COMMUNITY PLAYERS announce the plays scheduled for June at the Pasadena Community Playhouse are as follows:

May 29 to June 9, "Just Suppose," a light American comedy by A. E. Thomas, directed by Maurice Wells.

June 12 to 23, "Much Ado About Nothing," by William Shakespeare, and presented in Modern dress; directed by Gilmor Brown.

June 26 to July 7, "The Man With a Load of Mischief," a comedy in three acts by Ashley Dukes; directed by Maurice Wells.

REGIONAL CONFERENCE on the Drama for the Western States is held at the Pasadena Community Playhouse, June 26-29 under the auspices of the Pasadena Community Playhouse Association and the Pasadena Center, Drama League of America. Discussions of recent developments and outstanding problems in the so-called Little Theater movement, as well as the theater in general, particularly applicable to the Western states, occupy the attention of the distinguished groups attending.

"THE DRAMA LEAGUE THEATER TOUR OF EUROPE has been successfully organized and is scheduled to leave New York on July 7 for a tour of fifty six days. The conductor is Professor Jack Crawford of Yale University, who is a member of the National Board of Directors of the Drama League. Further details may be obtained at the office of the Service Bureau, Community Playhouse, Pasadena.

WOMEN'S OVERSEAS SERVICE LEAGUE meets in convention in Boston, June 23. Three days will be occupied with convention sessions but the most interesting points in New England will be included in the programs, and a number of unusual events are planned.

THE SANTA BARBARA POLO CLUB SUMMER SEASON opens July 15 and continues through September 15, with tournaments August 15 and September 1.

BUSINESS AND PROFESSIONAL WOMEN'S CLUBS of Southern California meet in San Diego, June 8-11.

AT THE GREAT OLYMPIC CARNIVAL and entertainment at the Coliseum in Los Angeles on Saturday, June 16. A "rooting section of 25,000 school children will form a picturesque feature. Attendance of this vast assemblage of boys and girls has been assured Robert S. Weaver, president of the Southwest Olympic Games Committee, by school superintendents of Southern California. Full endorsement of the Coliseum spectacle has been given by the Los Angeles board of education. High school bands from every city in the Southland will be massed together in a 1000-piece aggregation during the entertainment. They will be led by Harold Roberts.

PASADENA CHAPTER, D. A. R. announce a luncheon meeting, June 1, in the Serendipity Gardens, 2966 East Colorado Street, Pasadena.

THE SALLY WALKER SHADE SHOP, formerly of The Arcade, is now conducted in the studio-residence, 1110 North Hill Street, Pasadena.

MARION CRAIG WENTWORTH gave a series of three readings, Thursday afternoons, followed by tea and discussions of the readings, during May at the Serendipity Gardens, 2966 East Colorado Street, Pasadena.

WOMAN'S CIVIC LEAGUE, Pasadena, elected the following officers at the May meeting: Mrs. Charles O. McCasland, president; Mrs. Katherine C. Watson, first vice-president; Mrs. Willard J. Stone, second vice-president; Mrs. Paul Gregg, third vice-president and program chairman; Mrs. George A. Brinkerhoff, secretary; Mrs. Walter G. Palmer, re-elected treasurer; Mrs. Edward C. Barrett, re-elected auditor; Mrs. James Bennett and Mrs. Datus Smith, directors at large; on the nominating committee for next year are: Mrs. Clayton R. Taylor, chairman; Mrs. George O. Robinson, and Mrs. James A. Allen.

THE SERENDIPITY ANTIQUE SHOP, INC., will continue the service of tea in the lovely gardens during the summer months. This offers a charming opportunity for an exchange of hospitality for the hostesses who delight in the something-different. Call Colorado 2651 for reservations. The location of the new shop and gardens is 2966 East Colorado Street.

Amateur Horse Show

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POP—Miss Alice Hicks and Mrs. Elizabeth Taylor.
ICE CREAM—Mrs. Francis Browne.
HOT DOGS—Miss Mary McCone and Miss Polly Schoder.
BALLOONS—Mrs. Walter Leimert and Mrs. Harrison Lobdell.
MONKEY—Miss Dolly Green.
CIGARETTES—Ruth Moulton, Anna K. Flint, Eleanor Wailes and Mrs. Phillip Chapman.
SKILL—Miss Elizabeth Brant and Mrs. Robert Lytle.
PONY CART—Mrs. Keeling Pulliam.
HORSE RIDES—Mrs. Frank Matthiessen.
BADGES—Mrs. Gordon Busch.

FEATURES OF THE SHOW

A WONDERFUL Grab Bag will be one of the surprises for the children on Saturday. There will be a pony and pony cart in which our smallest guests may ride, while for older brothers and sisters there will be several small saddle horses. A Punch and Judy show will be held during the noon hour on Saturday. Fortune telling will be done by a famous Hindu Palmist. An organ grinder and monkey will help to add to the pleasure of the younger generation. The same clown who proved such a favorite last year will be on hand to entertain the children again.

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HARKING BACK to the middle nineteenth century and embracing figures of world-wide repute, two books in the bookroom at Cannell & Chaffin's are choice morsels to whet the appetite of the book-lover and collector. In brief, they are the minute books of the famous Guild of Literature and Art founded in 1851 by Charles Dickens and Edward Bulwer-Lytton. This organization continued until 1897, when it was dissolved by Parliament. Its primary purpose was the relief of unfortunate writers and artists; a group whose sensitive temperaments made the administration of charity, in its usual sense, repugnant.

PASADENA BROWNING SOCIETY held the annual luncheon in honor of Robert Browning's birthday, Thursday, May 10, at Hotel Vista del Arroyo. Dr. Charles F. Aked gave the address of the day, taking as his subject, "The Brownings and Epithalamium." Miss Junia Wolff sang "German Lieder" (Brahms).

Mills College, California

Senior Pageant "The Shadow of Fate" at Mills College:

TO THE clicking of castanets, the tap of tiny, red-heeled shoes and the strains of Spanish music, "The Shadow of Fate" enters the Mills College campus, California, as the senior pageant for this year, held two Saturday afternoons, May 19 and June 9.

Written by two members of the senior class at Mills, Miss Ruth Hughes from Red Bluff and Miss Adele Rahr of Watsonville, this year's pageant is a Spanish tragedy, fanciful and dramatic, with the scene laid in the romantic country of the Basque. Many students at Mills are contributing in making the pageant successful. Dancing classes are held where students may learn the intricate steps of the French and Spanish peasant dances. Costumes are being planned and designed—colorful, sparkling costumes, supplemented with delicate lace fans and black mantillas.

For many years, two Mills seniors have written a pageant presented in the spring at Lake Aliso. Sometimes it has been a fairy phantasy, sometimes a mythical representation and occasionally, as now, a moving drama that draws an audience of more than a thousand spectators.

Miss Margaret Johnstone, a junior from San Dimas, California, has been awarded the prize for the most picturesque poster to be submitted in connection with the pageant. She has drawn the figure of Fate clad in a heavy black robe and towering above the mortals dancing and skipping at her feet. The poster symbolizes most effectively the entire spirit of the pageant, the helplessness of mortals in the tragedies that Fate may bring to them.

Occidental College

JUNE 9—Alumni Day Exercises, 2-5 p.m. —Alumni Dinner, 5:30, at Occidental Commons.
June 10—Baccalaureate Address—Occidental Hillside Theater. Rev. Roy H. Wollam, pastor Trinity Presbyterian church, Tucson, Arizona, speaker.
June 11—Class Day Exercises, 2-5 p.m. Commencement Exercises, Occidental Hillside Theater—President Remsen D. Bird, speaker, "The Return of Sentiment."

Pomona College

JUNE 7-8, The Senior class presents Graduation Play at Holmes Hall.
June 9, Alumni Day, when former students and graduates gather for the class reunions. An all-star baseball game, the alumni parade, motion pictures of recent campus events, a luncheon, a rally, a banquet and dance, contribute to the success of the day.
June 10, the Baccalaureate Sermon, delivered at 6:30 p.m. in the Open-Air Theatre, in Blanchard Park.
June 11, Commencement Day exercises. Open Air Theatre: Blanchard Park, 6:30 p.m. Dr. C. K. Edmunds, recently appointed president of Pomona College is to be one of the speakers.
June 13-16, meeting of the Pacific and Southwestern Divisions of the American Association for the Advancement of Science. Scientists and delegates from the entire Pacific coast will convene on the Pomona College campus for a three-day discussion of the latest advances in the world of science. General sessions, at which prominent men in the scientific world will speak, in addition to the meetings of the separate scientific societies comprising the association. Dr. Charles A. Koifoid, president of the Pacific Division of the AAAS, and professor of Zoology at the University of California, Dr. F. H. Seares, of the Mt. Wilson Observatory, and Dr. C. K. Edmunds, recently appointed president of Pomona College, will address the gathering on scientific subjects of general interest. Dr. Edmunds was the director of the Magnetic Survey in the Orient for the Carnegie Institute, while he was president of Lingnan University. The public will be permitted to attend the majority of the meetings.

Our Best Wishes to the Junior League

The Troubadour Press

JUNIOR LEAGUE OF LOS ANGELES

STATEMENT OF ASSETS AND LIABILITIES
FEBRUARY 29, 1928

ASSETS:		
Cash on hand and in checking accounts		$ 2,636.40
Cash in savings accounts:		
Horse Show Fund	$ 2,810.26	
Building Fund	1,226.05	
Gift Shop	809.59	4,845.90
Accounts receivable		488.71
Merchandise inventory, at cost		2,929.61
Land (held in name of agent pending incorporation of League)		30,000.00
Furniture, fixtures, etc.	$ 2,470.98	
Less: Reserve for depreciation	215.10	2,255.88
Rent deposits		250.00
		$43,406.50
LIABILITIES:		
Accrued expenses	$ 1,476.03	
Loan payable	1,000.00	2,476.03
Excess of Assets Over Liabilities		$40,930.47
Accounted for as follows:		
Balance February 28, 1927	$23,312.70	
Excess of income over expenses for year ending February 29, 1928	17,617.77	
As Above	$40,930.47	

STATEMENT OF INCOME AND EXPENSES
FOR THE YEAR ENDING FEBRUARY 29, 1928

INCOME:				
Dues and assessments			$1,541.00	
Donations and contributions			2,024.79	
Flintridge Riding Club:				
Net proceeds of Third Annual Amateur Horse Show			20,075.50	
Gift Shop:				
Sales	$13,486.83			
Cost of sales and expenses	12,763.49	$ 723.34		
Donations		1,210.11	1,933.45	
Interest received			1,361.91	$26,936.65
EXPENSES:				
Children's Convalescent Home:				
Salaries		$3,934.83		
Rent		1,806.00		
Provisions, drugs, etc.		1,794.76		
Heat, light and water		247.02		
Laundry		372.43		
Telephone		85.79		
Repairs and maintenance		329.46		
Depreciation of furniture and fixtures		138.74		
Miscellaneous		175.45	$8,884.48	
General			434.40	9,318.88
Excess of Income Over Expenses				$17,617.77

We have examined the books and records of the Junior League of Los Angeles for the year ending February 29, 1928, from which the above accounts have been prepared and we certify that, in our opinion, the statement of assets and liabilities fairly presents the financial position of the League at February 29, 1928, and the statement of income and expenses is correct.

Los Angeles, California
May 8, 1928

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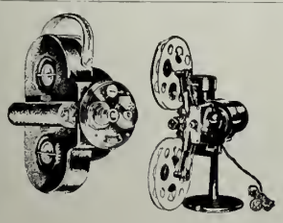
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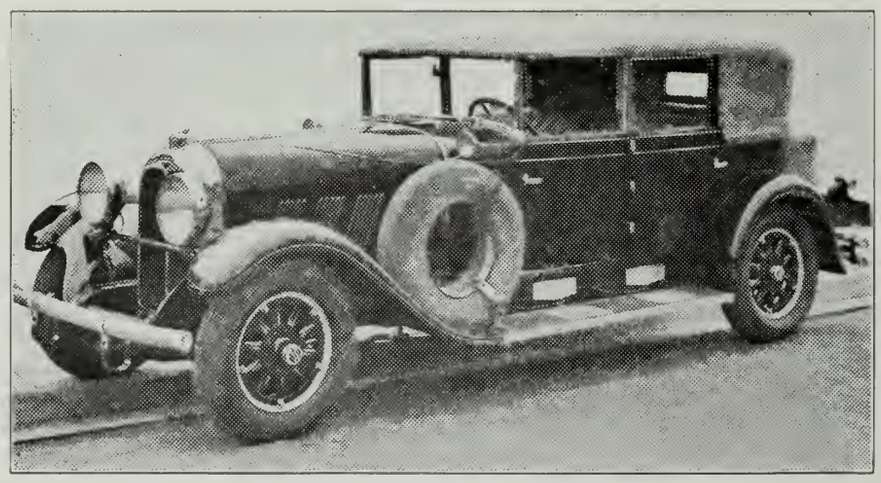
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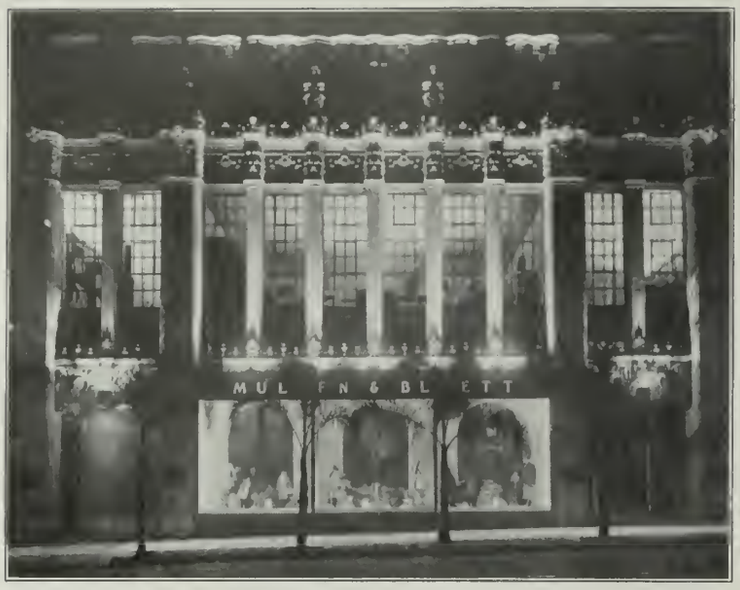


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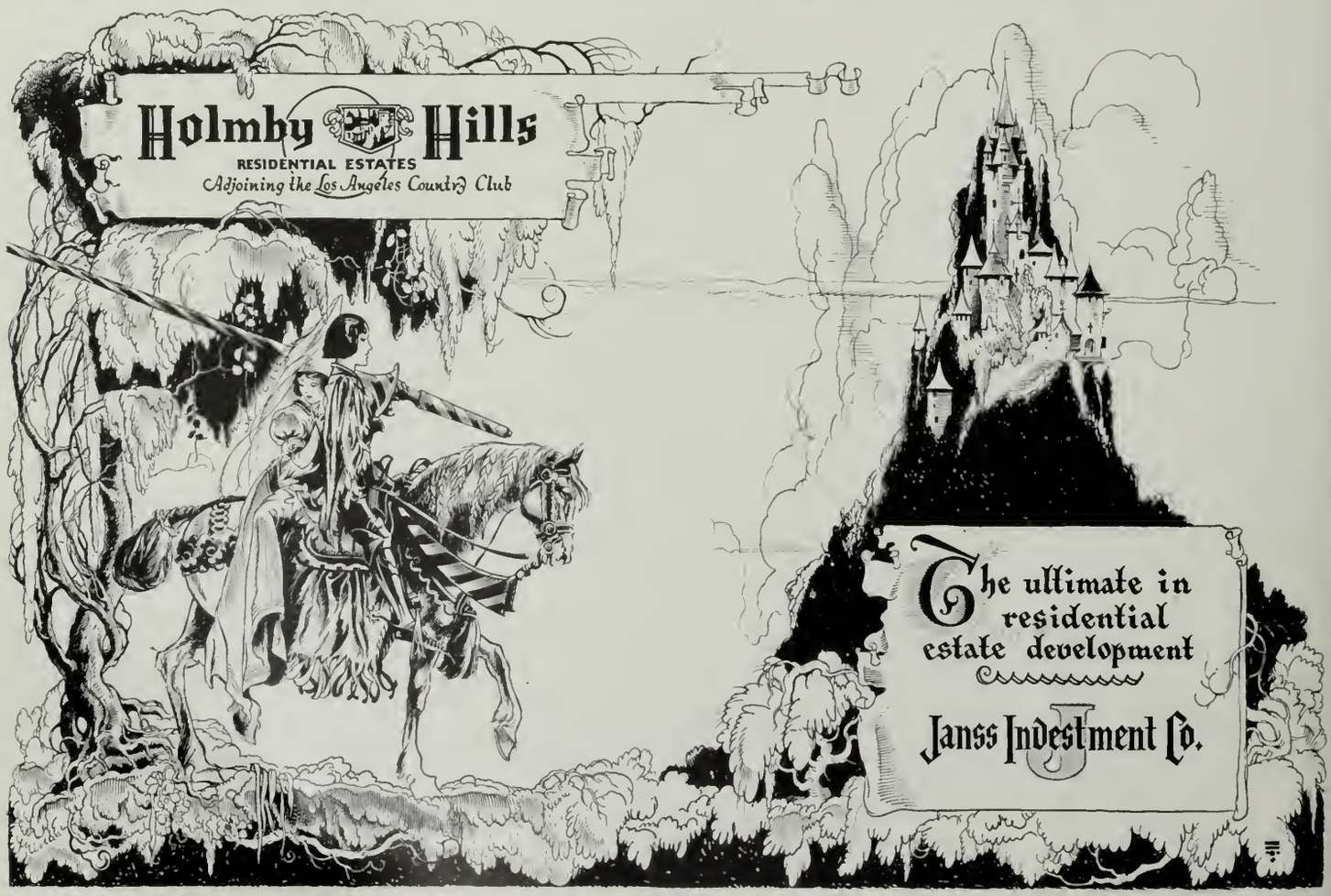
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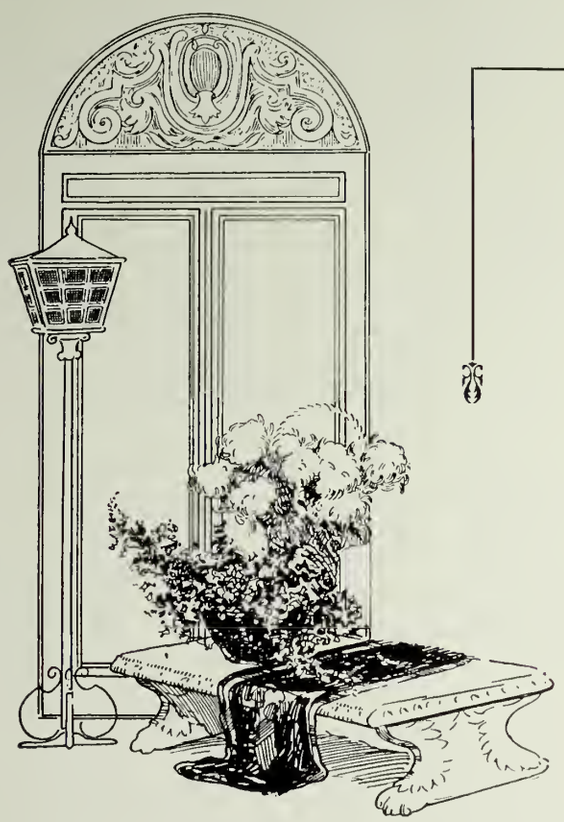
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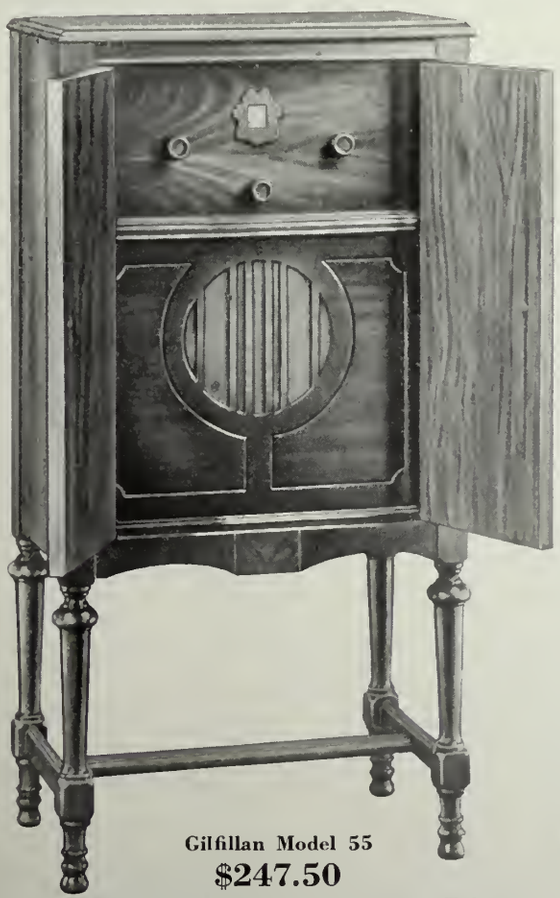
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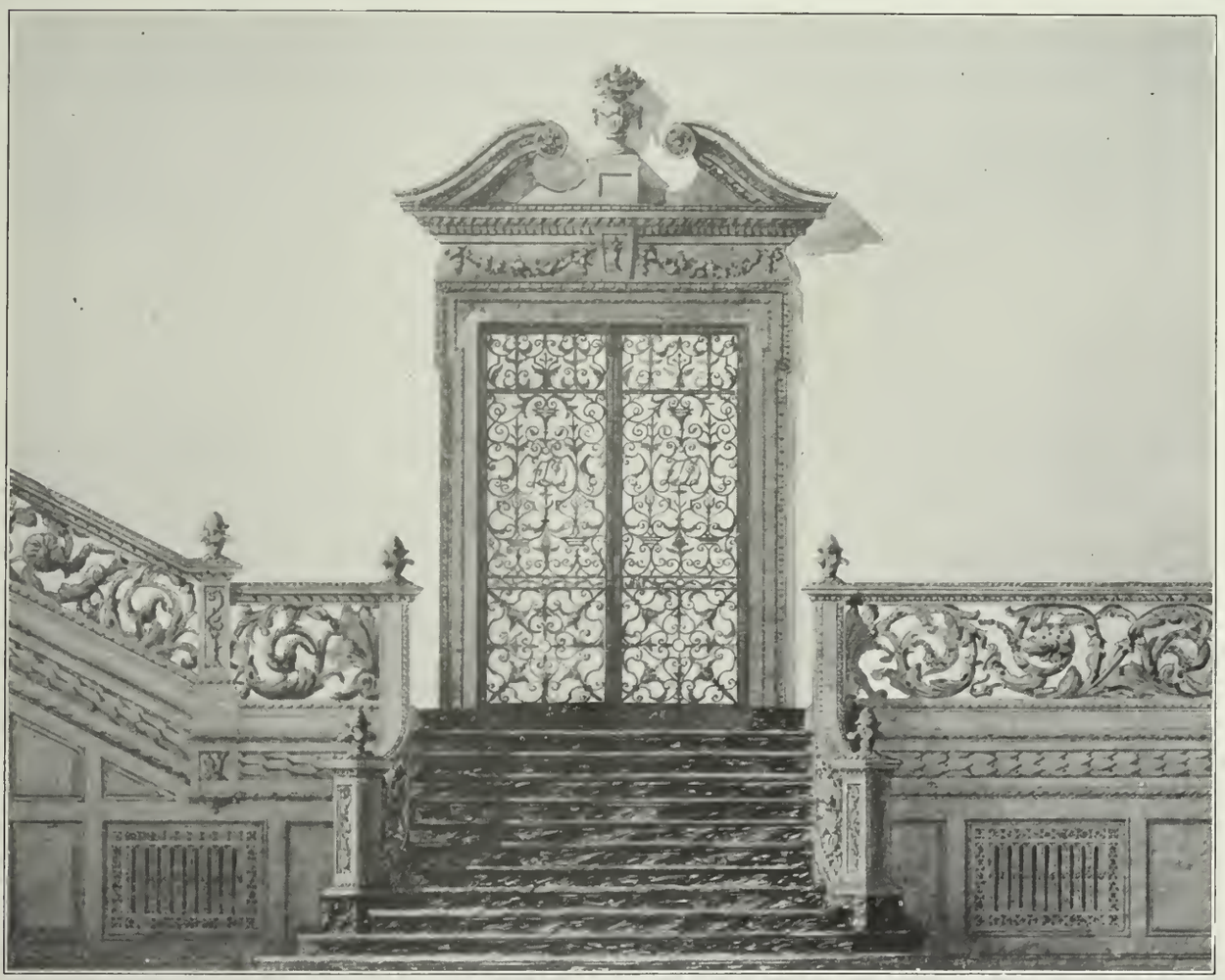
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JUNE, 1928-1929

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ACKNOWLEDGMENT

The Junior League of Los Angeles wishes to express its appreciation to those who have donated to the general fund; to the public for its interest; to the boxholders; to exhibitors and riders; to the advertisers in the magazine; to Judges and Officials and particularly to the Flintridge Riding Club, through whose generosity this Horse Show has been made possible for us.

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Flintridge Riding Club Horse Show



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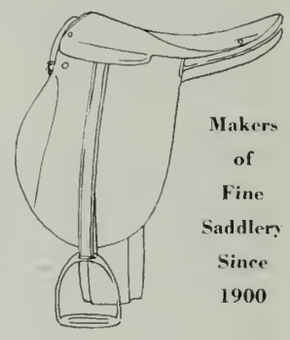
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California Southland

NO. 102 JUNE, 1928 VOL. X

CONTENTS

	PAGE
TIME CARD, FOURTH ANNUAL HORSE SHOW	3
(Mr. George Hunt kindly volunteered to move his page)	
JUNIOR LEAGUE CALENDAR	8
LIST OF BOX HOLDERS	48
THE JUNIOR LEAGUE	51, 52, 53
WITHIN GARDEN GATES, AT PALOS VERDES	54, 55
MEMORIES OF MARY GARDEN—*Jessica Kate Seneca*	56
CHOICE PICKINGS IN BOOKS—*Louise Morgrage*	57
JUNIOR LEAGUE PRIZE POEMS	58
NEW FIELDS FOR WOMEN—*Priscilla Frost*	59
HOLLYWOOD HISTOIRE INTIME—*Frederick F. Isaac*	60
THE HOUSE OF AN ARTIST—*Francis W. Vreeland*	61
OUT OF OUR INK-WELL; THE LOCAL LEAGUE	62, 63
THE DRAMA IN COMMUNITY THEATRES—*Ellen Leech*	64, 65
MODERNISM IN JUNIOR LEAGUE MEMBERS	66
THE WANDERFOOT'S SON	67
EDITORIALS	68, 69
SPORTS—*Mrs. Franklin K. Lane, Jr.*	70, 71
SOUTHLAND-ARTLAND POETRY—*Karl T. Waugh*	72
THE AMERICAN BUILDINGS AT SEVILLE	74
THE LOS ANGELES ARCHITECTURAL LEAGUE BULLETIN	76
CALIFORNIA ARCHITECTURE—*Walter H. Parker*	78
AN ECHO OF THE PASADENA FLOWER SHOW	80
DEFINITION OF TERMS HEARD AROUND THE RINGSIDE	85
THE COLOR PLATES—THE BILTMORE	87
REPORT OF THE JUNIOR LEAGUE SHOP	87

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THE advent of June to the calendar immediately calls to mind the inevitable wedding present or graduation remembrance that seem a part of the month.

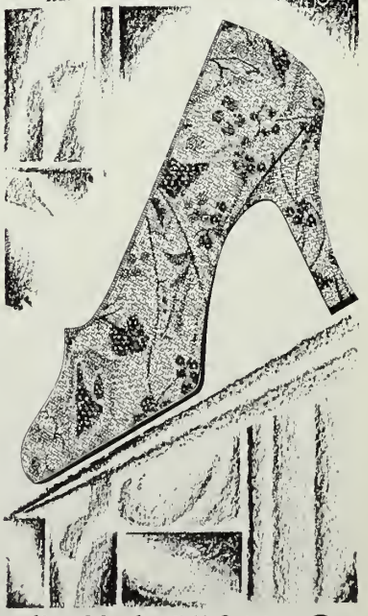
Selection of the appropriate thing, a gift that will compliment the good taste of both the donor and the recipient, is not an easy task.

However, we feel that in our shop we can be of assistance to you. May we suggest a choice etching or two, a beautiful mezzotint, a book or books, sumptuously bound, for the graduate; for the bride a varied array of furniture of many modes and periods, Venetian and Belgian glass, individually executed lamps and shades, or bronzes and paintings by sculptors and artists of note?

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AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST



READING FROM LEFT TO RIGHT: MISS CECILIA DE MILLE, MISS JOSEPHINE THOMAS, MISS GWENDOLYN LONGYEAR. WITH "ROXANA," THREE-GAITED BLACK MARE OWNED BY GWENDOLYN LONGYEAR, THE JUNIOR LEAGUE OF LOS ANGELES AT FLINTRIDGE RIDING CLUB

FOUR CALIFORNIA JUNIOR LEAGUES

THE JUNIOR LEAGUE OF SAN FRANCISCO

What We Are Doing

THE Junior League of San Francisco centers its interest on a Temporary Foster Home for children. Little misfits who are claimed by no special charitable organization find a welcome, and are kept there until they are adopted, or placed in some permanent institution.

Our present house only holds fourteen, and we are now raising money to build a new one, on the magnificent piece of property owned by our League. After several intense meetings it was agreed that each girl in the League make herself responsible for $100; to go toward the building fund. These sums are being raised in a score of ways, from bond selling to darning stockings! Talents have been harnessed to produce profit and needless to say, a great deal of stimulation is afforded the members, not to mention a growing interest on the part of outsiders.

As regular revenue there is our gift shop; started six months ago, and promising increasing success. It is efficiently handled by a committee, who buy from all parts of the country.

One of the happiest days of 1928 was March 17th, when we took over Liebes department store from eight thirty A.M. to five thirty P.M. The girls worked in every department with such an ardour, that the following morning we had $1700 to our credit; a percentage of the sales conducted that day!



THE PRESIDENT OF THE JUNIOR LEAGUE OF SAN FRANCISCO, MRS. HOWARD PARK, AND HER CHILDREN.

We have had a contract with Boue Soeurs, modeling dresses once a month in a fashion show held at the Mark Hopkins Hotel. It was comforting to have a regular source of income, as that proved.

The lecture series, including Count Keyserling, and Floyd Dell, was a failure as a money making project, but as it was undertaken in the sense of an experiment, we philosophically set it aside in our increasing wealth of experience.

It is hardly necessary to mention the annual show, this year a follies, clearing $14,000, under the training of Ned Wayburn.

These activities, besides smaller ones, pull together toward our main aspiration, as well as opening opportunities for enthusiasm to the ever increasing membership we comprise. This seems to be the key to a progressive unit, and the ever-approaching day we can commence the construction of a real Home, for Temporary Foster Children.



THE PRESIDENT OF THE JUNIOR LEAGUE OF SANTA BARBARA, MRS. HAROLD W. HASERICK, SAN MARCOS ROAD.

THE JUNIOR LEAGUE OF SANTA BARBARA

THE Junior League of Santa Barbara points with pride to Sunshine Cottage as the outstanding achievement of the past three years. Realizing the necessity for a preventorium for undernourished children as a part of the tuberculosis program of the community, the League undertook the raising of the funds for the erection of the building similar to eight other preventoria in California. Our first County Fair in 1926 was so successful in every way that it is now looked forward to as an annual event.

Sunshine Cottage, at the end of its first year, is filled to its capacity of twenty children and has a waiting list, which speaks for itself. Three months is considered the minimum length of time in which satisfactory progress can be hoped for and a child's further stay is determined by his gain and all around improvement.

Forty children have been taken care of during the past year. A Follow-up Committee keeps in touch with them after they have returned to their homes as long as it is considered necessary by our medical advisors.

The contentment and happiness of the children as well as their splendid physical improvement is a gratifying result of the cheery and wholesome atmosphere which surrounds them.

The League feels well rewarded for its effort.



THE PRESIDENT OF THE LOS ANGELES JUNIOR LEAGUE, MRS. EDWARD L. DOHENY JR., AND HER FIVE CHILDREN, LUCY ESTELLE, LARRY, PAT, TIM AND BILLY

THE PASADENA JUNIOR LEAGUE

THE Junior League of Pasadena was organized in 1916 by a group of Pasadena girls to assists the Boys and Girls Aid Society, an orphanage caring for 145 children. Three years ago they affiliated with the Association of Junior Leagues of America and the present membership of 170 makes it possible for them to be interested in many community activities. During the past year League girls have worked in 17 Pasadena charities, including the Dispensary, the Preventorium and Mexican Settlement. The Commission Shop operated by the League solely for the benefit of the Community Nursing Service cleared a $5,000 profit this year. Plays for children were given for the first time this winter and proved to be not only a pleasure to the children but a financial success. Three deserving charities, the Women's Hospital, the Boys and Girls Aid Society and the Community Nursing Service were financially assisted by the Sixth Annual Frolic held at the Biltmore in December. Due to the generous support and interest of the community and friends of the League, the substantial profit devoted to these charities was $19,000. As in all other Leagues, Pasadena's emphasis of work is placed on the importance of individual service and in training League members to take an active share in the worthwhile endeavors of their community. The Flintridge Amateur Horse Show, sponsored for the fourth year by the Los Angeles Junior League, is an event that Pasadena anticipates with pleasure because of the fine performance given and the splendid work with convalescent children this event supports.



MISS AVERIC ALLEN, PRESIDENT OF THE JUNIOR LEAGUE OF PASADENA.

The Officers of the Pasadena Junior League

President, Miss Averic S. Allen
Vice-President, Mrs. George McCook
Secretary, Mrs. Harold Landreth
Asst.-Secretary Mrs. Robert Thomas
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THE SHRUBS THAT GRACE OUR GARDENS



THIS SIDE WALK TERRACE, PLANTED THREE YEARS AGO, HIDES A LITTLE CUTTING GARDEN. UPPER LEFT, SPARTIUM JUNCEUM, VINES, HEDRA, HELIX. BELOW, PLUMBAGO CAMPENSIS, COPROSMA AND TRAILING ROSES

WALLS AND TERRACES AND STEPS

THE Garden Clubs of America have set the pace in the landscaping of large estates and the intelligent use of gardens. The influence of their active interest in their own gardens and their generosity in admitting garden lovers to the enjoyment of perfect planting by experts is becoming widespread as groups in newer parts of California are admitted to this dominant New York organization.

During the past two years our garden pages, under the heading "Within Garden Gates," gave glimpses each month of the beautiful gardens of members of clubs from Seattle down the Coast and more especially of Montecito and Santa Barbara.

Ervanna Bowen Bissell, writer of garden articles and garden books from southern California for the Garden Club of America contributed to SOUTHLAND a series of monthly articles illustrated with photographs of California gardens. This series showed the Eastern gardeners what members of California Clubs are doing and gave to those interested an intimate view of perfect planting unpublished elsewhere. Mrs. Bissell's illness and the distance between Santa Barbara and this amateur publishing house of SOUTHLAND made her exacting and conscientious work too laborious and the series, published in numbers 74 to 97, was regretfully closed. It makes a valuable contribution to the history of gardening in California and is fully covered by copyright. Here are represented the finest of private gardens planned by owners whose experience, while informed with knowledge gained in world travel, was new to conditions on the "unusual" California coast. To give to other garden lovers the results obtained by these leaders was a work of love undertaken by Mrs. Bissell with keen insight, fine equipment and a practiced hand. Her first words in the first article show an intellectual grasp of the whole subject that places Mrs. Bissell in the front rank of writers on gardens.

From No. 74, February, 1926

"The garden of Casa de Mariposa is really an extension of the house. Every well-planned garden should be, especially in a land where one lives out-of-doors the year round. Here were illustrations of the garden, Casa de Mariposa.

"In the morning, one steps from the breakfast-room, yellow in furnishings and decorations, into the sunshine of a green-walled garden whose flowers repeat the same golden note. Yellow roses clamber over the hedge. Yellow lantana, yellow alyssum and yellow seedums reflect the same hue from jar and garden vases. Here, 'shut in from all the world without' one may breakfast or lunch with the birds for company."

And in her garden notes given, out of the heart of a true gardener, in the columns headed "At the Sign of The Garden Seat" this benefactress of all Southland gardeners bade her readers goodby! Let us hope 'but for a season' when, rested and under more convenient circumstances, she will inspire us again.

It is evident that we cannot presume to continue this interesting sort of contribution with anything less well done. So, in February, with a gorgeous cover design of gay red and yellow chrysanthemums painted by Colin Campbell Cooper at a window of Santa Maria Inn—

(*Continued on Page 86*)



AT PALOS VERDES GOLF CLUB HOUSE THE LANDSCAPE ARCHITECTS, OLMSTED BROTHERS, HAVE FULL CONTROL OF THE PERFECT PLANTING

THE LANDSCAPING BY OLMSTED AT PALOS VERDES

OUT on the point between our western beaches and Port San Pedro there is a magnificent rolling country still beautifully open and unspoiled by man. Thought too far from the city to promise a "fast turnover" it was left alone for years. For that very reason Mr. and Mrs. Frank Vanderlip bought it and built their California home in a nook of its broad acres. Now the remaining seventeen thousand acres form the Palos Verdes Estates. Here no ignorant citizen—though he may have gotten his final papers—can set an ugly house in plain sight of others; here is one place in free America where the laws of order and beauty are set above the individual right to be disagreeable.



THE HOME GARDEN OF MR. OLMSTED, LANDSCAPE ARCHITECT FOR PALOS VERDES ESTATES, IS KEPT UNCROWDED BY SHRUBBERY FOR THE VIEWS OF SEA AND PLAIN AND MOUNTAINS ARE UNEQUALLED ON THIS COAST



THE LOVELY LINES OF THE HILLS OF PALOS VERDES ARE UNCUT BY UGLY GASHES AND FORM A BACKGROUND FOR EVERYBODY'S GARDEN WITHIN THE PROTECTING WALLS OF MODERN, UP-TO-DATE RESTRICTIONS ON THE VERY LANDSCAPE ITSELF

With Frederick Law Olmsted and Charles H. Cheney, the organizers developed a scheme for entailing basic restrictions on the property before any of it was sold, making these restrictions a part of the deed. Mr. Jay Lawyer organized an Art Jury, headed by Mr. Myron Hunt, Architect. The jury is endowed with a trust fund set aside for this purpose out of the first sales. It has functioned for about five years. The result in houses built, in planting done, in town lots laid out and furnished with a facade and skyline when purchased, is such a masterpiece of how to build your home in California that Palos Verdes is the show place of all Southland, a model for homes, and a store of information for subdividers.

Farnham B. Martin, of the office of Olmsted Brothers at Palos Verdes, has kindly marked the shrubs used in this glorious group planted two years ago in the private garden of Colonel Low at Palos Verdes:

Upper left corner—Melaleuca nesophylla, and pinus insignus. Below them cytissus canariensis (yellow), blue veronica and convolvulus (blue). Against the white wall of the house are kennadya comptonia (blue), Pittosporum undalatum and on each side of the bolders at the foot of the steps blue iris and yellow hemerocallis. Lower right in full bloom, blue veronica, above it pittosporum undulatum and against the house cassia tomentosa (yellow). Hanging over the steps, hypeneum calycinum. This enclosed patio is about eight feet below the street.

When Mr. Jay Lawyer bought this property for Mr. Vanderlip in 1913 he invited Olmsted Brothers to co-operate with him. Thus the project was started right with the best experts in America. The results of this policy should be viewed by everyone able to visit the Peninsula. This ocean drive is one of our finest.



MEDITATIONS UPON MARY GARDEN *(Continued)*

By JESSICA KATE SENECA



SPEAKING generally, the Irish may be said to have imagination but not character, the Lowland Scot character but not imagination, the Highland Scot character and imagination, representing one of the finest breeds of men. Mary Garden comes of the race that produced such poetry as "The Twa Corbies", one of the most starkly tragic poems ever written; a race of stern pride, unswerving faiths, impassioned loyalties. Surely something of the depth and veracity of her art, as well as her strength, she owes to that grey ancient city of her birth, Aberdeen, city of granite, but sweetly named. She has the Celtic poetic imaginativeness and intensity; combined with hardihood of spirit, endurance in conflicts, sometime infacility in compliances, and a reputedly unsoft heart. Her incapacity for justice, which renders less effectual her power of ruling, is an artist, not a Scottish quality. In that uprooting of her childhood after the first six years of indelible impressions, though artistically beneficial, her nature may have suffered some hidden violence. Removed from what might have been narrowness and repression in the Scotch atmosphere, to the socially more generous, freeing, widening, and encouraging American life, she was saved from the artistic shallowness of America by being subjected, in still impressionable years, to the intellectual refinements and subtleties of Paris.

If she has topped the pinnacles of praise, and known resounding adorations, plenteous dispraise and upbraidings also have been hers. . . . To bear within and reconcile three separate souls, one intensely Gaelic, one intensely Parisian, one whole-spiritedly American; besides all other wandering transient souls, visitants from many heavens and hells, taking up passingly their unescapable, bitter or sweet abode. Such conflicts know not dourly-judging, lowlier mortals, treasureless.



Our gratitude for Mary Garden must go beyond her to the mother who prayed for her, and whose spirit before her coming was hospitable to imaginative dreams. Child of those maternal prayers and visions, destined to give the world an unforgetable beauty and delight. Some tiny sweet-eyed phantom, flitting through the grey misty northern rain, she might have been to one's imagining, had we not that picture of a solidly real little girl—the child in a white pinafore and blue sash, with uncurled brown hair, cut straight across the brow. Forgotten its gaities, passions and rebellions, the well-poised little figure is all subdued to uncomprehended grown-up desires and commands. . Little round arms obediently and maturely folded one upon the other. The look serious and not unsweet; the mouth drooped; the uplifted blue eyes a little sensitively troubled, as though that Scotch photographer had not known how to make her happy. Something of this four year old Mary Garden is in the nun Thais portrait, of such unforced truth and sweetness.

Her voice may disenchant the sense to enchant the intelligence. The voluptuous pleasure of other great voices in the company it cannot give: sunlight, and soft fragrant air upon the senses. But it understands, reveals, conveys, and reaches something in one those velvety and luscious voices cannot penetrate. It may have at times, its own faint loveliness; but also chill the glowing meaning, and leave the music wandering, unhoused.

In a recent interview Mary Garden was described as having eyes that 'twinkled' and 'almost frivolous' conversation. One was faintly perturbed by the attribution of frivolity. The great, one felt, should not be frivolous, at least, in any relation to their public. Had this artist's soul-quality worn thin, in a life that had been the severest possible test of soul-quality? Or was this 'frivolity' merely an acquired French superficiality? Or armour and defense against a world eternally interrogating? Or a refuge from the turbulence within of many souls and moods? A mask found most pleasing to the populace? Or merely, like the 'twinkle,' a misinterpretation, an ineptitude of description? Then there was the too familiar, cheaply humorous newspaper 'story,' designed to appeal to the dull tasteless general mind. O disillusioning Mary Garden! The vulgarities, and trivialities, and notorieties that surround the path of those who tread the heights of popular fame and tarnish and obscure the wonder of them!

Rumours of her retirement, however irrelevant they seemed in view of her dominating art and presence on the stage, out of sight of her haunted one drearily, stirring dim revolt against what seemed some stupidity in the scheme of things, that upon this loveliness, this deep and understanding art, Time's hand could not be stayed. . . .

In this portrait of the woman,* you see only the actress, facing an unseen audience in an unnamed, but wholly sustained, role. Little of the seductive sweetness of that glance has survived the engraver's processes; but in the original picture you may imagine you see faintly that earlier, girlish, Parisian Mary Garden, who has been thus described: 'She was then something precious: a line of Pater's prose, the glance of one of da Vinci's strange ladies; a chord of Debussy; honey, tiger's blood, and absinthe; or like the enigmatic pallor of some Renaissance portraits; cruel, voluptuous, and suggesting the ennui of Watteau's L'Indifferent. . . .' The slight arching of the head covering over soft brows, lends to the face a faint benignity; supported by the amiable round curve of the dress below. With such a subject what unrelated detail! When we would note the slight droop and leaning of the figure, or how the long black significant line of the arm continues, obtrudes the great blur of animal skin, obliterating all. Into these furs and pearls something of the wearer's intensity has passed, making one a little shrinkingly aware of origins and meanings. You see the creature baring her white fangs in a last snarl, as she turns to face the gun of the hunter; or dying in dumb agony in the trap in some frozen wilderness. Those pearls, one thinks belong to earlier years, when the lean brown body went down into cruel, glittering, turquoise seas, until with its spoil it rose at last, blood gushing from its ears . . . One critic found a line of Gertrude Stein to express this artist and place beneath her lovely uninvented name:—'A rose is a rose is a rose is a rose.' But that concerns the spirit and essence of a rose. These roses are soulless, and cannot convey her. The darkness and closeness of attire are good; but if chosen for this portrait were the society dames' garbings—conventioned unexpressive flowers, and skins of death, and ponderous rings enslaving supple fingers, and plenteous vain jewels, glimmering maladies of the sea-creatures, the sitter should have assumed also the proud vacancies of their soul; not this discrepancy of honeyed look, and spirit gentleness, nor languorous pose remembering melody. Rare meaning thus beclouded and confused! For is not all one asks —that face beguiling, with look that seems to pledge the spirit's fairness; the hand that droops in shadow, and, with its masked purpose, subtly ends the outlain languid arm's dark line; else, on the unlit blackness, but one strange-patterned flower that fancy seeks?

*A portrait of subtle beauty shows in the illustration but a changed and almost lifeless mask. While the printed face, the original's distinction and faint strangeness vanished, becomes falsely a mere bright accustomed comeliness.

CHOICE PICKINGS IN BOOKS



ELIZABETH HOWARD ATKINS, AUTHOR OF "THE TREASURE CHEST OF THE MEDRANOS." COURTESY OF WALLACE HEBBARD.

Delectable Cynicism—When "Life is Hell"—Youthful Talent—Old Santa Barbara—America at War—Delightful Nature Tales—



MAJOR-GENERAL HUNTER LIGGETT, AUTHOR OF "A. E. F." COURTESY OF DODD MEAD.



JAMES BODRERO, ILLUSTRATOR OF "THE TREASURE CHEST OF THE MEDRANOS."

Delectable Cynicism

"Saki" is the pen-name of a victim of the world war, H. H. Munro, who previously had written seven slender books containing stories and novellettes. Even before his death English critics were wild about his quality and also keen about keeping it to themselves as something too fine to share with ordinary mortals. Recently however, the Viking Press has published in this country his "Toys of Peace," Beasts and Superbeasts," "The Chronicles of Clovis" and "The Unbearable Bassington" and these tales show American readers a thing or two about his merit. They are small books packed with wit, a sparkling, effervescent bubbling kind of wit that mocks and jibes at the outcrops of human nature in polite society. Saki is a thorough cynic, not bitter or venomous, but biting and absolutely ruthless, who can jest merrily over human frailties without resorting once even to salacious innendos. His field is humor but he can wing his way into supernatural realms and immediately set his readers' nerves to fluttering, a faculty that comes close to genius.

When "Life is Hell"

Paris undoubtedly fosters talent among her literary devotees, but apparently this goes on in a gloomy atmosphere, for all the youngsters working there seem busily engaged in demonstrating, each after his own fashion, but always brilliantly, the theory that "life is hell." Strangely enough a genuine case of "life is hell" either in somebody else's family or in a book has a strong fascination for human interest, which is proven in "The Closed Garden" by Julian Green, a young American novelist in Paris who has received much critical applause for this novel and one preceding it. In each, he uses the objective method to present a tense psychological study of the feminine mind of the abnormal and repressed type, when it becomes a prey to disordered fancies engendered by exceptional conditions. It is quite evident that this author has a remarkable gift for pathological analysis.

Youthful Talent

The older generation frequently has occasion to view with astonishment the talent displayed in the generation young in these decades of the twentieth century. The younger set seems perfectly capable of undertaking anything and accomplishing it with honors. That they can write modern poetry is evident to anyone who looks through the "Anthology of Junior League Poetry" (Minton Balch). This is a collection of short poems written by members of the Junior League in various parts of the union, edited by Ruth Fitch Bartlett who has contributed several poems to the volume. These are not amateur productions; many editors have found them good enough to print in leading periodicals of the times. Speaking in general terms, one notes in them a genuine gift for lyrical interpretation of perhaps the less gruelling experiences in life; an intelligent grasp of the ultra-modern trend in form and spirit; a feeling of restraint and particularly an absence of the prevailing literary inclination toward despairing cynicism.

Old Santa Barbara

Wallace Hebbard of Santa Barbara is working toward an ideal that does credit to his artistic vision. He considers the format of a book as important as its contents, and accordingly his publications show a make up as perfect as he can devise. A good example of his effort in this direction is "The Treasure Chest of the Medranos" by Elizabeth Howard Atkins. Originally published in St. Nicholas, this is a short story about days of old in Santa Barbara which suggests the gorgeous social pomp of the Spanish regime, while dealing with the familiar theme of how bold bad men bite the dust when they come in contact with the innocence of childhood. James Bodrero has done some effective wood cuts to illustrate the text.

Fiction—The Light Kind

"Until the Day Break" by Mercedes de Acosta. Longmans Green. A woman's views of feminine self-development.

"The Flute of the Gods" by Marah Ellis Ryan. Stokes. A new edition of an old favorite.

"The Morgan Trail" by Wilbur C. Tuttle. Houghton Mifflin. Pleasing to Tuttle fans.

"Crimson Roses" by Grace Livingston Hill. Lippincott. The kind of story young girls just love.

America at War

"A. E. F." is a straightforward competent account of the part taken in the world war by the American troops, written by Major-General Hunter Liggett and published by Dodd Mead. It is the work of a professional soldier who regards an army as a unit, a factor with other instruments to be used in warfare to overcome the resistance of the enemy. Therefore he stresses the strategic aspect in his record of the United States Army when it was engaged in actual combat. But to this tale of strategy, very interesting by the way even to the layman, he adds the reflections of a bluff honest senior American army officer accustomed to look at men and affairs and the human muddle generally without illusions. Especially significant is his exposition of the thorny path confronting American leaders who had to manage U. S. troops in disorganized France after the armistice.

Delightful Nature Study

In publishing "Tarka the Otter" Dutton is giving the American reader a chance to judge for himself the work of Henry Williamson a naturalist rated in England as wholly worthy of the Hudsonian tradition. All lovers of nature tales must surely gloat over the superlative quality of this book. In the first place it has a very distinguished style lush, rich, exuberant, reminding one of the luxuriance of a tropical forest; moreover it is a delightful story, the biography of an otter and his social contacts in the wild life world, pursuing his career in his various natural haunts after the manner of his kind. It appeals especially to readers keenly responsive to the glamour which invests English fields and hedgrows joyfully running brooks and sun-dappled streams, sedgy marsh and fenways, and rocky coasts reeking with the tang of the salty breeze. Few nature tales can surpass this rendering of the sights and sounds and scents of nature in the wilder portions of English scenery.

Everybody who delights in nature stories is advised to lose no time in securing one or all of Henry Williamson's books—, for reading him is a joyous occasion. L. M.

PRIZE POEMS FOR THE JUNIOR LEAGUE MAGAZINE

The JUNIOR LEAGUE MAGAZINE *held its Annual Poetry afternoon on Monday, March 10th at three-thirty. Mrs. Charles Lindley presided and we were extremely fortunate this year in having as Judges, Corinne Roosevelt Robinson, John V. A. Weaver and Earle Baleh, whose sympathetic interest and humor contributed greatly to the success of the afternoon. Out of four hundred poems submitted, thirty were chosen to be read by their authors. The prize poems are published below.*

THE CLIFF TOP

Fragrant with fern and with the foxglove red,
Bright with the spring's last bluebell and sea-pink,
Rolling down steeply to the land's last bring,
This field that never will be harvested
Is yet with summer's bounties thickly spread.
Beyond its moving grass the eye must sink
Deep, deep, to where the dazzling foam-clots wink
On rocks where only birds can find a tread.

On this gay page read; man is naught to earth.
She smiles, uncaring what the smile is worth
To hearth or barn. Her hand goes out to bless
With blue and crimson this untrodden hill.
All that is man's might perish, yet she still
Would sow, next year, this unreaped loveliness.

MARY BORLAND, *Philadelphia.*

BLUM

Dog means dog
And cat means cat
And there are lots
Of words like that.

A cart's a cart
To pull or shove,
A plate's a plate
To eat off of.

But there are other
Words I say
When I am left
Alone to play.

Blum is one.
Blum is a word
That very few
Have ever heard.

I like to say it
"Blum-Blum-Blum."
I do it loud
Or in a hum.

All by itself
It's nice to sing:
It does not mean
A single thing.

DOROTHY ALDIS, *Chicago.*

EXPERIENCE

There isn't a penny's worth of sense
In saying we learn from experience.
Last year I moped with a face drawn out
For a lover who wasn't worth bothering about—
Not a hill of beans, not a row of peas—
This year I balance new grief on my knees
In a way no different, no more enlightened,
One knot is loosened, another tightened,
But I can't distinguish a hangman's noose
From the toasted string on a Christmas goose.
You may be only an episode,
You may be a feather, you may be a load
Of lead that will drag my heart to my boots,
You may be a weed I can pull by the roots.
By this time I ought to know which was which,
I ought to have wisdom stuck in a niche,
Instead of the rags and tatters of thought—
Oh it's all very well to say that I ought—
I'm a fool for trouble that's what I am,
I grab for it like a child in its pram,
For the moon, or a bomb, or a lady's muff,
I never know when I've had enough.
There isn't a penny's worth of sense
In saying we learn from experience.

RUTH FITCH BARTLETT, *New York.*



MISS KATHERINE VAIL, MISS KATE WINNETT, MISS RUTH MOULTON AND MISS DOLLY GREEN AT THE ORTHOPEDIC HOSPITAL TRAINING FOR SERVICE IN THE JUNIOR LEAGUE OF LOS ANGELES.

NEW FIELDS FOR WOMEN

By Priscilla Frost
Member of the Pasadena Junior League



DOWN FIELD. (COURTESY OF EYRE POWELL PRESS SERVICE.)

MONDAY, April the ninth, saw the first inter-club women's polo match that was ever played on the Pacific Coast. The game took place in Santa Barbara. The local team gave the invading Santa Monica team a very thorough trimming. Compared with the men's matches this was a slow game, but it served the purpose of showing what it may be possible for the women to do in the future.

When a man takes up polo he usually plays for a year or more in practice games far from the public eye, after which he plays number I on a team where the other men are experienced players He has only his own position to worry about and is greatly helped in keeping it by advice and orders from his team mates. It is team play which makes a fast and interesting game and it is team play which the women sadly lack. Time should remedy this if the public will only be patient with us and not scoff too much. Unlike the men's game, ours is played with eight inexperienced players and in spite of the fact that each individual is capable of hitting the ball at a fairly high rate of speed, our games will continue to be slow until we have all had considerable more experience in team play.

It is to be remembered that when women started playing golf they were laughed at but tolerated. Not so many years ago the low qualifying score at the National was a ninety-five. In the last few years, in order even to qualify in the first flight it has been necessary to be under eighty-five and the best women players are often in the high seventies, occasionally in the low seventies. The best of the women golfers can not as yet, and it must be admitted can probably never compete with the best of the men. They can, however, play golf. People are saying, in amused tones, that women can never play polo. "They can play a game that resembles polo in that it is played with ponies and mallets." I hope and truly believe that the next ten years may change this opinion and that women's polo will resemble the game of polo as thoroughly as women's golf resembles the game of golf.

It has been pointed out by some of the kinder members of the masculine sex that we have at least one point in our favor. Namely, women usually have lighter and more sympathetic hands than men. Undoubtedly they can not stand as much in the way of bumps nor is their endurance and actual hitting power as good. They can, however, ride as well, and one has only to refer to the records of the hunting field to prove that their nerve and ability to think quickly in emergencies is not entirely negligible.

The general public considers polo a dangerous game. There is some element of danger in any fine sport, but I do not think this element is nearly so strong in polo as in hunting, a sport in which a good proportion of the field is feminine. Also consider the risk in crossing a Los Angeles street, a risk which, when successfully manoeuvered produces none of that exhilarating satisfaction so dear to the sportsman's heart. If one falls in polo, one lands upon a soft turf field. In hunting one is rarely so fortunate. In hunting, also, the best of horsemen may come off on a refusal or a bad landing. In polo falls are very rare for any cause, save that of a pony going down. In the women's practice games I have seen no falls. In the Santa Barbara game there was one, caused by the horse, who either slipped in turning or crossed his leads. Neither horse nor rider were in the least hurt. I believe polo is a sport dangerous only to the uninitiated, and that the men and women whose enthusiasm is urging them on to practice and to play, consider the compensations of this "king of sports" far outweigh its risks.



A BIT OF ACTION IN THE SANTA BARBARA-SANTA MONICA GAME. (COURTESY OF EYRE POWELL PRESS SERVICE.)

The women play on the Will Rogers practice field every Friday afternoon. The Uplifters are always very generous to outsiders and encourage people who are interested or think they might be interested to come and play with them. The Santa Barbara season opens June the fifteenth and there the girls play practice games on the Bartlette field. We of the Flintridge riding club very much hope that we will have a small field next year. This will give us three groups of players and would materially increase the competitive interest.

Among those playing at the Uplifters club in Santa Monica are: Mrs. C. B. Brunson, Miss K. Chaffrey, Mrs. George Musaphia, Mrs. M. B. Rapp, Miss Joan Baker, Miss K. Winnett, Miss Marian Thomas, and Miss Audrey Scott.

Santa Barbara has several womans' teams and among their players are Mrs. Grace Terry, Miss Mary Chapin, Miss Madora Steedman, Mrs. Parrish, and Mrs. Elmer Boeseke.



UPLIFTERS TEAM FROM SANTA MONICA. LEFT TO RIGHT: MRS. JOHN FROST, MRS. M. B. RAPP, MRS. J. C. FLORES, MRS. E. B. BRUNSON, TEAM CAPTAIN. (COURTESY OF EYRE POWELL PRESS SERVICE.)



SANTA BARBARA TEAM LEFT TO RIGHT. MISS MARY CHAPIN, MRS. GRACE TERRY (TEAM CAPTAIN) MISS MEDORA STEADMAN, MISS DOREEN ASHBURNHAM AND ELMER J. BOESEKE SR. REFEREE. COURTESY OF EYRE POWELL PRESS SERVICE.

HOLLYWOOD'S HISTOIRE INTIME

By FREDERICK F. ISAAC

Hollywood's movie art theatre—and how Charlie's make-up originated—The lowdown on Hollywood—Klein's futuristic picture—The pet aversions of Norma Talmadge—and films to see



Movie Art

INCLUDED in the first night audience at Hollywood's new movie art theatre, were Miss Elena Binckley, the only femme de belles lettres who is able to remain distinguished in spite of the ink pot, and Howard Strickling whose telephone is generaly so busy that it rattles with restlessness between calls.

On the opening program was a picture which, it was claimed, cost but two hundred dollars to make. This was, of course, an exaggeration the celluloid must of cost that—but the picture, consisting of a simple tale told through the medium of futuristic camera angles and eccentric mummery, was entertaining because of it's originality.

Bad, But Intercsting

Then followed a Swedish picture which held the attention of everybody except two anaemic, unkist flappers, who babbled and tittered at everything except the comedy. They sat behind me. The picture was atrociously lighted, titled, directed and written on the screen; but it was entertaining for two reasons; one, because the acting was superb, and two, because the European slant to the tale was intriguing and romantic.

The Filmarte Theatre, at 1228 Vine Street is worthy of your patronage for it's policy of showing artistic films which are not necessarily box-office attractions.

Chaplin's Make-Up

"Many tales have been told of the manner in which Charlie found his famous make-up, but I am able to reveal for the first time the manner in which the little mustache, cane and comical boots and trousers came together," writes Arthur Dandoe. "It was quite by accident. Charlie used to work two or three halls a night, and in order to save the trouble of changing, he sometimes left his little moustache on, or did not change his baggy trousers and flapping boots. In this way he stumbled upon a combination the audience liked best, and finding the little bowler hat added a last touch of humor tinged with pathos, the great little man stuck to this attire."

An interesting slant to this little story is that the writer who used to share rooms with Charlie in the days when two pounds a week was a fortune is a pavement artist in Kingsway, London. Charlie is not.

Hollywoodism

Nowhere else but Hollywood could one hear this over the telephone: "Is he free, how much does he want, and has he a mustache? O.K. We start shooting Monday."

The Other Picture

There may be a lot of prosperity and luxurious living in the film capital but that is not the only side to the picture. Some little time ago a cheap food shop opened up on Hollywood Boulevard. It is doing very, very well. Beef stew at fifteen cents, with free buttered bread, and water is one of the much sought after dishes. A dime's worth of breakfast; coffee five cents, a coffee cake the same price, fills many a void below the hearts of Hollywood's writers, players and technicians.

Financial Anaemia

One writer, suffering somewhat from financial anaemia, a harmless disease very current in this part of the country at the present time, tells me of a scheme of his for getting a tasteful dessert from a nickel's worth of ice cream. "I ask them to spill a drop of coffee over the ice cream. The result gives it a kind of mocca flavor. It is very tasteful." I agreed with him, crossed over the road and began my dinner with caviare.



"ACROSS TO SINGAPORE" IS ONE OF THE LATEST FILMS IN WHICH THIS STAR IS TO BE SEEN. A RECENT PICTURE OF MR. RAMON NOVARRO.

Futuristic Films

Futuristic films may soon be coming into vogue. There is a call for something to replace the atrocious two-reeler comedies which we see on the programs and some of Hollywood's brain and art men are putting their minds to the want. One of these—a Mr. Charles Klein has just completed an Edgar Allen Poe story, The Telltale Heart, for a total cost—including film—of one thousand dollars. The story tells of a demented man who becomes incensed at his friend's bad eye. He kills him, is visited by the police, whom he is able to deceive until the eternal beating of his victim's heartbeats in his own brain, drives him to confess his crime!

Ghastly, yes, but the theme is treated with artistry and restrain. The two little reproductions on this page show scenes in the picture which is not yet ready for exhibition. It will be handled by one of the bigger companies.

Her Pet Aversions



Norma Talmadge has some pet aversions which many of us will understand. She dictated a list of them to her secretary before breakfast one morning. Here they are:—

Coal being put in —people who use the word "Psychology" too often—children on skates behind her—scratchings of a slate pencil—maids who say "What shall I do next?"—people who recite—people who constantly readjust the radio—people who call her sister "Connie"—people who are irritable with children.

Good Films and Bad

To see or not to see, that is the question which vexes many people who hesitate outside the local motion picture theatre. May we suggest that they see with confidence:—"Sunrise," "Sorrell and Son," "Glorious Betsy," "The Patsy," "The Smart Set," "The Love of Zero?"

And may we warn them against three: "Old San Francisco," "Baby Mine" and "Now We're in The Air," which in the opinion of the writer —take it for what it's worth—are rotten?

British Films

British films are in for a big revival nowadays. Many mistakes are being made however and many unscrupulous people have wormed their way into the rush companies hastily formed.

One of their tricks has been to hire American "names" to attract capital, later to make it so uncomfortable for them that they find it better to leave, thus giving the promoters free reign with an amount of capital which they would have been unable to obtain on their own reputations.

Big Salaries

Very big salaries are being paid to American actresses over there. One player, who is well known, though only of a second class box-office value, is said to be receiving eight hundred pounds a week.

Yet within a few years, British films will be of a very high caliber. The authors are becoming screenwise. Arnold Bennett has contracted to write a film story glorifying "Piccadilly." Companies are voyaging all over the British empire to photograph stories in romantic settings and movie capital is attracting cultured though conservative brains to the industry. Within three years British films will be worthy of the demand.

A Dickens Film

The Great Dickens classic "A Tale of Two Cities" is about to be made under the Samuel Goldwyn banner. Herbert Brenon will direct the classic with sympathy and Ronald Colman whose name we are able to spell correctly in this number, will play the part of "Sydney Carton." The production should be of great interest.

A HOUSE THAT GREW IN THE MIND OF AN ARTIST

By FRANCIS WILLIAM VREELAND
Illustrations by Viroque Baker

Editor's Note—This article, begun in May, shows how a beautiful house can be built with stock lumber by the help of a carpenter if there is no "contractor and builder" between the actual workman and the artist-architect. Ignorance is thereby eliminated and middle-man's money saved to the owner who builds his own home after an architect's plan



(Continued from May Number)

THE lumber of the interior of the artist's house is "weathered" with stains, thus to preserve and feature the lovely grains of the wood. This wood is almost entirely of the fine vertical grain variety, and the finish is a cherished result achieved through a very careful selection of each piece of wood for its particular purpose in the structural and decorative scheme. For this result, the lumber yard



THE DINING ROOM (BELOW) IS SHOWN "HUNG" IN THE STUDIO

delivered what it considered "select vertical grain" lumber. The carpenter made a selection from the "select," and the artist had the last word in what was finally selected. *(Continued on Page 84)*



OUT OF OUR INK WELL

THE JUNIOR LEAGUE OF LOS ANGELES SCINTILLATES



FROM HELL CAME A LADY called THE CAPTIVE with the GOOD NEWS that she would soon be in Los Angeles. But as soon as she HIT THE DECK she was pronounced THE SCARLET WOMAN. So the GOSSIPY SEX got out their NEW BROOMS and started some INTERFERENCE. After THE RACKET the court made, THE CAPTIVE joined THE LILIES OF THE FIELD and LAZARUS LAUGHED.

"CLOSE UPS"

JACKIE COOGAN at the tennis matches, wearing a slave chain bracelet. . . . William Tilden running over to talk with him between the games. . . . William Hart in Mary Garden's dressing room. . . . Emil Jannings in a box at the opera, eating chocolates. . . . Mary Pickford in her Ford. . . . Theda Bara in the Junior League shop. . . . Ronald Colman at the tennis match, protecting a lady from a wild ball. . . . Mae Murray in high kid shoes. . . . Lillian Tashman and Al Jolson's ex-wife at tea. . . . Marshall Neilan tearing off mens' collars at the Beverly-Wilshire Supper Club. . . . Walter Morosco smiling—George Fitzmaurice glaring. . . .

DICK BARTHELMESS in a sweat shirt, waiting in the Ambassador Parking space, while his bride-to-be shops in Magnin's. . . . Billy Dove at the skating rink, with her hair down her back. . . . Ralph Forbes bored with his own party, bowing desperately at Dolores del Rio, and she oblivious of his presence on this earth. . . . Harry Warner without his mustache. . . . Joe Schenck, taking active part in dedicating the new City Hall. . . . Al Jolson resting easily in the back seat of the Rolls limousine presented to him by the Warner Brothers. It's a great life!

THE CAPTIVE

IF you are interested in well-born, well-bred human beings despite their abnormal feelings, "THE CAPTIVE" cannot but claim your attention, for it is distinctly a dramatic revelation of refined characters.

The drama moves in an almost classical austerity towards its inevitable tragedy. It does not descend to low-brow vulgarity nor yet truckle to the belief that we are indeed, victims of sensual temptations or squalorous surroundings.

Notwithstanding these unusual merits the show was closed in New York, and when produced nearly a year later in Los Angeles, received the same treatment.

The wide flung advertising of its lurid theme by every press, awakened the curiosity of the blase theatre-goer. Crowds flocked joyfully to witness this heralded drama of abnormality. The performance naturally was a shock, such delicate finesse was unexpected. Nevertheless the subject matter was there, and that alone remained stamped on their memory, while the author's motives in producing such a drama were lost, or completely ignored.

Meanwhile the nauseous odor of other current productions failed to offend. Their vulgarity and obscenity were condoned, but the decadence of such a theme as portrayed in "The Captive" was unpardonable.

Perhaps there is no immediate solution to such a situation. Certain it is Broadway has not found it. "Lu-lu-Belle," "The Shanghai Gesture," and others have had their run. Obviously some people enjoy having their sensibilities shocked.

Some day a subscriber's theatre may be organized wherein pathological subjects are carefully presented for those who are interested, and attend for that reason, rather than out of morbid curiosity. But even their ardor may wane, sensational publicity being lacking, and their appetite, fed sufficiently on abnormal psychology, turn gratefully back to charm —and Barrie.

MONTMARTE

OVER a kaleidoscopic cluster of new Easter millinery one glimpses a bored headwaiter standing guard at the entrance like a sentinel on watch. The hall is packed to overflowing because it is twelve o'clock on Wednesday, and it is Montmarte, the popular lunching place of the great and near great of Hollywood.

With some skirmishing, and the necessary password, one is admitted to the sacred precincts of the dining room, which is low-ceilinged, smoky, and crowded with many tables. Its walls are hung with huge, gold-framed oil paintings, nudes, landscapes, and portraits; an exhibition to appeal to the heavy purse of the motion picture world. In the center is a long table, laden with salads, cold meats, spaghetti, French pastry, and other delectable looking dishes, guaranteed to strike pain to the heart of any dieting woman. Small tables for two line the sides of the room.

At one of these, a well-known feminine novelist chews noisily, and hisses "My God" through her prominent teeth. Near her the latest Movie Star, looking *very* sweet and *very* refined winds spaghetti daintily around her fork. The Bachelors table in one corner is surrounded by several of the masculine idols of Hollywood, and a few prominent directors. They are *very* businesslike, *very* serious, and apparently oblivious to the admiring glances from the next table, where the thirteen Wampas Baby Stars giggle and chatter like High School girls at a party.

Across the room a famous "vamp" lunches with her husband, her long gold earrings tinkle like bells on a tambourine as she turns her head quickly to look at the newly married couple to the right of her. The groom is a monocled villain of note, and the bride, who is a popular ingenue, is feeding him shrimp salad, and to all appearances he is quite hungry.

The fat ladies from Iowa are enjoying themselves hugely. They are certain that an attractive debutante is Clara Bow, and that Monte Blue is Rod La Rocque, but the sewing circle in Dubuque will not know the difference, and doubtless, will listen with bated breath to the tale of Montmarte.

TENNIS

THE 1928 Davis Cup Team is displaying its wares in some exhibition matches against California's finest talent.

Between plays the long lean Tilden, who is never able to suppress his great dramatic urge, gazes at the gallery searching for a celebrity to whom he may present his tennis racquet after the match. His partner, Arnold Jones is blonde, and aristocratic looking—he is so calm and unruffled, that after a short time one's anxiety concerning the durability of his white flannel seams disappears.

John Hennessey has Irish blue eyes, and a Chic Sale bang, plays steady, untiring tennis.



CONVALESCENT HOME

Wilmer Alison is a cheerful chatty young person with red hair—one wonders how he ever won the inter-collegiate championship from Gorchikoff, who, teamed with the pink and white Gerald Stratford, plays a brilliant and spectacular game.

Helen Jacobs justifies her healthy look by her powerful drives, she is also blonde, and very pretty, with young knees. Then of course, there is May Sutton Bundy, who after twenty years of tournament play, and four children, proves that clothes don't make the tennis player.

LOS ANGELES

LOS ANGELES—the wonder city, the city which seemingly grew over-night, the city of contradictions, the city of vision.

Los Angeles—grown far beyond its streets, the city of crowds, the city of unceasing traffic, Fords, Packards, Lincolns, Rolls, and more Fords fighting for the supremacy of the road.

Los Angeles—the tiresome riveting of new buildings, new factories turning the wheels of Industry; bigger and better play houses featuring bigger and better stars; crowded hotels humoring the appetites of smartly gowned

LOCAL LEAGUE SKETCHES

IN SKETCHES, CLOSEUPS, REMARKS, PASSING WHIMS

women; oil wells belching black smoke; ships slipping in and out of the harbor with new cargoes.

Los Angeles—yards and yards of colored bunting fashioned into pennants, coaxing the unsuspecting tourist to new subdivisions; escrows, titles, first payments.

Los Angeles—miles and miles of streets, lined with homes you want to peek into, stucco and brick, plaster, stone, and wood, all sheltered by giant palms, peppers, shrubbery of all sorts, roses, geraniums, and great stretches of lawn, always green.

Los Angeles—mountains in the distance folded in blue and purple shadows, sometimes snow-capped; the air heavy with orange blossoms, seemingly always perpetual sunshine—the spirit of eternal youth. Los Angeles!

IT is all very well for California to boast of being the land where everything grows, but at times one feels that this sort of thing can be carried too far, and that something should be done about our climate before it gets to the point of destroying the peace and safety of our very firesides. I had not realized the extent of the danger until I went into a shop the other day to look at a chair, and remarked that the legs were too bowed and spindly. "Oh Madam," the salesman protested, "I am sure that if you had that chair in the house for a while, those legs would grow on you." Of course he may have been exaggerating, but one can never tell what might happen in a country like this, and think of the people who have gone in heavily for Modern Art furniture! I know I won't have a good night's sleep until we get rid of our horse-hair sofa



and that commode with the bulging front. And if we have a heavy rainy season and things start booming again, I cannot see that there is anything to do but play safe and retreat to Florida.

NO. 3 "COMES IN"

PARKED along the highway that leads to Signal Hill, southern California's most spectacular oil field, a curious intent crowd waits for "Lewis No. 3" to "come in." A shabby little man and his faded wife sit in their battered flivver, struck dumb by the fantastic Vesuvious that is about to erupt its black tide on their half acre truck garden. A real estate salesman, hat on the back of his head, gesticulates noisily to his bus load of prospects who hang on his words and gulp the free lunch and hot coffee that comes with their tickets. A well known attorney pushes through the crowd to obtain a closer view of the well



he has backed financially, and a group of newspaper men comment pessimistically.

The scene is like a Dore illustration of the Inferno. Silhouetted darkly against a gaseous flame split sky, the derricks stand—monuments to Luck—or gibbets heavy with the bones of dead hopes and squandered fortunes. The steady chug and whirr of steam riggings pump a paen to Black Gold. There is a tense, indescribable undercurrent of expectancy in the atmosphere. The crowds thicken on the highway. Suddenly with terrible force and awesome beauty, that contradictorily is almost hideous in its dramatic effect, No. 3 comes in. A gusher of 10,000 barrels. A black geyser spouting 200 feet in air above the rigging, then pouring its fury to earth again in a gas blown Niagara. The crowd gapes in envious wonder. Ma, of the battered flivver, laughs and cries in hysterical abandon, and Pa, equally dazed, pats her hands, and tries to compute the stupendous bank account that is his from lease money and royalties.

The real estate salesman pleads with the world at large to step up and buy a lot while there is still room on the ground floor for the far sighted investor. The bus passengers languidly munch their hot dogs and play with the tantalizing thought of a sure thing gamble. A driller in sweat covered overalls is carried away—bloody and still from a fall off No. 3's rigging. An ambulance siren cuts a roadway to the field hospital. Some one passes a hat for the orphans. The crowds disperse.

Capped, No. 3 loses its identity and is swallowed up by the forest of derricks that crown the Hill. Daylight washes mystery and fascination from the skyline. And idly, the Wall Street man of affairs comments on the fact that California Petroleum has declared a dividend.

Katherine Wigmore,
in The Junior League Magazine.

Avowal

I am not a torch
Borne on high,
Not a bold ad
Across the sky.

I am a taper
Quiet, white;
A humble flicker
In the night.

ALICE HENRY.

THE LOCAL LEAGUE

FOUR years ago, fifteen girls formed the nucleus of a group of young women of leisure, who were to become, one year later, the Los Angeles Junior League.

They organized, drew up their by-laws, and then set out to find where and in what capacity they could best help the unfortunate of their city. They found the sick, the blind, and the poor were particularly well taken care of, but they found that convalescing children, who were no longer acutely ill, but in the very dangerous process of regaining their strength after serious operations or illnesses, were returned to their homes where their condition was not understood, nor the proper care given to them, with the result of death or a recurring illness and a return to The Children's Hospital.

So the Convalescent Home came into being, sponsored by the Los Angeles Junior League.



The building it now occupies is an old dwelling on Ingram Street, which the girls furnished as a hospital. Its capacity is twelve patients; there is a trained nurse in charge; a cook who understands diets; and a school teacher to instruct little patients who are well enough to study. The housework is done by the provisional members, who also take charge of the children during the hours in the afternoon when the trained nurse is off duty. So well has this work been carried on and so great is the need for it that plans for building a hospital accommodating forty patients have gone forward, and next year will see its completion.

All of this calls for a great material support and this has been done through the funds raised by the Flintridge Amateur Horse Show, which has been sponsored for four years by the Los Angeles Junior League. Augmenting these funds are the profits derived from the Los Angeles Junior League Shop. The members furnished and decorated it; they plan and buy the stock, and serve as saleswomen.

These activities keep the girls busy with real hard work. The danger of members losing interest if they have *only hard work*, is balanced by an Arts and Interest Committee, which plans for the expression of the various talents of the girls. There is a Journalistic Course, attended by members who are future contributors to The National Magazine, and the local news bulletin. For those who are interested in Parliamentary Law, there is also a course. A Children's Theatre will be fostered by the Junior League in the autumn. The designing of scenery and costumes, the producing, the acting and writing of the plays guarantee to keep boredom from entering the ranks of the younger members. The entire program of the League is to teach its young women the necessity of charitable work and an intelligent approach to it. In this way their valuable energy will be properly guided.

FANTASY AND TRAGEDY: ANCIENT AND MODERN



MAETERLINCK'S "BLUE BIRD" WAS GIVEN AS THE MAY MASQUE BY THE STUDENTS OF POMONA COLLEGE. TO MISS CATHERINE WHEELER WAS ASSIGNED THE ROLE OF "FIRE." THE PANTOMIME WAS DELIGHTFULLY INTERSPERSED WITH DANCING AND THE MUSIC IMPRESSIVE.

"BEYOND THE HORIZON," AN EARLY PLAY BY EUGENE O'NEILL, HAS BEEN EXCEEDINGLY POPULAR FOR PRODUCTION IN THE LITTLE THEATERS AND BY COMMUNITY GROUPS. HERE PRESENTED AS GIVEN AT THE CHAFFEY HIGH SCHOOL, ONTARIO, CALIFORNIA. PRACTICALLY EVERY COMMUNITY IN CALIFORNIA HAS EARNEST STUDENTS OF THE DRAMA, AND TO THESE GROUPS WE ARE INDEBTED FOR THE PRESENTATION OF THE BEST.





THE INTEREST IN GREEK DRAMA IS FOSTERED BY THE UNIVERSITY OF CALIFORNIA, BOTH AT BERKELEY AND AT LOS ANGELES, THROUGH THE PRESENTATION EACH YEAR OF A GREEK PLAY. "ALCESTIS" WAS OF PARTICULAR INTEREST, WELL STAGED AND WELL ACTED UNDER THE DIRECTION OF MISS EVALYN THOMAS. LESLYN McDONALD APPEARED AS ALCESTIS, AND SANFORD WHEELER PLAYED THE PART OF ADMENTUS.

IN "THE TEMPEST" SHAKESPEARE GIVES GREAT LATITUDE TO THE IMAGINATION AND PRESENTS OPPORTUNITIES EAGERLY GRASPED BY STUDENTS OF THE DRAMA. WHEN THE PLAY WAS PRESENTED AT THE UNIVERSITY OF SOUTHERN CALIFORNIA DELIGHTFUL RESULTS WERE ACHIEVED IN THE OCEAN AND STORM SCENES.



LOCAL PRODUCTIONS OF NATIONAL INTEREST



"HOPE FOR YOU, TIBERIUS CAESAR? THEN DARE TO LOVE ETERNITY WITHOUT YOUR FEAR DESIRING TO POSSESS HER BE BRAVE ENOUGH TO BE POSSESSED!"

Gilmor Brown, director of "Lazarus Laughed," and creator of Tiberius Caesar in the world premiere of the Eugene O'Neill drama at the Pasadena Community Playhouse.

Lloyd Nolan, as the Chieftain in the "Return of the Druses," Robert Browning's great tragedy, sponsored by the Pasadena Browning Society and given by the Pasadena Community Players in April.



THE PLAY THE RETURN OF THE DRUSES WAS WRITTEN BY ROBERT BROWNING IN 1840. THE DRUSES HAD BEEN BROUGHT TO BROWNING'S ATTENTION BY AN UPRISING TO DEFEND THEIR INTEGRITY AND FAITH.

Even in the romantic and poetic days of Ramona, the younger generation were misunderstood, and Juan Canito, as interpreted by Edward Poorman, complains to Marda, (Nancy Miller) of the need of discipline in the case of Margarita, (Ruth Montague) in one of the bits of comedy which relieve the recurring pathos of the pageant-play, given by the people of Hemet and San Jacinto in the beautiful amphitheatre near Hemet.



This play, as given each Spring is adapted from the novel by Helen Hunt Jackson, directed by Garnet Holme, Pageant Master for the U. S. National Forests, with the sanction of Virginia Calhoun, owner of exclusive dramatic rights on the play.

MODERNISM IN JUNIOR LEAGUE MEMBERS

By ALICE HICKS

THE first quarter of this century has been shaken by the tragedy of a world war and a Russian Revolution, but it has also witnessed another tremendous yet less devastating event, in the emancipation of women. This bloodless victory has been achieved after



ILLUSTRATING THE WORK OF ALICE HENRY

years of passionate effort to break loose from the romantic notions that women were to be cajoled, petted, trimmed and treated as arrested developments, and above all withheld from the sunlight of sharing equality with man.

Heretofore the desire of youth for self-expression through the medium of an art was associated only with moral decadence. The artistic temperament crying for recognition was rudely silenced and its treatment became a matter of strictest discipline.

Nevertheless these murmurs of revolt had flung a muffled challenge to the world. And valiantly this challenge was followed up, and outside resistance beaten down. As a result there soon appeared flesh and blood exponents of this new era: Women-lawyers, women-writers, women-sculptors, doctors and politicians. A new status had been achieved for women, and the modern girl received her first recognition as a personage fully conscious of her power, confident of her ability to blaze her own way, and freed from the inhibitions of a "Thou shalt not question Mother" childhood.

The Great War pushed wider the new found portals to freedom. Women soon found themselves doing things of which even they had not dreamed. These new duties had brought a much coveted satisfaction. The modern woman had at last jerked herself completely free from the last change which bound her to the beliefs of dead centuries, and had emerged from the chaos of a war supremely cognizant of her economic value; and, at last, fully estranged from her former state of sublime acquiescence.

Born from a realization of their own ability to create and organize, women's social welfare work took on a more definite, more efficient aspect. Charities now became institutions while business or artistic careers left the realms of rarity and entered those of the commonplace.

The birth and development of the Junior League of America is a specific example of women's achievement in modern social welfare work. It has become an institution whose maintenance shall be handed down to posterity, a monument to the so-called society girls' mendacity and resourcefulness, a tribute paid in memory to the advent and activities of the modern woman. And finally the correct expression of a term in general deliberately misunderstood, that of—Feminism.

The League as a national organization is regulated on the principles of representative government. Each league in turn trains its own members for cooperation in civic work, and carefully decides upon its individual field for activity. Nor does it stop there satisfied in its observance of humanitarian interests, but sounds a new clarion by advocating in every sense the cultural advancement of its members.

The inherent ego of the amateur, therefore, has open field for expression, and receives every encouragement towards proficiency and the attainment of a recognition once steadfastly denied that sex.

So besides the ordering of their own lives, "Hours" at the shop, Convalescent Home, or raising of necessary funds and building of hospitals, time is made for personal accomplishment.

Roberta Crutcher despite her youth conducts classes in psychology at the University of California. It is indeed a rarity to find a pedagogue in terms of four and twenty. Agnes Donaldson recently transferred from Denver has become an assistant of Dr. Miriam Van Waters, and has complete charge of the Los Angeles Business Girls Club. Polly Schoder has attained a well earned recognition, by fervent attendance at the Children's Hospital where she works together with Mary McCone in one of the finest and newest psychology clinics in the United States. Deborah Bixby is nearing the enviable distinction of a degree as doctor.

Catherine Vail has become thoroughly well-known as an interior decorator and also an authority on Italian furniture. Her apartment-shop overflows with modern artistic creations and genuine antiques. This art of decorating also claims other adherents: Mrs. Edward McGeath, Mrs. Loren Hillman and Helen Barry, the latter having received an architect's degree when at California.

Eleanor Cole Brodero has transferred herself and talents to Pasadena, where within her home she continues to produce inimitable batiques and designs costumes for the stage or street. Bernardine Murphy has a studio filled with models of her own sculpturing. She modestly denies and discounts her ability, but those who have been permitted within the sacred precincts of that studio have only the sincerest praise for what they saw therein. Alice Henry is another gifted with artistic hands well able to express the art of molding forms and faces. Besides this she writes charming verse in much the same "timbre" as the well-known author of "Enough Rope"—Dorothy Parker.

Dolly Green, graduated from Martha Oatman's School of Dramatic Art plays stellar roles at the Community Playhouse in Pasadena, while Mary Ann Strohn decorates and paints in that same center of art when she herself is not taking part in the plays.

Susanna Bryant has been working for several years on "The Memoirs of John Gaffey," and in the meantime has had numerous articles on early California accepted by current magazines. Katherine Wigmore has thoroughly established her early promise to be a vivid writer. Her tireless efforts are now well paid, and she is recognized equally in the Leagues' Realm of Prose and Poetry, besides having gained a name in the magazine world of short stories. One of our youngest members, Martha Marsh, has shown unusual individuality and picturesqueness with her pen.

Eleanor Booth Howard carries on the talent of her grandfather, General Otis, former editor, publisher and owner of the Times.



Lucille Leimert follows not only the literature of prose fiction but contributes to the Wall Street Journal, writes plays, and herself handles any amateur production in or out of the League.

Though Muriel Flint is seldom in town, she has developed a field all her own in mastering the art of bookbinding, and has turned out exquisite samples of her ability. Books are quite a hobby in the League. Even the aforementioned Polly Schoder occupied as she is with hospital work finds time to collect and study old and rare editions and has written an excellent article on that subject.

In the line of perfect horsemanship, we boast of Mrs. Henry Grandin, Cecilia deMille, Gwendolyn Longyear, Mabel Seeley and Katherine Thomas. Cecilia by the way often takes active part in her distinguished father's productions while Katherine Thomas has struck envy in the hearts of her less daring companions by going in for Woman's Polo.

Thus the dizzy conception of the leisured modern girl is refuted and consigned to a few rabid believers in the cant that women of this generation have a downward, rather than upward trend. We may admit with them it is a hazarous course, this new independence. But no radical change in any theory has been made without contention; no victory has ever been achieved without hazards; no perfection ever consummated without monotonous constancy and imperishable devotion to the cause.

THE WANDERFOOT'S SON

By HELEN MAC DONALD AVERY—Cincinnati

(Reprinted from The Junior League Magazine, April, 1928)

HENRY MASON walked along the golden lanes of summer and meditated on life. He was thirteen years old, freckled, dusty, and attired in one garment. This he would shortly doff when he reached a certain place in the neighboring stream where the water was caught in green depth behind a limestone step.

Henry was thinking about his father. Ben Mason had what is known as the wanderfoot. He was gentle, sweet, hard working, but any day Henry and his mother might find a neighbor or a stranger finishing the planting or getting in the hay.

"Ben hired me to come up here yesterday," the man would say with a smile behind his face that was hard to bear.

Six months later Ben would come back, lean, gentle, unabashed.

"Don't rile me, Marty," he would say, sitting down to his first meal in so long at his own table. "I know it isn't right. I know it's hard for you to handle things alone. But it isn't as though I went after women or liquor. I'd take you and Bub but it's no life for a woman or a boy. Don't rile me honey, it doesn't do any good. I have it walked out of me for this time and I'll be home now for a piece. Maybe I won't go again. Jake Henders sure put that clover in fine, and the place looks good."

Henry Mason selected a long grass stem with care and drew it from its sheath Its sweet white end crushed pleasantly between his teeth.

His father would probably be coming home any day now. Henry had made up his mind to speak to him. He had heard, as a boy does whom the men consider too young to understand, what the neighbors thought, solutions that would never have occurred to him.

Someone's old clothes lay beside the pool when he arrived; he looked down and saw his father floating happily below him.

"Hello, son," Ben Mason said without apparent emotion, "I thought I would swim before I went up to the house."

Henry unbuttoned the strap of his overall slowly, stepped out of the denim and dived under his father.

"I've been watching for you," he said when he came up. He laid his thin boy's body next to his father's in the water, moving his hands with almost imperceptible fin motions to keep himself afloat. "I don't think you'd better go home this time."

"No?" His father's eyebrows went up into his wet hair, though there was no surprise in his voice.

"You've been gone long enough now so that if you'd stay away a while longer Mister Stubbins can get Mother a divorce for desertion and she can marry Jake Henders, or John Brown, or Walt Gowers. She's a nice pretty woman, and you don't treat her right."

Ben Mason rolled over in the water and lay paddling gently, watching his son's face.

"She doesn't want me?"

Henry's lip trembled the way a boy's will when he is trying to do something beyond his age.

"She's too good to tell." He had heard the men say that too.

"You don't want me, either?" The man had become white under his brown of western sun.

Henry went under the water at that, down, choking and crying into the cold bottom; up, sobbing, to the edge of the pool. He pulled himself out, seized his overalls, and fought into them blindly, his eyes shut with repressed crying. Dressed, he turned back to where his father still floated in the pool.

"No, I don't want you," he choked, the way a boy gets in hysteria, "not thissa way, anyhow." He stopped for self control, picked up a stone and threw it hit or miss into the brush. "You're the hell of a father, you are!"

He tore away, down the path from the stream, into a canopied channel between the corn, deep into the green maze of serried ranks and flung himself upon the sun-baked ground.

Hours after dark his mother called him.. Henry picked himself up and made his way out of the corn. Marty was waiting for him by the old melon patch they had not had time to plant this year.

"I don't know what you said to Ben, son. I don't ever want to know. He isn't going to wander any more. He means it this time. He's broken. I guess no one ever changes really without breaking But I'll mend him. A happy woman can mend a man who loves her. You, too, boy. . We'll mend him together." She drew Henry close to her warmth and held him, looking down at him. The deep and raucous note of bull frogs came from the lower meadow.

"You're a good son," she said, and brushed the hair the soft night breeze had blown on her forehead with the back of her hand. She released him and moved toward the house.

"I saved supper for you," she said.



Illustration from a painting by John Frost

SOUTHLAND

"What Do You Mean Junior League?"

WINTHROP B. PALMER
President, Association of Junior Leagues of America

FOR the past two years we have been asked this question. Interested, curious, amused inquiry has come from all corners of America. In an effort to supply an answer we have substituted a statement of our object, an explanation of our purpose. We have evaded the main issue, we have never defined in a clear cut, well thought out sentence. "What is the Junior League?"

Our baby days as an organization are over. We have become nationally important. One hundred and one cities in the United States, three in Canada are learning to respect the work and co-operation they receive from our members. We can no longer allow a vagueness and misunderstanding to continue in our own minds about the reason for our existence. The Encyclopedia Britannica is assembling material for a new edition. We have received a letter from the editor that requests "a brief article defining the Junior League, explaining its object, describing its work." Evasion is no longer possible. We must frankly face fact. What do we mean, "Junior League?"

The Junior League is an association for the advancement of civic welfare organized by young women on the principles of representative government.

The purpose of the association is to further civic progress throughout its branches in the cities of the United States and Canada in the following two ways:

(a) By the maintenance of a definite project for civic welfare, selected after close study of local needs, problems and potentialities.

(b) By the training of members to co-operate in all branches of civic work: Social, economic, cultural, etc., according to the individual ability and inclination of said members.

The Association is divided into seven sections, each section reflecting the problems and potentialities of the cities and states it represents.

Civic welfare, the avowed purpose of the Junior League, includes every kind of work that contributes to the well-being of the community.

What form this welfare work shall take is left to the discretion of the individual League. The national policy is one of liberalism and democracy. The sole requirement imposed upon all constituent Leagues being an intelligent study of their communities, a wise selection of constructive work to be adopted, the highest possible standard of achievement to be maintained, in all work undertaken. Health, education, recreation, humanitarian projects are all part of Junior League work.

A close inter-relation of every branch of activity has taken place. Interests heretofore widely divergent, such as art and health work, have now met and are going hand in hand the way of occupational therapy. Music in hospitals, singing classes for children, puppet and marionette plays for orphans, cripples and shut-ins, plans and planting that make convalescent homes bloom outside as well as in —all this and more is welfare work by the Junior League.

Possessed of youth, education, leisure and the tremendous opportunities that a great new civilization is opening to women for the first time in history, the National Association of Junior Leagues of America with a membership of 18,000 is becoming the most powerful non-political force for civic advancement in the world today.

The editors of Southland take pleasure in associating themselves with the Junior League in this number, and express the hope that the profits from the Horse Show and its elaborated program will meet their present needs.

It was a very brave and gallant group, led by a wise and forceful captain, which essayed to fill one hundred pages and the treasure chest as well. The result is a victory.

The Junior Leagues of Section Seven

CATHERINE COLLINS
Regional Director Section VII.

THE spirit of the West with its eagerness for new projects, its desire for efficiency, and its enthusiasm for development, is nowhere more clearly shown than in the Junior Leagues of America, which extend from the border of Canada to the border of Mexico. The interests are as varied as it is possible to imagine, each League having striven to supply the uncared-for need of its community, thereby making the Junior League felt as a very real factor in civic development.

The Junior League of Honolulu is credited with having done the most outstanding piece of nutrition work in the United States. Under extremely difficult conditions, working in a veritable tower of Babel, with the aid of interpreters and against the natives' lack of understanding, they have built up not only the health of the children in the Free Kindergartens of the city, but more difficult still, they have created the desire in the parents to work toward and maintain that high standard of health.

In Tacoma the members of the Junior League work with the Family Welfare; and besides the work they do in the homes, the League pays all the hospital expenses of between thirty and forty maternity cases a year.

The San Francisco Junior League runs a home for children who through the death of their parents are left on the hands of the court pending adoption. The League has been maintaining this home in rented quarters for several years, but has now bought ground and made plans for a new and larger building. Much of the financial support for this project comes from the Junior League Shop.

The chief work of the Junior League of Boise is a summer camp for undernourished children, while throughout the winter clinics and nutrition classes are held and work is done with the hospitals of the city.

In Spokane the Junior League gives most of its time and money to the Social Service Baby Clinic, but also does both Physio-Therapy and Occupational Therapy among the crippled children at the Shriners Hospital.

The Pasadena Junior League organized the Visiting Nurses Association, for which there was a most pressing need, and have pledged themselves to support it by the proceeds from their shop. They also have raised sufficient funds to build one of the buildings for the Boys and Girls Aid Society.

The Junior League of Portland has equipped, and maintains the Out-Patient Department of the Doernbecker Hospital, one of the most complete departments of this kind in the country.

Sunshine Cottage, as the preventorium of the Santa Barbara Junior League is called, cares for twenty children. It was built and is supported by the League and has already won much praise for the splendid work done.

The Junior League of Seattle established and now pays all the expenses of the Eastlake Branch of the Seattle Day Nursery which takes care of thirty-five children a day. The League also makes and supplies the public library with many of its Braille books for the blind.

In Los Angeles the Junior League conducts a Convalescent Home for Crippled Children and having found their present quarters insufficient for their growing needs, they have now purchased property and are making plans for a new building in which they may expand their already invaluable work. The Gift Shop of the League brings them a splendid income that goes towards the running expenses.

In every instance the Junior Leagues have directed their efforts toward the betterment of civic conditions. To the accomplishment of this the members have brought their youth, their energy, and their vibrant enthusiasm which, coupled with their passion for efficiency, has accomplished great things, not only toward the development of

OPINION

their communities, but toward the development of the individual members as well. For the objects of the Junior League are two: first, to foster interest among our members in the social, economic, educational, cultural and civic conditions of our own communities; and, second, to make efficient our volunteer service. To accomplish these two things means constant effort, an effort that we are happy to make because of our genuine interest in our work.

Junior League Magazine

Mrs. Charles A. Lindley,
Editor of The Junior League Magazine

THE JUNIOR LEAGUE MAGAZINE is a Journal of Youthful Opinion, and as such is assured of a place in the editorial sun.

Published by the Association of Junior Leagues of America, it reflects the opinions and the ideas of some eighteen thousand girls in the United States, and Canada on all subjects of today and tomorrow.

This magazine is unique in that it is entirely managed by women. The editor is assisted by the editors of the departments—Books, Art, Poetry, Theatre, and Music, and a hundred and four city editors, one in each Junior League. With this staff the magazine is assured of the point of view of every part of the country.

A year ago it was taken out of the "house organ" class, and now sells on the news stands, and to outside subscribers. Since this change in policy the advertising has more than doubled. The possibilities in this field are boundless, as it is now considered one of the most promising advertising mediums. The reasons are obvious.

The contributors are young. The much maligned "Younger Generation" writes of what it knows, and its opinions are fresh and unbiased and make for amusing and delightful reading.

To Youth

IT is not the cry of the populace—"The king is dead! Long live the king!" that echoes in our ears as we see youth eager to take our places in life. Rather it is the sound, which like the music of the spheres, rings through the past of all nations, voiceless yet the result of many voices, present yet reaching far beyond our own time into that which is to come: the sound made by the pressing of many people through ignorance toward knowledge, the sound of the passing of prejudice, the winging of hope, the quick response to a vision of the goal ahead.

To the tired brain, worn stiff with contacts and an inner striving, the voice of youth taking command of the forces at work in the world comes drifting and the urge to lay aside the distaff or the scepter gives a glad reply. Kings of the world have abdicated; democracy assumes control before our very eyes; and youth, despaired of by the counsellors, looks cannily around upon the muddled world and, picking up a fallen brother here and there, marches supremely on.

These thoughts come welling up out of the heart of things as the true meaning of this issue takes form in the printed statement of things attempted, in the records of good deeds done.

It is not so much the choice of work to do as it is the fact that youth has here taken the initiative; decided to do instead of merely to exist, has found itself in helping others, has taken up the song of life and chants it openly along the road. Beside green pastures we have looked upon, their feet are straying. Along the borders of still waters deeply covering the thoughts of years we see them marching in the strength that is restored from age to age. And so, although we may go down the hill of life into oblivion, we fear no evil for them. For Thou art with them. Thy rod and Thy staff shall comfort them as they lead the waiting world to heights yet unattained. M. U. S.

The Work That Lies Before Us

CALIFORNIA has always emphasized an equal interest by both men and women in the same things—the important things of life. Whether it is the free air of the Far West, or the continuous out-door life together, or the fact that one's established traditions seem to fly away on Pacific breezes, the truth remains, men and women are equals in this new world.

For a girl born in California or near it, there are no man-made rules of life that compel her to think or act differently from her brothers. She may pick her code or make it. She will find a code, established among congenial friends, or handed to her by her mother; she may improve on it or let it lapse and nobody will care.

All sorts and conditions of men came to California at its founding in "the splendid forties." Its Spanish occupation was so sparse, so wrapped up in itself, so genuinely exclusive, that it had but little influence on "the gringo" civilization it politely barred.

The revival of its architecture has not revived the social civilization of old Spain nor are the remnants of those fine traditions easily rediscovered or revived today.

Yet a student of the Spanish occupation in California will find, beneath the formality and the studied customs, beneath the accepted rules and manners of the first families of California, that same acceptance of equality of intellect, intelligence and individuality in man and in woman which possesses the very latest comers to this Coast when they strike root and become free Californians.

Implanted by experience in the hearts of our pioneers was the necessity for judging a man for what he is: and the daughters of pioneers—whether in the drawing room or in the counting house—exercise the same privilege. In forty-nine when California was founded both politically and socially, a man's grandfather and his eastern friends cut no ice with his equals in the diggings. Mention of his college or his university but marked him a tenderfoot. What forceful virtues his ancestry had planted in his character, what training for the tackling of life's problems his university had given him; these were the tests of his acceptance as they, fundamentally, still are. Men kept their morals, as well as their wives to themselves and raised their own children quietly. "Talk" was not tolerated, and truth stood naked and unafraid.

Though civilization has smoothed down the rough places and formed courts for Justice, salons for discussion, and the formalities of business for support, yet fundamentally California, like her climate, has always remained the same.

As a consequence there is here little acknowledgment of social leadership, little fawning for acceptance in any long-established group. If a newcomer does not like the people of one town he hies him to another where he finds a little remnant of the things he left "back east."

Life is so full of pleasant enterprise, of opportunity for joy and lasting satisfaction! What boots it if your neighbor has a better car than yours? The sunlight on the mountains is the same for you as for him; the dancing "many dimpled smile of ocean" greets you here as it greeted Horace on his Sabine hills. We pay allegiance to no king in California. The social standing of no foreigner, the high position of no Eastern millionaire, no far-east potentate, causes us a single faster heart beat, or an ambitious thrill. All the world would like to come to California but we are of it, it is our birthright, why should we boast or strut around? A man's a man and a woman's an individual in California. The social tests are manners founded on innate kindliness, consideration for others before one's own desires or inclination, and most of all, ability to do—to help in the stupendous job of building up Pacific states with which America can face the Orient, and through the Oriental lands that residue of the Old World, which passes even now.

SMART PARTICIPANTS IN VARIED SPORTS



Miss Martha Marsh and Mrs. John Crutcher, Jr., in for a morning dip in the Robinson's lovely swimming pool in Beverly Hills.



Mrs. John O'Melveny, with her prize dog, Champion Midwick challenger.



Mrs. Ernest Duque and Mrs. Franklin K. Lane, Jr., two enthusiastic golfers, off for a morning's round.

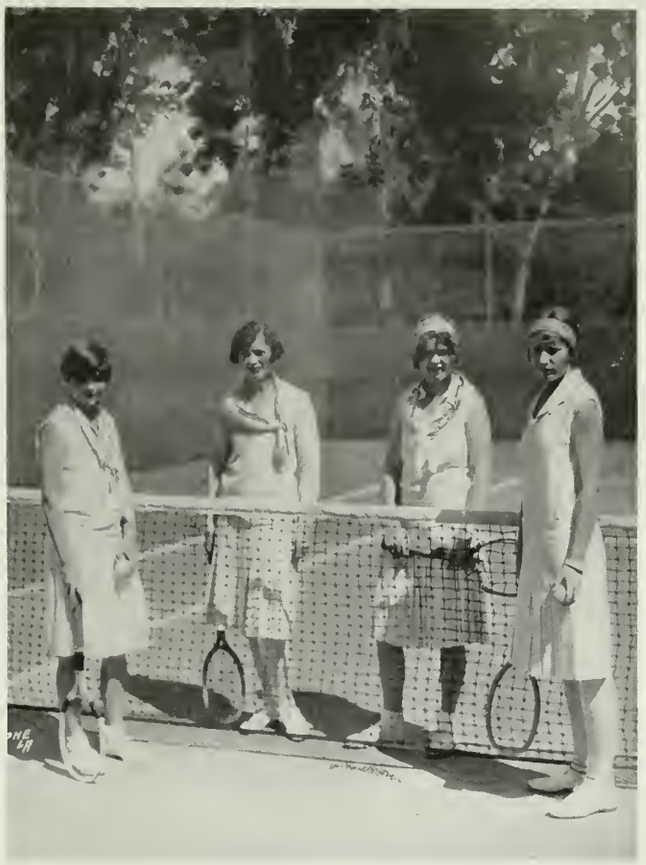


Mrs. Edgar Dulin, smartly equipped for a morning's exercise on horseback.

WITH A CALIFORNIA ATMOSPHERE AND SUNSHINE



THE MODERN GENERATION
Mr. Miller, Miss Alice Hicks, Miss Eleanor Wailes, Mrs. Laurence Howard and Miss Caroline Cochrane seated.



Mrs. Philip Chapman, Mrs. Felton Hollister, Mrs. William Woods, Jr., and Miss Polly Shoder, a foursome of tennis devotees.



Mrs. William B. Joyce, Jr., snapped in action. Mrs. James Gibson, Jr., and Mrs. Asa Call ready for the day's pleasure.



Miss Carolyn Cochrane, Miss Ruth Moulton and Miss Alice Henry caught just leaving the Junior League Shop on West Sixth Street, Los Angeles.

SOUTHLAND POETRY SECTION

Conducted by KARL TINSLEY WAUGH

Contributions in poetry, which should be original and must possess real merit, will be considered for publication in this section of the magazine. Address manuscript with stamped addressed envelope to the conductor of this section, 3551 University Ave., Los Angeles

MOODS

By Eulalee Tyrrel Fisher

Moods are tyrrannical things,
And whimsical—
Harbingers of gladness—
Embryos at desolation's core—
I walk in the shadows,
The stark grey of night enfolds me!
Coils and pitfalls of blackness surround me!
Black upon black
The deal cinders of hell stifle me!
And I am lost in the colorless depths—

I emerge in sunlight!
My heart is lifted as the morning mists
And I am bathed in a flood of gold!
Ungarmented I lie
In pools of blue hyacinths,
And scarlet anemones.
I breathe into myself the fragrance of gentians
And wild violets—
The wine of exhilaration flows into my soul
And I laugh in ecstacy!

QUICKENING

By Blanche Dolores Smith

Pale clouds against a porcelain blue sky,
Shrill breezes shaking the bare limbs in vain,
A blue bird piping plaintive melodies,
Grey, furtive shadows swiftly sliding by,
The amber sunshine sparkling like champagne,
So heady that it stirs queer fantasies,
And heats the sluggish blood. And then it is
That winter resurrects the wistful Spring,
And flowers hear the message of the sun.

THE ROAD TO ARCADY

By Mary Louise Hemphill

The road that runs to Arcady winds through a summer way,
A way you take at morning-tide, and follow all the day.
Some say you'll never find it, though you search the summer through;
That the tales we learned of Arcady were never, never true.

But you have almost reached it when you hear a startling trill,
Or glimpse a white dream-city set on a glad green hill,
Or find blue, starry blossoms in the grass beside the trail—
Then follow where the bee flies beyond the pasture rail,
And run between the corn-rows where they rustle overhead;
Then rest among the clover-blooms to eat your knapsack bread.

And save a little piece for me, should I chance to meet you there—
For cupboard shelves in Arcady they say are often bare!
But there's honey in the clover, red berries in the wood,
And the hillside spring's clear waters are very, very good.
And should the road to Arcady just circle round the hill
And bring us home by sunset, when the world is sweet and still,
We've started on the journey, and we're nearer by a day—
'Tis the setting out to find it that makes Arcady, they say!

MEJICANOS

By Patricia de Kerouet

Little brown men with fierce mustachios,
Big sombreros at rakish curve,
Little black eyes with a soul for languor—
Chattering lips with a gift of verve;
Little brown men and the song of a rose,
Little brown men with turned out toes.

SUNSET AT SANTA MONICA

By Judith Lowrie

For miles and miles and miles the sea extends—
Restless, gray-green, misty waters,
Waves white-capped with foam,
Far down the rugged shore the coast line bends,
And deep-sea fishing boats are coming home.

In a sea of molten gold the sun is sinking—
Shadows veil the purple mountains,
Sea gulls circling fly.
Twilight—and a million lights are twinkling—
Night drops a velvet curtain from the sky.

RUBIDOUX

By Judith Lowrie

Rubidoux! Magnificent!
Splendor of great gray rocks massed high.
Violet misted, splashed with gold.
Eternal, rugged cross in silhouette
Against the opal fires that light the sky.

Rubidoux! Magnificent!
And yet, from above the skies
You'd look like a little grave that children make
In which some dear and cherished treasure lies.

THE LAST NIGHT

By Anne Hamilton

Loose me, O Love, and let me find a way
To hide from you the weeping of my heart.
But strangle me and tear my throat apart.
Come, let us lie in silvery silence, soon
When the nightingale in adoration stirred
Lifts liquid loveliness unto the moon
We will forget tomorrow's woeful word.
. . . . . .
These bitter kisses lingering on your mouth
End all: dissevering pale Dawn waits
Impatiently to thrust upon us drouth
And loneliness of loss which devastates;
A freezing frame for listless lives till we
Are cold as only memory can be.

TO A BUTTERFLY

By Alice W. Hewlett

Aerial blossom! Flower sprite!
Rainbows gave thee thy colors bright,
And sent thee to bloom in the garden of light,
O flower of the air!

Blossoms of earth thy coming greet,
Invite thy kiss to yield their sweet,
A fitting toll for ambrosial treat,
O fairy of the air!

STORM

By Mabel W. Phillips

How weird the wind sounds blowing! blowing! blowing!
Wherein a thousand voices seem to speak,
What are these stealthy fingers ever moving
Aeross my brow, upon my pallid cheek?
You, Antony, are here—cannot fair Egypt
Console the darkness of your marble tomb?
Is there no lull from strife or wild ambition
Within the silence of the brown earth's womb?

And Caesar, too, uncrowned and sable-mantled,
Why stand you there with bold and lofty mien?
Would you the scepter grasp that long has crumbled
With one who mocked you, dying still a queen?
To Death, alone, belong the victor's laurels,
Your hour has sped, your banners long are furled,
Why lead you on with passion and with fury
Your countless hosts from world to dying world?

CYNICISM

By Beatrice Crosby

Night comes slowly, slowly.
Like weary death after a long fever.
Step by step, like the subduing of pulses
And the last faint breathing.
It comes creeping from over the far edge of the world—
Beyond the shapeless shadows of mountains.
You will find me thus at the end, when I am old and have lived,
Clinging half-heartedly to the nameless things of the world.
Crush—obliterate me—utterly, utterly,
Saving only the fragments of my steel-edged laughter
For the young and the happy who still fancy that the world is good.

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WORLD ARCHITECTURE AND THE INSTITUTE

MAY MEETING

H. C. NICKERSON, A. I. A.
Editor Architectural Pages

THE May meeting of the Southern California Chapter, A.I.A., held at the Los Angeles Chamber of Commerce on May 8, was one of the most important conventions of Architects ever held in Southern California. The principal object of the meeting was to discuss plans for securing adequate State Legislation to regulate the practice of Architecture to the advantage of the Public and to the justice of the Architect. Architects throughout the entire State were invited and all of California and especially San Francisco were present. The existing California Act "To Regulate the Practice of Architecture" was reviewed and its lack of enforcement was particularly discussed. It was shown that the Act is impracticable of application because there is no proper provision for the expense of prosecuting violators. A State Association was proposed to promote the enforcement and improvement of the Act; and at this meeting an Organization Committee to arrange for the formation of such an Association was appointed and instructed to draft a Constitution and By-Laws and prepare plans of organization and policy. Over two hundred Architects were present and it was felt that an important step had been taken in the improvement of conditions relative to Architectural Practice.

ARCHITECTURAL COMPETITION FOR COLUMBUS LIGHTHOUSE TO BEGIN SEPTEMBER FIRST

WASHINGTON, May 3.—September first has been fixed as the date on which the architectural competition for the Columbus Memorial Lighthouse to be erected in the Dominican Republic through the cooperation of the Governments and peoples of all the nations of the world, will begin, according to an announcement made today by the Permanent Committee of the Governing Board of the Pan American Union entrusted with this matter.

The architectural competition for the lighthouse will be divided into two stages the first of which will be opened to all architects without distinction of nationality. The second stage will be limited to the ten architects whose designs are placed first as a result of the first competition. The first stage of the competition will continue until April 1, 1929, when all drawings must be in Madrid, Spain. An International Jury of three, to be selected by the competing architects, will meet in Madrid on April 15, 1929, for the first award. The authors of the ten designs placed first in the preliminary competition will each receive two thousand dollars and these winners will then recompete for the final award. There will also be ten honorable mentions of five hundred dollars each.

In the second competition ten thousand dollars will be paid to the author whose design is placed first, who will be declared the Architect of the Lighthouse; $7,500 to the author of the design placed second; $5,000 to the design placed third; $2,500 to the design placed fourth, and $1,000 to each of the other six competitors.

WORLD ARCHITECTURE BY WM. TEMPLETON JOHNSON, A. I. A.

The two pictures on this page are published by courtesy of the office of Wm. Templeton Johnson, Architect, San Diego. They represent the drawings by Harrison Clark, of the Architect's designs for the United States buildings at the Iberian-American Exposition at Seville, Spain. William Templeton Johnson, Architect, San Diego, California.







Prince of Istamboul *Saris Bride (on table)* *Crown of* *Tabriz*

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1. None but Amateurs, as defined in the next paragraph, will be allowed to ride or drive any horse entered in the Show. There will be no stable charge for care and feed of any horse entered and shown. For horses entered and not shown there will be a stable charge of $5.00.

2. An Amateur is one who rides for the love of the sport, not for remuneration, and shall not be professionally interested in the purchase, sale or trading of horses. Proprietors and employees of livery stables and riding academies, trainers of horses and their employees, and instructors in equitation and persons professionally interested in the purchase, sale or trading of horses are, for the purpose of this Show, classed as Professionals. All members of a Professional's family are Professionals.

3. All entries must be in writing and signed by the owner.

4. Four entries are necessary to fill a class, and where less than four entries are made, the Horse Show Committee reserves the right to combine the same with any other class in the same division, in which event two trophies will be given.

5. The Horse Show Committee reserves the right of declining to receive any entry without explanation, to remove any animal from the Show and return its fee without being liable for compensation to owner.

6. All riders and attendants must be neatly and suitably dressed.

7. All horses are at owner's sole risk while on the grounds of the Flintridge Riding Club.

8. Should any question or dispute arise not provided for in the foregoing rules, the same shall be referred to the Horse Show Committee, whose decision shall be final.

THE BULLETIN OF THE ARCHITECTURAL CLUB

WITHOUT the cooperation of the architects with the Los Angeles Architectural Club's efforts to establish a useful employment bureau for draftsmen it would have been impossible to make such progress in so short a time. On some days there have been as many as five calls for architectural draftsmen. And we are prepared to fill these positions on very short notice. The men registered with the Club have taken every opportunity to express their gratitude for the assistance they are given in finding employment.

In order to make the material offered by the Small House Plan Service of the Architectural Club thoroughly typical of the best work in this field now being developed in California, we hope shortly to be able to announce a competition to be held to stimulate interest to that end. It is planned that this competition be limited to very small houses, preferably groups, particularly adapted to the requirements of the home-builders of modest means. Suggestions as to such a competiton will be welcomed by Mr. Thodore A. Koetzli.

The regular monthly meeting of the Los Angeles Architectural Club was held on May 15th at the University Club. After an excellent chicken dinner Mr. Frank Nightengale offered some very clever and baffling card tricks.

The principal speaker of the evening was Mr. Clark W. Baker Sr., Chairman of the Educational Committee of the Pacific Coast Electrical Association. His subject, "Illumination in Relation to Architecture," was based primarily upon the functions of the human eye, following out the effects of light upon that organ and in turn the reaction of light on color and its ultimate reaction upon human character, through the agency of the eye.

Some of the most startling experiments were made by Mr. Baker, through the use of his own apparatus. And the statistics which he revealed concerning the results of bad lighting were astounding. A remarkable feature of the lecture was the speaker's ability to talk in laymen's language while discussing technical subjects. In considering the workings of the eye Mr. Baker used plates to illustrate his meanings and brought to mind the fact that 87% of our knowledge is gathered through that agent. This being so the enormous importance of not mistreating that organ through harmful illumination was stressed. So much ignorance on the subject of lighting is current, even in the building of our schools, that there is an increase in defective eyesight of 19% among children during the regular twelve years of school.

Efficiency is the modern cry and yet employers are not aware of the amount of work they are losing merely by decreasing the ability of employees through incorrect illumination. It is not that there is generally an insufficiency of light but light improperly directed. By the use of photographs Mr. Baker showed the correct and incorrect manner of illuminating a room.

Aside from the point of physical reaction to light the speaker ingeniously, with a sculptored figure of Lincoln, displayed the control of shadows by positions of light. The change of expression dependent upon shadows was almost as bewildering as some of the card tricks performed earlier in the evening.

Entering the field of color, Mr. Baker explained not only the effect of the different colors upon individuals but the effect of light upon color. He stressed the essential knowledge of a decorator along these lines and proved, by a most interesting experiment, the fact that the eye was not intended to regard one solid color for a long period. Members of the Club were asked to concentrate their attention for 15 seconds upon a red dise. When it was removed the complimentary color blue was in its place. Nature had given relief to the eyes in that manner.

The entire talk was enlightening. Mr. Baker concluded with a plea for intelligent lighting facilities to be insisted upon by the architect and the builder.

The next regular meeting will be held on June 19th at a place to be announced later. Mr. J. Earle Johnson will be the speaker of the evening, discussing in detail the interesting architectural features to be found in the West Indies.



ON THE OPENING DAY. SAN DIEGO TRUST AND SAVINGS BANK. W. TEMPLETON JOHNSON, A.I.A., ARCHITECT

WE direct the attention of architects and home seekers to the beautiful building sites at an interesting development called Gainsborough Heath, a rapidly-growing community of restricted residential estates, extending from a point north of Huntington Drive in a southward direction well into the city of San Gabriel. Gainsborough Heath practically adjoins the golf course of the San Gabriel Country Club. Its eastern boundary for a considerable distance, is San Gabriel Boulevard, while Huntington Drive bisects it east and west.

Located as it is, within 2000 feet of the estate the library and art collection of the late Henry E. Huntington, this subdivision is today practically surrounded by palatial estates and beautiful, modern homes—largely of Spanish-Californian design.

With an excellent golf course close by, the Gainsborough Heath Saddle and Boot Club providing a riding ring and bridle paths, through the San Gabriel Valley, motoring, tennis, mountain climbing and other sports available, this district is one toward which the attenton of clients asking for an interesting and elaborate home may well be directed.

Ralph Fanning, Professor of Fine Arts at Ohio State University, says that the following are the ten greatest examples of landscape architecture in America:

Balboa Park, designed by Goodhue, San Dego.

University of California Campus, designed by Pope, Berkeley.

Michigan Avenue, designed by Burnham, Chicago.

Bronx Park, New York.

Mount Vernon, designed by George Washington.

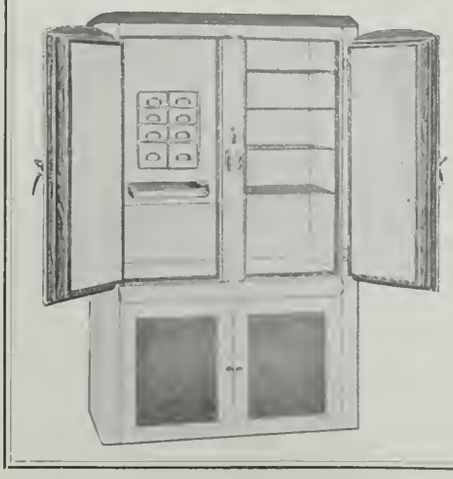
University of Virginia, designed by Jefferson.

Forest Hills, designed by Olmsted Brothers, Long Island.

Garden of Weld, designed by Platt, Brookline.

Nichols Garden—Salem.

Prospect Park designed by Olmsted, Brooklyn.



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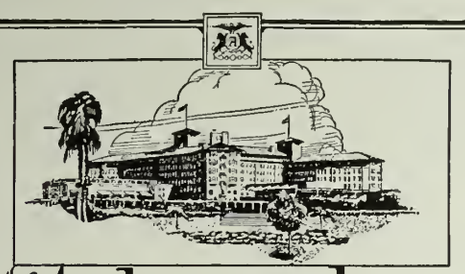
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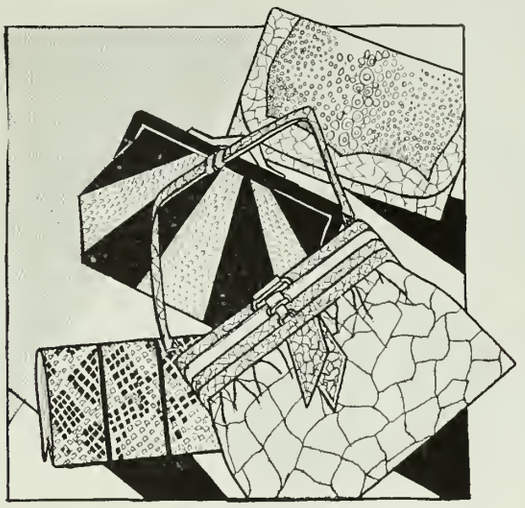
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CALIFORIAN ARCHITECTURE

By WALTER H. PARKER

WE have abundant examples here in the Southland of delightful Architectural subjects which when analyzed show a direct tendency toward influence from sources Early Californian, Spanish or Mediterranean.

These examples alone or in conjunction with appropriate landscaping have a distinct charm that is recognized by the layman as well as the student.

The atmosphere of quiet dignity, structures substantially and honestly built, the invisible "something" that permeates such surroundings is worthy of reproduction in "spirit" if nothing else. Do many of our modern structures exemplify this "spirit" or any other, truthfully.

Let us discuss domestic architecture as such examples are more plentiful perhaps in this community than elsewhere, and too, a greater number of individuals come in contact one way or another with dwellings and their surroundings.

Should the "spirit" of another era be assumed or seriously considered in our problems of today? Is it necessary to make use of materials modern in every way and still adhere to motives, sentiment or atmosphere of a decade gone by? Are we afraid of expressing ourselves as we are?

All civilization has been and is yet influenced by precedent and try as we may we cannot get away from it. Precedent permeates the architectural profession perhaps more than any other not because the architect is afraid of himself but because until he has produced a work of recognized merit his clients will take no chances with experiments. What has been recognized as being good or that which is pleasing to the eye must be dished out over and over again. Architects are astonished upon analysis of the likes their clients have concerning architectural features of completed work. Invariably it is a mere detail, charming perhaps in its particular environment but suitable just where it is and having no place in their particular problem.

Each and every dwelling ever so modest must have its huge studio window, balconies, arches, miscellaneous iron work awnings and lest we forget, the banana tree in the patio. Scale has no bearing on the problem as the features found in the expensive homes are wanted whether they be found in examples of Early California, Spanish or Mediterranean architecture.

The old farm houses of Spain had few and small openings for windows because the climate in summer is warm and the winters cold; openings poorly glazed, if at all.

Here in California we capitalize the glorious sunshine. Even for domestic purposes it can be subdued attractively if too abundant. If our climate be similar to that of Spain in any way, modern conveniences have changed the housing problem materially. Outside the substantial walls and tile roofs nothing else is in common.

We have many kinds of substantial building materials in addition to those simple ones at hand and used by the "Padres"—stones, tiles and timber. Cannot we take the good of that which they had together with that which we have and they had not—mould all into a structure, growing out of the ground and breathing of life today? If honest we need not be ashamed of the result, for art in building is but man's joy in his work.

Reason cannot expect to change precedent over night but we can encourage those who seize the opportunity when it comes to them and who use it sanely, honestly and without fear.

Birge Harrison told his art students over and over again: "Paint but one picture". If our architecture expressed but one thing—it is immaterial what that one thing be—it would be strong enough to stand alone.

TEN GREATEST EXAMPLES OF ARCHITECTURE

Dr. John Nolen, landscape architect and formerly president of the American City Planning Institute, submits the following list of the greatest landscape architecture of the country.

Greatest Examples of American Landscape Architecture

Prospect Park designed by Olmsted, Vaux & Co., Brooklyn, N. Y.

The Back Bay Fens and The Riverway, designed by F. L. and J. C. Olmsted, Boston, Mass.

Rock Creek Park, designed by James C. Langdon, Washington, D. C.

San Diego Exposition Grounds (Balboa Park), designed by Olmsted Bros. and Others.

Faulkner Farm, designed by Charles A. Platt, Brookline, Mass.

Holm Lea (Sargent Estate) designed by Charles A. Sargent, Brookline, Mass.

Baltimore Estate, designed by F. L. Olmsted and Co., Biltmore, N. C.

Biltmore Village, designed by F. L. Olmsted and Co., Biltmore, N. C.

United States Capitol Grounds, designed by F. L. Olmsted, Sr., Washington, D. C.

Leland Stanford, Jr., University, designed by F. L. and J. C. Olmsted, Leland Stanford, California.



THE SWIMMING POOL WHICH ONE SEES FIRST AT SAN CLEMENTE AS THE ROAD LEAVES THE BEACH AND TURNS EAST UP THE HILL ALONG THE COAST HIGHWAY. VIRGIL WESTBROOK, ARCHITECT.

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OVER THE GARDEN WALL

GARDEN walls may shut out or shut in, and always they may be beautiful. Made of brick they make a background for an old English garden. Thus the Spanish wall at the Pasadena Fall Show was made into an English wall by having its plaster show a few bricks in spots. Their great success still elates the members of the Horticultural Association of Pasadera.

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Montecito and Santa Barbara Garden Tours are open to the public for the pleasure and information of everyone.

The tours will be continued once a week on Fridays during the Spring and Summer.

Tell your friends about the Garden Tours. Headquarters, Recreation Center, Carrillo and Anacapa Streets, Telephone 1841.

Instructions: Please read carefully.

Admission tags, 50c apiece, must be secured in advance at Recreation Center or Mirmaar Hotel for each day's Tour. Complimentary tags are provided for the owners of gardens, students, visiting members of the Garden Club of America, and professional chauffeurs. Please wear tags conspicuously when on tour. Tags and list of gardens to be visited may be secured on day before and day of tour.

A gudie for those who wish to see the gardens thoroughly and effectively will start with party from Recreation Center at 10:00 a. m. and 2:00 p. m., each day of the tours, there is no additional charge. Visitors are urged to accompany the guide whenever possible.

Gardens open only from 10:00 to 4:30. Do not enter gardens after 4:30.

Visitors must provide own transportation.

Signs will be found at entrance of each place.

Green arrows will indicate route through gardens.

Please do not pick flowers. Follow signs along path. Observe the privacy of the homes.

Unless these requests are observed the opportunity of visiting these gardens may be cancelled. The guides and estate gardeners are authorized to require the surrender of Admission tag of anyone violating these rules.

The privilege of visiting these beautiful and interesting places is extended by their owners to those in Santa Barbara who love gardens and will appreciate their beauty and color.

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AN ARTIST'S HOME: *(Continued from Page 60)*



THE FIREPLACE IN THE STUDIO IS OF DECIDEDLY MODERN CONCEPTION AND DETAIL, EVEN UNTO THE IRON FIRE SCREEN AND EQUIPMENT DESIGNED BY THE ARTIST AND WROUGHT BY A BLACKSMITH

The result is a studio-home that is distinctively impressive mainly because it represents a thoughtful consideration of environment, because it is a clear and honest statement of constructive facts, because it is a simple and direct expression in logical, chosen materials, and because it was particularly planned to fit the physical and mental requirements of the individuals who live within its walls. All of that was accomplished from selected standard "stock," supplied by a local lumber yard, plus imagination, plus thought, plus care, plus taste.

Here endeth this story of a house that grew in the mind of an artist and was developed in the hands of a carpenter, with some slight assistance from a blacksmith, a plumber, and an electrician. The accompanying photos by Viroque Baker will give a clearer idea of the accomplishment as it now stands in the hills of Hollywood.

The mural painting in Mr. Vreeland's house he describes as follows:

The Fundamental Law of Nature: In the wonderful order of things there is that force through the attraction of which the male and female are drawn the one to the other. The poet calls it Love; the scientist, Sex. It is the greatest influence in Life, the predominating urge in all normal living, for its purpose is the propagation, the very existence of the species. Following upon the dissipation and loss of it comes physical deterioration and that which we speak of as Death.

THE ARTIST'S HOUSE

IN response to the publishing of this article by Mr. Vreeland much interest has been manifested in building one's own house with the help of an "architect-friend" who will prevent mistakes in buying and save needless expense.

The editor has been asked many times to explain how clients may "save the expense of an architect." The only answer to that is, the architect is the one who could save you the needless expense of the contractor's fee for a plan. Any good contractor will tell you the same truth; but shyster contractors and builders who think they know how to design enough to copy some house in a magazine are dangerous people to be loose in southern California at the present time. We have a reputation for good domestic architecture that is far beyond our deserts for we let people who know nothing about good design put up our private houses. An architect is an artist or he is nothing but a builder. Mr. Vreeland is an artist-painter, but being one he knew enough to have an "architect-friend" when he built his "carpenter house," even though he used stock doors and stock lumber. I know a good doctor who, thinking he knew best what a hospital ought to be inside, built one without an architect to advise him: and the fact is blazoned to the world in the looks of the building. I know an engineer who is famous in his line, but who, when he essayed to build his own house because, forsooth, he knew construction, got something in unbreakable concrete that his best friends hope will soon be draped with Boston ivy, which, "like charity," some one has said, "covers a multitude of sins.

The interest aroused by this artist's house is being turned by SOUTHLAND *to the architectural pages—the A. I. A. page, the Architectuarl Club page, the page contributed by the Architectural League of Hollywood. We give space to these architects, young men just starting, and draughtsmen eager to help build small houses, and we give it that our readers may be informed as to the hundreds of young architects in southern California who are better prepared to design your house economically than any builder here. Give them a chance to save you trouble. M.U.S.*



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DEFINITION OF SOME OF THE TERMS HEARD AROUND THE RINGSIDE

HAND: The word "hand" when used in reference to horses and horsemen, has three meanings:

(1) A "hand" is the unit of measure in measuring the height of horses. A "hand" is 4 inches. For example—a horse 15 hands high is 60 inches tall. A horse 15.3 hands is 63 inches tall. The points of measurement are from the highest point of the withers to the ground.

(2) A rider is said to be riding "to the right-hand" when his right arm is towards the center of the ring. When his left arm is towards the center of the ring, he is said to be riding "to the left-hand."

(3) A rider is said to have "good hands" when he exercises only the exact amount of pressure on the rein necessary to control the horse, and no more, and allows the horse entire freedom of its head when clearing an obstacle or performing other extraordinary evolution.

WITHERS: The highest point of a horse's shoulders—just in front of the saddle surface.

BIT: The horizontal bar of steel, or other metal, placed in the horse's mouth which, when attached to the reins, serves to retard and guide the horse.

CURB or CURB CHAIN: The chain under the horse's chin attached to the bit, which causes the bit to work as a lever.

CURBED BIT: A bit to which a curb, or curb chain, is attached.

SNAFFLE: A bit usually broken and hinged in the middle, used without curb chain. Has a pinching action but no lever action.

BIT and BRIDOON: A curbed bit and snaffle, used together. A bridle with bit and bridoon is called a "full bridle."

HORSE: In horse show parlance, a horse includes a mare, gelding or stallion, 14.2 hands or over.

PONY: A mare, gelding or stallion, under 14.2 hands high. The most popular breeds of ponies for horse show purposes are the Hackney, Welsh and Shetland.

AMATEUR: An Amateur is one who rides for the love of the sport, not for remuneration, and shall not be professionally interested in the purchase, sale or trading of horses. Proprietors and employees of livery stables and riding academies, trainers of horses and their employees, and instructors in equitation and persons professionally interested in the purchase, sale or trading of horses are, for the purpose of this Show, classed as Professionals. All members of a Professional's family are Professionals.

COMBINATION HORSE: A Combination Horse is one suitable for both riding and driving.

HACK: A hack is a horse used for riding on the road or in the park, as distinguished from a horse used in harness and cross-country.

PARK HACK: Frequently referred to as "three-gaited saddle horse." A riding horse possessing action, quality, showiness and symmetry, intended for use in the park and upon the bridle path.

ROAD HACK: A riding horse for use in extended journeys on the road, and thus requiring stamina, ease of gait, a light mouth and calmness of disposition High action and great speed not required. A road hack should be capable of jumping obstacles up to 3½ feet in height.

TRAIL HORSE: A trail horse is a horse for use on mountainous paths and bridle trails. His chief requirements are intelligence, agility and a quiet disposition.

THOROUGHBRED: A horse developed from Oriental foundation stock during the past four centuries in England, on the Continent and in America, as a race horse, for running (not trotting) races. The Thoroughbred is adapted to and extensively used for hunting, military and general riding purposes where agility, speed and stamina are a necessity. The term is erroneously applied to other pure bred horses, but there is only one breed of horses to which the designation "Thoroughbred" is properly applicable and that is the breed represented by the English, Continental and American race horse and registered in the Stud books of the various nations.

POINT-TO-POINT: A jumping race over natural country, as opposed to a steeplechase, which is a jumping race over artificial obstacles.

COW HOCKS: A horse is said to be cow hocked when his hocks are close together when standing still.

GAITS: A horse has three natural gaits—the walk, trot and gallop.

THREE-GAITED SADDLE HORSE: A horse which employs the three natural gaits only.

FIVE-GAITED SADDLE HORSE: A horse which employs, in addition to the three natural gaits, two artificial gaits, as the rack and running walk, or fox trot, or stepping pace.

WALK: The Walk is a gait in which the feet are raised successively and planted in the order in which raised; for example—right front, left hind; left front, right hind. Its speed is about 117 yards per minute or 4 miles per hour.

TROT: The Trot is a gait in which the horse springs from one diagonally disposed pair of feet to the other; between the beats, all the feet are in the air. Its speed is about 8 miles per hour.

GALLOP: The Gallop is a succession of leaps executed by the two sides of the horse's body symmetrically. Its speed is about 12 miles per hour.

CANTER: A slow gallop. Its speed is about 8 miles per hour.

AMBLE: In the Amble, the horse, instead of striding with two diagonal members, as in the trot, advances together the two limbs on the same side.

RACK: The Rack is between a walk and an Amble. The fore limbs advance by a lateral motion slower than at the amble and faster and shorter than at the walk.

RUNNING WALK, FOX TROT or STEPPING PACE: At this gait, the hind legs move at a fast walk, while the fore legs execute a slow trot.

DIAGONALS: When a horse trots, his right front and left hind foot are planted at practically the same moment, while the left front and right hind foot likewise move in unison. The right front and left hind foot is the right diagonal, while the left front and the right hind foot is the left diagonal. A rider is said to be riding on the right diagonal when, in posting at the trot, he sits down in the saddle at the moment the horse's right foot strikes the ground. He is riding on the left diagonal when he

(Continued on Page 89)

WITHIN GARDEN GATES

(Continued from Page 55)

famous for its cut flowers—we gave up the intimate view of private gardens and substituted an article on "Botanic Gardens of the World," by that famous British officer and world gardener, Capt. Dudley S. Corlett.

Mrs. Bissell, in planning this year's work, had chosen "California Wild Flowers" for a spring article and lacking adequate photographs to show to the world California's native gardens we "went the photographer one better" and chose the artist and the poet to interpret them for our readers.

In April another public garden interest was recognized on SOUTHLAND'S garden pages, and copies have been sent to the headquarters of "Better Homes in America" at Washington whence recognition has come. For Santa Barbara is a prize winner and an acknowledged leader in this important work, which Calfornia's famous presidential candidate has sponsored as Secretary of Commerce; and the influence of its little gardens and small homes covers the United States of America. Miss Pearl Chase, the recognized leader and organizer of Santa Barbara's splendid work contributed photographs and examples of score cards; and further examples of successful small gardens in Pasadena were shown.

Los Angeles is so big! so potent with promise for all the people, so democratic, and withal so eager to know what to do, that those who know best what they want in their own gardens must hide behind stone walls and protect themslves with a shotgun from the rising mass of knowledge-loving, pleasure-secking populace. The President of the Garden Club of Los Angeles has gone abroad on a yacht with Mrs. Allan Balch, another officer. At a little farewell tea given by her sister, Mrs. Frederick Bixby, Mrs. Bryant waved a despairing hand at the editor and whispered her inability to fulfill a request and find an Ervanna Bowen Bissell for Los Angeles. "When we come back!" she gaily said, but with eyebrows raised!

Meanwhile, engineers like Arthur Bent, late president of the Chamber of Commerce, and architects like Edwin Bergstrom of the Allied Architects' Association and the Society of Landscape Architects with Wilbur Cook and George Hall, and Stephen Child as president, and, most of all, The Association of City Planners are tackling the man's job of getting order out of the chaos that is Los Angeles

We shall follow them in future numbers, taking up first that model residence section, Palos Verdes, where all the expert knowledge of modern times is now to be photographed in concrete form.

TO OUR SUBSCRIBERS

CALIFORNIA SOUTHLAND has, in this issue, published a bulk of advertising secured by eighty members of the Junior League of Los Angeles from their friends and the merchants with whom they are accustomed to trade. And while the entire income over and above the actual cost of production of these ninety pages goes into the coffers of the Junior League for their most worthy charity, these young ladies have sought to impress upon those who have taken space in their number of SOUTHLAND that the advertising itself is of value to them, as advertising.

We, therefore, without hesitation, can assure our readers that in the present incoherent, and scattered state of the shopping districts of Los Angeles, these are the shops and these the merchants with whom it is proper to trade.

Consider the opportunity which this occasion gives to SOUTHLAND itself to differentiate between the sound financial houses to whom we may send the patrons of a quality magazine; the worthy merchants, the safe and expert beauty parlors, the best places in the conglomerate of stores which crowd the areas "zoned for business in Los Angeles."

These young women are the daughters, wives, and nieces of the financial leaders of this city. Their attorneys and their chosen accountant—the wisest and soundest of all—are so guarding their interests that no shadow of failure or accident may involve them. What more significant trail of glory could, therefore, light this list of advertisers they themselves have approached for help in this worthy enterprise?

To those who are new to the city, to those hundreds of visitors, new residents, careful shoppers who long for a wise friend to take them shopping that they may find at once without disappointment the best places, we recommend the advertisers in this magazine. You may judge for yourself the quality of the women who have hereby revealed their favorite shopping places, their bankers, their brokers, their dealers in various necessities of living in this climate today.

Fortunate indeed are the citizens who know enough to take advantage of this selection of advertisers. California SOUTHLAND itself alone could not have made this selection in the short month it has been in process. Our regular advertisers, many of whom have in this issue two advertisements or a double space for charity, are hereby doubly recommended—by The Junior League of Los Angeles, that city's most discriminating and generous buyers—as well as by this conservative and careful, West Coast, quality magazine.

The work of the Regional Planning Association, of the Chamber of Commerce, and the City Planning Commission will some day bear fruit in an Organized Los Angeles, speed the day!

PUBLISHER'S ANNOUNCEMENT



RALPH BRAINERD URMY, JR., NOW PLAYING IN "LAZARUS LAUGHED."

THIS amateur publication did not solicit the printing of The Junior League Edition which takes the place of their regular Horse Show Program and the regular number of SOUTHLAND combined. When asked to bid with other Los Angeles magazines, we recognized the honor and complied on a cost basis turning over that part of the arrangement to our experienced and substantial friends, the Wolfer Printing Company who have printed SOUTHLAND for ten years without a misstep and who have taught us all we know about printing, and loan us Oscar Hammes every month.

The compliment which the Program Committee of the Junior League paid us in accepting this expensive medium for their enterprise is, however, a more personal one and we wish to acknowledge it. The editor and publisher of SOUTHLAND has, against great opposition, merciless competition and gross ignorance in high places, endeavored to give to Los Angeles in its formative years a quality magazine that would help to stratify that city's advertising and present the best in quality where everybody claimed to be the best.

Only by chosing the right associates who in their departments of Calendar and Sports, Books and Music, Charity and Cinema, Poetry, and Architecture has SOUTHLAND'S ideal been thus attained. To the Southern California Chapter, A. I. A. and the Allied Architects Association whose presence in the city is its only hope of freedom from civic ugliness; to the individual men whose high sense of righteousness has been the guide of this magazine, we owe much.

And to the Assistance League, also, our gratitude is deep and lasting.

To Miss Ellen Leech, whose faithfulness as managing editor, sports editor and conductor of the calendar has kept the ship sailing under adverse winds for many years, the success of the editorial sections of this issue is due. Louise Morgrage, whose witty reviews, of books interesting to our readers, have informed the pages of the magazine for years, will continue her delightful paragraphs. Miss Seneca, who, with the *savoir faire* of a woman of the Empire on which the sun never sets has charmed the music lovers of Los Angeles with keen criticisms and wise appreciation, has planned new pleasures for our summer numbers; and Frederick F. Isaac, a young English correspondent for a British Syndicate still stands by with scintillations. Dean Waugh (Philosophical Department, U.S.C.) edits a poetry page. Ralph Brainerd Urmy, Jr., closely associated with this magazine as publisher and production manager, will however, close his active work with this consummate issue. Chosen out of our meagre staff to assist Mrs. Bullis in the work of articulating her program with the regular issue of SOUTHLAND, Mr. Urmy has worked indefatigably to make it the success it is, while at the same time he was acting in "Lazarus Laughed" both in Pasadena and Hollywood and rehearsing other plays soon to be put on. His decision to go back to his loved work on the American stage is the result of previous association with it in New York, after college dramatics, and work with Stuart Walker in Cincinnatti. Mr. Gilmor Brown welcomed him to the Pasadena Community Playhouse and speaks very highly of his talent and his future. What this "editor and publisher" will do without his sturdy, conscientious aid and constant, helpful considerateness is sadly left on the lap of the gods. May good luck go with him.

SANTA BARBARA BILTMORE SHOWN ON THE COVER

ON THE shelf of land at the base of the Santa Ynez mountains and laved by the blue-green waters of the Santa Barbara Channel is a brand new resort that is something to write home about.

It is the Santa Barbara Biltmore, and it is running true to the traditions of its namesake from Los Angeles to the extreme and effete East. They have been setting a record in sporting affairs up there, for a new house. Polo, tennis, golf and riding have been strongly in evidence, and swimming is coming up.

Max Fleischmann a short time ago took the entire Midwick Polo Team, with their "hay burners" and all, to the Biltmore for a game with the Santa Barbarians on the neighboring field.

Walter Hagen, Mrs. Miriam Burns Horn, Leo Diegel and Charles W. Hague were brought there to give an exhibition at La Cumbre. The Hotel organization sponsored their appearance, and they played to a large appreciative gallery. Santa Barbara observed Golf Week beginning May 17th, and all the hotels made special rates for the events. There was to be a Spanish Barbecue at one of the clubs, and a general good time.

A unique oval swimming pool of championship size is now being constructed at the Biltmore, and matches will be sponsored this summer. The beach front with its Beach Club and colorful tents, will be reminiscent of Deauville and The Lido. If some of the fair dames will but inaugurate the pyjama fad of the latter resort the illusion will be more complete.

Aviation also chalked one up at the Biltmore when Col. Lindbergh did the royalty stunt and stopped there incog. Harry Guggenheim, the head of the Guggenheim Foundation for Aerial Research, had engaged Cabrillo Cottage on the hotel lawns for the winter months, and when the flying Colonel dropped unexpectedly down out of the skies, with a deep-seated desire for quietness and seclusion, Mr. Guggenheim suggested that the report be given out that he was stopping at a private home in Montecito.

Lindy was taken into Mr. Guggenheim's cottage where he stayed for several days, during which time he roamed the beach, rested in the lawn swing on the hotel grounds, and otherwise comported himself as an ordinary hotel guest. He was also given a dinner in the hotel cottage that was attended by twenty-six guests. During the time of these semi-public appearances Lindy was reported as stopping at a private home, where armed men were on guard to shoo off the curious.

After it was all over Mr. Guggenheim told Dick Scollin, manager of the hotel, that he had given the best imitation of a Sphinx that the world had ever seen, and that there was one hotel where it had been possible to outbluff the reporters, despite the tremendous publicity that it meant to the house.

Dick naturally is quite elated over this unusual recommendation; and also his introduction to the Colonel, whose host presented him as "Slim." Since his departure a queue of local admirers has trickled through the hotel grounds, sat in the hammock that Lindy used, strolled up the same beach and some even took away a pocketful of sand because Lindy trod it. Dick is thinking of putting a label on the swing stating, "this is where Lindy lolled."

As an added item of historical interest, and of special import to sport devotees, the Colonel played his first game of tennis on any court at Santa Barbara, under the tutelage of Pat O'Hara, the sports manager of the Biltmore. Pat's golf game is still upset as a result, and he is wavering in his affections and eagerly hovers over the fine new tennis courts that are just opened on the Biltmore grounds.

In one of the cottages overlooking these courts is now stopping a family that has a sunshine complex. A boy about six years old rambles around all day long in tiny bathing trunks that he considers the infantile equivalent of a dress suit. He got into the hotel the other day and was about to enter the dining room when Douglas Harrison, assistant manager, headed him off and told he couldn't go in there without his clothes. He said, "oh, I wouldn't go in undressed, I have my trunks on."

Another exciting episode occured when someone reported that there was a girl down on the beach entirely nude. There was a sudden exodus of all the male guests about the lobby, but they found it was only a five-months' old daughter of the sunkist family, and she was adequately protected by her nurse. We must all suffer some disappointments in this life.

If you have any fads, secret sorrows or a yearning for seclusion take them to the Santa Barbara Biltmore, and there in the midst of life and action will find a sympathetic soul to agree with you.

The Los Angeles Junior League Shop wishes to thank its many good friends for their loyal support during the year and one half it has been in business and submits the following statement of its affairs from November 8, 1926 to April 14, 1928. MRS. WM. B. JOYCE, JR., *Treasurer.*

OPERATING STATEMENT

INCOME:		
Sales	19,799.92	
Library Receipts	710.01	20,509.93
COST OF GOODS SOLD:		
Purchases	17,384.01	
Mdse. Donated	1,046.59	
	18,430.60	
Inventory	3,396.63	15,033.97
Gross Profits		5,475.96
DONATIONS TO:		
Junior League Bldg. Fund	500.00	
EXPENSES:		
Bookkeeping	260.00	
Drayage	255.97	
Gas	93.49	
Miscellaneous	318.80	
Postage	83.17	
Printing	371.50	
Repairs	128.52	
Rent	828.00	
Shop Salary	458.50	
Telephone	85.60	
Total		3,383.55
Operating Profit		2,092.41
OTHER INCOMES:		
Library Books Donated	210.00	
Mdse. Donated	1,046.59	
Cash Donated	1,167.21	
Miscellaneous Donated	325.00	
Discount Received	63.32	
Interest	57.36	
Cash Over	287.72	
		3,157.20
Net Profit		5,249.61

BALANCE SHEET

ASSETS:		
CURRENT:		
Petty Cash	27.00	
Cash in Bank	129.43	
Cash in Savings A/C	673.76	
Accounts Receivable	522.18	
Total	1,352.37	
Mdse. Inventory	3,396.63	
Miscellaneous Supplies	138.28	
Reserved for Bad A/C	40.25	
Total		4,927.53
FIXED:		
Furniture & Fixtures	763.58	
Library	320.00	
Total		1,083.58
DEFERRED:		
Insurance	58.50	
Miscellaneous Deposits	180.00	
Total		238.50
Total Assets		6,249.61
LIABILITIES:		
Mrs. E. L. Doheny, Jr.	1,000.00	
Total		1,000.00
SURPLUS:		
Operating Profit	2,092.41	
Other Incomes	3,157.20	
		5,249.61
Total Liabilities & Surplus		6,249.61

Submitted,
CLARENCE W. YATES, *Auditor.*

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Brea Canon Oil Company

TERMS: *(Continued from Page 85)*

sits down in the saddle at the moment the horse's left front foot is planted.

LEAD: The horse is said to gallop with the right lead when the right front foot is planted in front of the left front foot and the right hind is planted in front of the left hind. When the feet are planted in the inverse order, the horse is said to gallop with the left lead.

TRUE GALLOP: A horse gallops "true" when he uses the right lead in going on the right hand and the left lead when going on the lefthand.

FALSE GALLOP: A horse gallops "false" when he gallops with the left lead in turning to the right, or conversely.

DISUNITED: A horse is disunited when he gallops with the right lead with his fore feet, and with the left lead with his hind feet, or conversely.

POST: A rider is said to post when he rises in the stirrups at the trot. A rider should post on the right diagonal when proceeding to the lefthand and on the left diagonal when proceeding to the right hand

ACTION: In horse show parlance, the word "action" is applied to the manner in which the horse raises his feet at the walk, and especially at the trot. Action is said to be true when the horse carries his feet in a line parallel to the direction to which he is proceeding. The action of the front feet is called "knee action," that of the hind feet, "hock action."

CONFORMATION: The aggregate of the points of the horse, and their relative arrangement.

QUALITY: Fineness in conformation and movement, as distinguished from coarseness.

BREAKING: (a) Accustoming the horse to the use for which it is intended.
(b) When a horse, moving at the walk or trot, takes another gait without the consent of the rider.

HUNTER: A jumping horse suitable for cross-country work in hunting fox, stag and hare.

QUALIFIED HUNTER: A hunter which has participated in a sufficient number of hunts to obtain a "certificate of qualification" issued by the M. F. H.

GREEN HUNTER: A hunter which has not participated in a sufficient number of fox hunts to be certified as a qualified hunter.

M. F. H.: Master of Fox Hounds; the supreme authority in the hunting field, vested with authority over hound, horse and rider.

HUNTSMAN: The Huntsman has actual charge of hounds in the hunting field, under the supervision of the M. F. H. He is usually a paid servant of the hunt.

OPEN TO ALL: A Class in a horse show is said to be "open to all," when no minimum or maximum height is required for the entries therein, and no weight carrying ability specified.

WHIPPER-IN: Almost universally abbreviated to "whip," is the assistant to the Master in controlling the hounds and the field. There are usually two whips in each hunt, called respectively, first whip and second whip. In America, in most cases, they are honorary and picked from the membership of the hunt.

DRAG: (a) A coach requiring four or more horses.
(b) A name given to a substitute for a fox hunt, in which a fox skin or fox scent of any kind is placed in a bag and dragged behind a horse across country. After this has been done, the hounds are cast on the scent and follow it in the same manner as though it were a live fox.

IN PERSHING SQUARE

Alice Henry.

My father was a minister
My mother cooked his meals
She's up cookin' for God now
I wonder how it feels.

Pa's lyin' in the graveyard
He never liked the sun
I'm kinda glad they put him
Down where there wasn't none.

Now I can watch the pigeons
A' scramblin' for their food
My folks always predicted
I wouldn't be no good

Even around the kitchen
Instead of swattin' flies
I'd listen to their buzzing
And feed them crumbs of pies.

Well, there's a little feller
About the size I was
Walks by sometimes. He's yeller
And wizened up because

He never got no lickings . . .
I bet he's raised so nice
He don't hear scripture quoted
Except for good advice.

His aunt's awful kind-hearted:
"Alas, poor man!" she'll say
"You must have been downtrodden
To sit here night and day."

Seein' she's such a lady
I hafta hide my quid
And just to entertain 'em
I tell the little kid

How the beard-biter comes
A' sneakin' after dark
And chases all the gardeners
From each and every park;

How when it's nice and peaceful
I stretch out on the ground
And dream the sky's a pocket
Hollow and black and round

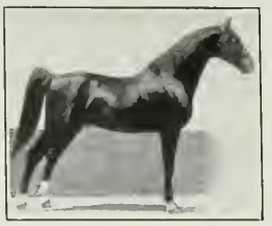
And full of little airholes
Like mine, and dimes besides
And sometimes up one corner
A silver dollar slides.

So I just reach my hand out
And fill it full of stars
Till I'm the richest loafer
That ain't behind the bars.

* * * *

(I hope they never find out
I got an honest job
A' greasin' escalators
To elevate the mob.)

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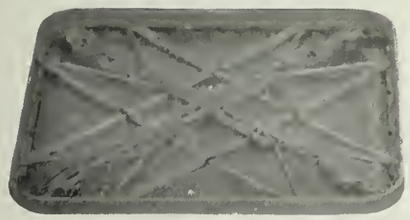
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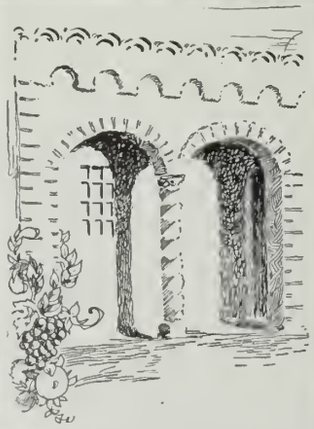
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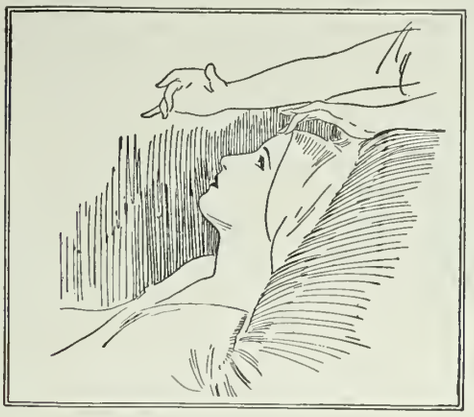
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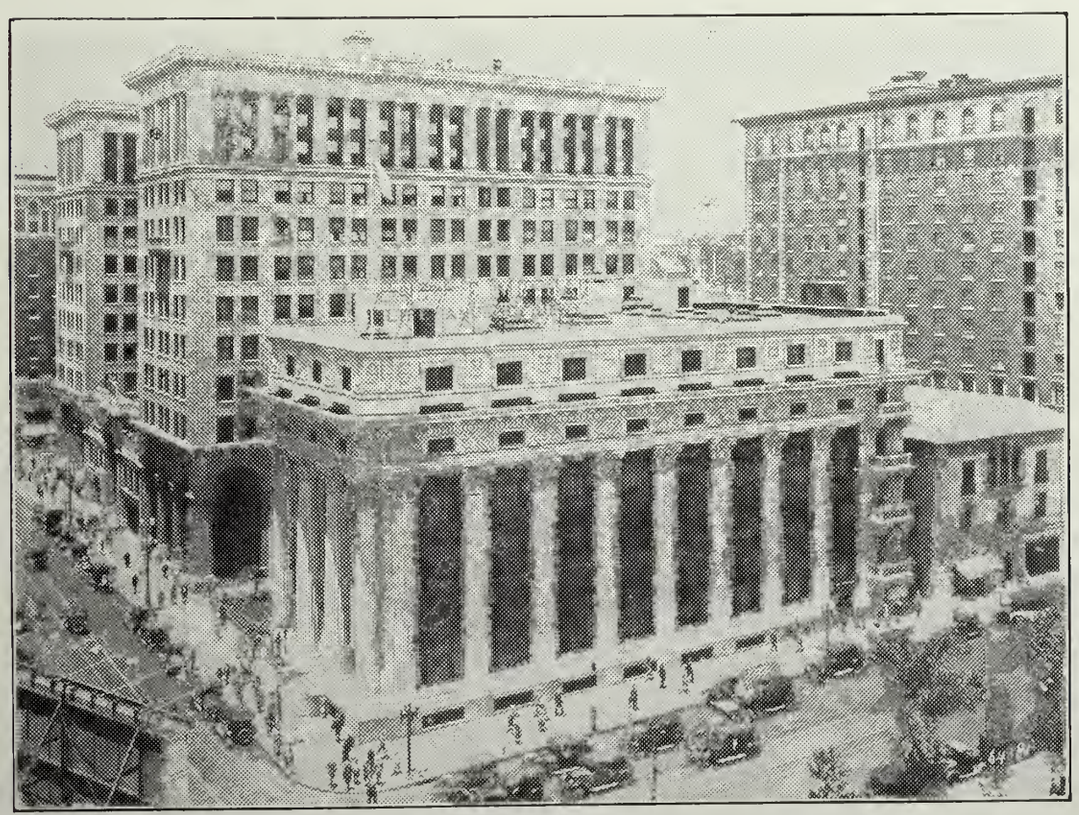
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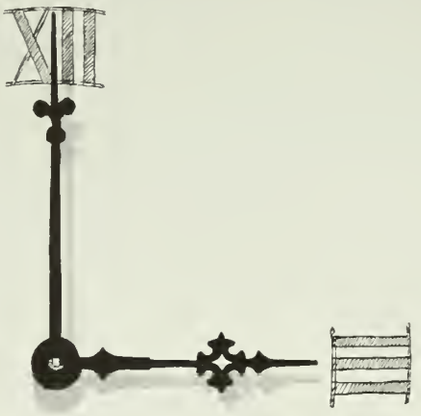
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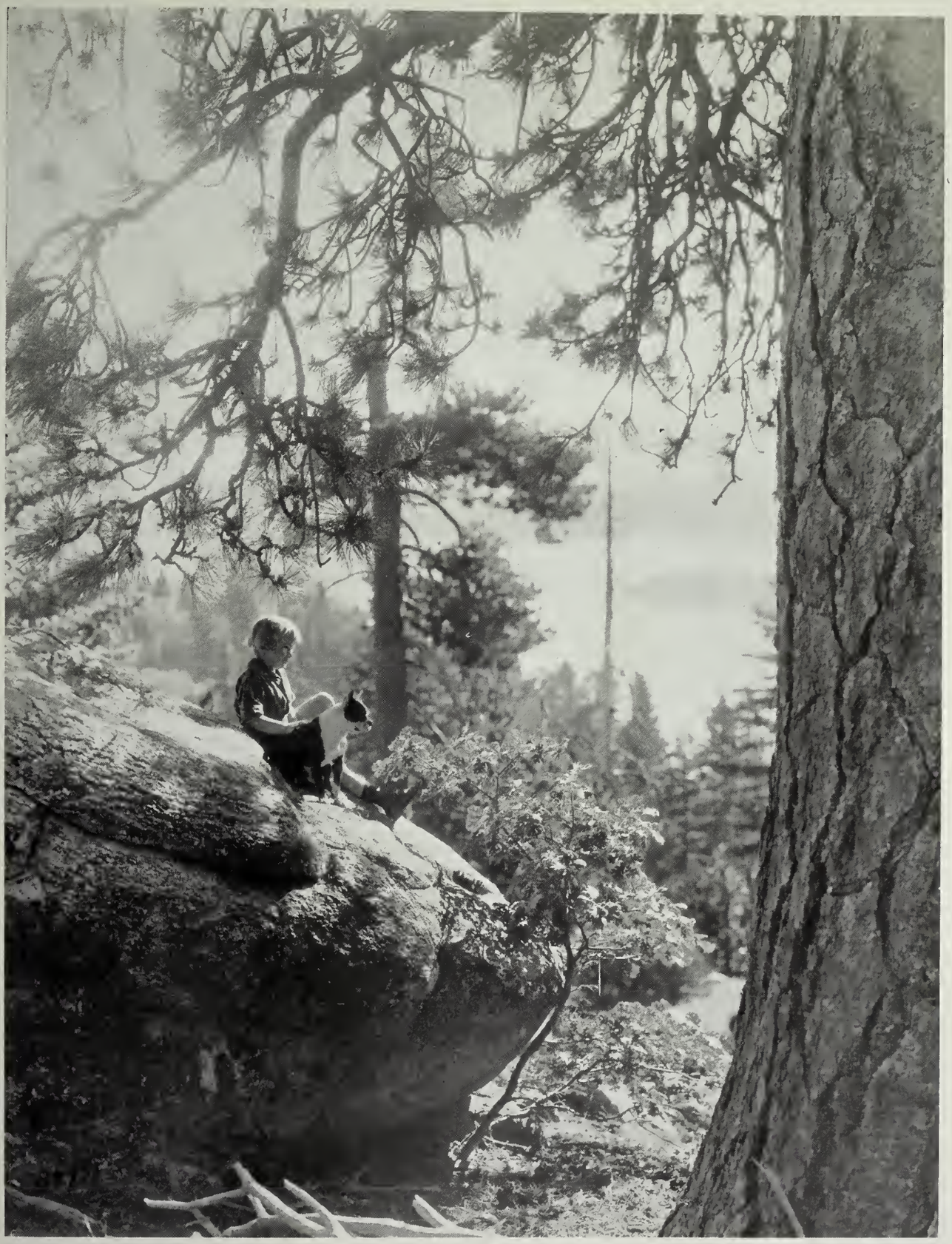
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Lot 128—Well located for one who wishes to be near the center of things. Suitable for someone who might wish to engage in business in the rapidly expanding village of Rancho Santa Fe. 163 feet frontage on Avenida de Acacias and 168 feet in depth. Within few hundred feet of Rancho Santa Fe school and only slightly farther from the new golf course. Affords a charming view of valley and mountains with proposed golf club house site against opposite hillside.....Price, $1750

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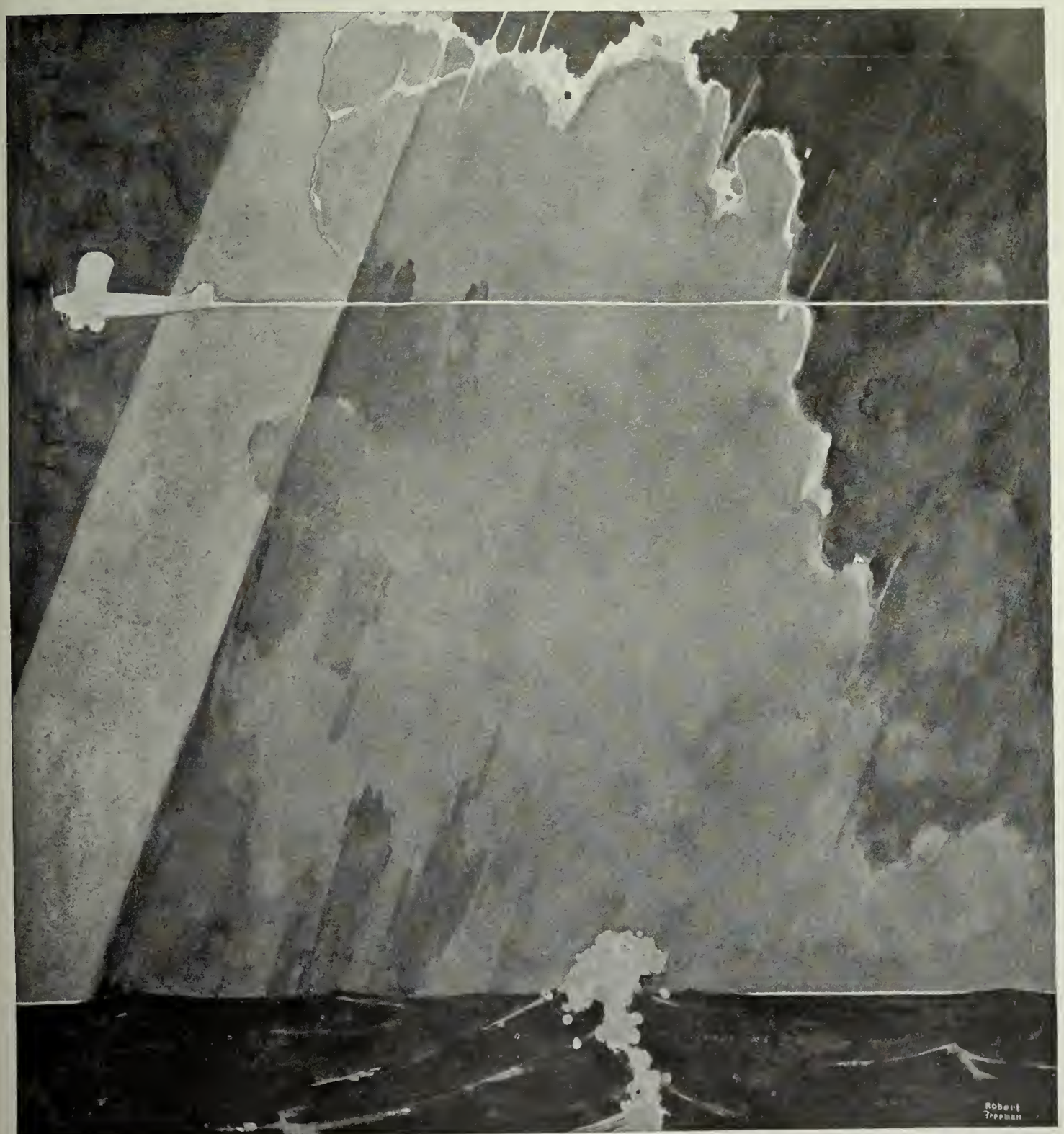
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SOUTHLAND CALENDAR

Conducted by

ELLEN LEECH

Announcements of exhibitions, concerts, club entertainments, college events, lectures, dramatic productions, etc., for the calendar pages are free of charge and should be mailed to CALIFORNIA SOUTHLAND, *Pasadena, at least ten days previous to date of issue, the fifth.*

Clubs

VALLEY HUNT CLUB, PASADENA:
The first of a series of informal dinner dances in the pavilion was held Thursday, June 21st, and here-after there will be dances on the second and fourth Thursdays of the month.
Buffet supper in the pavilion from 6 to 7:30 o'clock preceeding the dancing. Dancing at 8 o'clock.

ANNANDALE GOLF CLUB, PASADENA:
Every Wednesday is Ladies' Day, with luncheon, bridge, and afternoon tea.
The course is now in the best possible condition. A few constructive changes have been made and others are in prospect. The new holes are ready for play.
The tennis courts have proved popular with all lovers of the game, members and their guests.
The swimming pool is now open and swimming parties are the order of entertainment.

FLINTRIDGE COUNTRY CLUB:
Bridge Day, the usual monthly function, is the last Friday of the month. Sunday night buffet suppers are served throughout the month and are universally popular.
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p.m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11.30 to 2 p.m. on Saturdays.
Sunday night concerts during month. Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
The four new tennis courts are completed and ready for the tournaments planned.
The club has three complete polo fields, now in perfect condition.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty.
The new club house provides every modern club convenience and comfort. Lunchon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
The club again has an eighteen hole course, and one of the best. Established about thirty years ago, the club was the second in the State, and had an eighteen hole course, later changed to a nine hole. Officers elected for the new year are, E. D. Finch, president; Major G. E. Turner, vice-president; Major M. L. Harding, secretary-treasurer. The directors are G. M. Bartlett, Frank W. Moore, and C. F. Smith.

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PASADENA GOLF CLUB:
The attractive new clubhouse, modern in every respect, is well adapted to varied entertainment. The course has been improved and ranks with the best. Dinner is served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service prevails throughout the week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

PASADENA ATHLETIC AND COUNTRY CLUB:
Golf Committee announces monthly Ball Sweepstakes, open to club members only.

THE GABLES, SANTA MONICA:
Every Saturday evening from 8 p. m. to 1 a. m.—dinner dance, music by Earl Burtnett's Gables Rose Room orchestra. Every Tuesday afternoon—bridge luncheon—from 12 p. m. until 5 p. m. Every Sunday from 2 p. m. until 4 p. m.—league volley ball game.

FLINTRIDGE RIDING CLUB:
The club announces the second and fourth Thursday of each month as Club Night, with dinner at six-thirty, and with cards, riding and games after dinner.

COUNTRY ARTLAND CLUB:
Sundays open house and dinner by reservation. Announcements will be made in daily press of musical programs.

SOUTHERN CALIFORNIA YACHTING ASSOCIATION:
The annual regatta will be held at Long Beach, August 6-10. The Rudder Cup series will be held on the two days preceding.
Newport Harbor will stage the famous international Star championship series the latter part of August. The series will open August 30 and end Sept. 6. San Diego will close the year with its third annual midwinter race series for hydros and outboards for the national championships under the auspices of the Mississippi Valley Power Boat Association.
E. J. Gourley of the Santa Barbara Yacht Club is Commodore of the Association.
Other officers elected for 1928 are Sam Rindge of the California Yacht Club, vice-commodore; Commodore Ray Morris of the San Diego Yacht Club, rear-commodore; Milt Hesselberger of the Catalina Yacht Club, flag cap' .in; and Dick Loynes of the Newport Harbor Yacht Club, port captain. Fred Bosbyshell was re-elected secretary and treasurer.

Coming Yachting Events

JULY

1st to 5th. P. C. Y. A. Championship Regatta at Vancouver.
1st. Cruise to Coronado Islands, San Diego Y. C.
1st. Snowbird, Star and Cruiser Races, Newport Harbor Y. C.
4th. Power and Sail Races, All Classes, Newport Harbor Y. C.
4th. Cruiser Races to Avalon, California Yacht Club.
4th. Star Races for Lipton Trophy, Santa Barbara Y. C.
4th. Races to Coronado Clubhouse, San Diego Y. C
7th. Snowbird and Star Races, Newport Harbor Y. C.
8th. R and Star Races, California Yacht Club.
8th. Outboard Races, San Diego Y. C.
14th and 15th. Commodore's Cruise, California Yacht Club.
14th to 29th. Annual River Cruise, Aeolian Yacht Club.
14th. Snowbird and Star Races, Newport Harbor Y. C.
15th. Races for All Classes, San Diego Y. C.
15th. Outboard Races, All Classes, San Francisco Y. C.
21st. Canoe Races at Belvedere.
21st. Snowbird and Star Races, Newport Harbor Y. C.
22nd. Outboard Races, open to all Clubs, Point Loma Course, San Diego Y. C.
22nd. Snowbird, Star and Power Races, Newport Harbor Y. C.
22nd. Times Cup Race, Los Angeles Y. C.
22nd. Canoe Tilting Contest, Belvedere.
28th. Balboa Tournament of Lights.
28th. Cruise to Paradise Cove, San Francisco Y. C.
28th. Snowbird and Star Races, Newport Harbor Y. C.
29th. Snowbird, Star and Cruiser Races, Newport Harbor Y. C.
29th. Free for All Outboard Race, Paradise Cove.
29th. Races for All Classes, San Diego Y. C.

California Southland—July, 1928—Vol. X, No. 103. Issued monthly by M. Urmy Seares, Editor and Publisher. Pasadena, California. Subscription price, $3.00. Entered as second class matter July 28, 1919, at the Post Office at Pasadena, California, under act of March 5, 1879.

Art

LOS ANGELES MUSEUM, Exposition Park, presents:
Work of students of Otis Art Institute to July 15.
Gerald Cassidy of Santa Fe is showing landscapes of the Southwest and European subjects.
Outstanding examples of contemporary French and American art in the permanent Harrison collection.
The Munthe Collection of Chinese Art.
Open daily, 10 a. m. to 4:30 p. m., except Saturdays when the hours are 10 a. m. to 4 p. m.; Sundays and holidays, 2 to 5 p. m.

THE PACIFIC SOUTHWEST EXPOSITION at Long Beach, opening July 27 and closing September 3, will include two art exhibitions, fine and applied, each housed in a specially constructed building. The fine arts exhibition is only open to artists invited. Awards and honors in the fine arts division will be disposed by the jury of selection, made up of William Wendt, John Hubbard Rich ,Merrell Gage, Arthur Millier and Antony Anderson. Theodore B. Modra is director of fine arts. Miniatures must be entered for acceptance to Laura M. D. Mitchell, 307 South Fourth Street, Alhambra.
The department of graphic arts and arts and crafts will have as jury of selection, John W. Cotton, Leta Horlocker, Kem Weber, Louis Fleckenstein, Ernest Williams and Mrs. A. B. Smith. Leta Horlocker is curator.

THE BILTMORE SALON, Los Angeles Biltmore, offers a comprehensive collection of paintings by European and American artists.

PASADENA ART INSTITUTE, Carmelita Gardens, presents the work of the Pasadena Artists, according to custom, and during the month will show paintings by Aaron Kilpatrick, and selections from the Wallace L. de Wolf collection of old prints and etchings, principally French.

THE CHICAGO WORLD'S FAIR for 1933, through the president and trustees, announces to artists and designers an international poster competition for the best poster illustrative and indicative of the forthcoming world's fair.
The specifications as announced provide that the competition is open to artists throughout the world; that no posters shall exceed eighteen inches wide by twenty-four inches high and must have no more than eight colors; they must be indicative or significant of the Chicago World's Fair in 1933, and of the city of Chicago in that year. The competition will be open until September 15, 1928, in the Americas, and until September 1, 1928, in Europe. All posters from competitors residing in the Americas shall be sent to the director of the Art Institute of Chicago, Ill. There will be five prizes, $1500, $500, $250, $150 and $100. The judges are as follows: Charles F. Dawes, Vice-President of the United States; Jules Guerin, chief of color Panama-Pacific Exposition; Robert B. Harshe, director of the Art Institute of Chicago; Eugene F. Savage, professor of painting, Yale University, and Lorado Taft, sculptor, member National Commission of Fine Arts. The poster contest committee is as follows: Chauncey McCormick, chairman, Daniel H. Burman, Charles F. Glore, Robert B. Harshe, Frederick Hodgdon, Charles F. Kelley and Walter B. Wolf.

RAY BOYNTON is bringing to completion the murals on the walls of the new music auditorium of Mills College. Fresco painting directly on wet lime plaster, as this is, necessitates working on the wall itself, the colors becoming a part of the wall, and these murals at Mills College are said to be the first executed by this method on the walls of any public building in the West. The completed work includes six large panels and eight small ones; the main theme is joy and sorrow, from which all music comes. Mr. Boynton has used bits of California landscape, and figures from his own paintings have been transposed to the conventionalized design of these murals.

THE DANA BARTLETT GALLERY, 2025 Ocean View Street, Los Angeles, opened for the display of small paintings, moderately priced, shows a very interesting group and includes the work of Carl Oscar Borg, Edgar A. Payne, Thomas Hunt, John Cotton, Leland Curtis, Dedrick Stuber, Millard Sheets, Phil Dyke, Donna Schuster, Barse Miller and the Vysekals. Others represented are Chauncey M. Ryder N.A.; Gardner Symons, N.A.; Thomas Moran, N.A.; Bruce Crane, N.A.; and Jules Pages.

THE CALIFORNIA PALACE OF THE LEGION OF HONOR, San Francisco, is showing a collection of oil paintings by Nicolai Fechin.

CARMEL ART ASSOCIATION held an exhibition at the Stanford Art Gallery of Stanford University last month.

THE BERKELEY LEAGUE OF FINE ARTS is holding the summer annual, which will continue to September.

THE SCHROEDER GALLERIES, 449 East Colorado Street, Pasadena, have a general exhibition of paintings.

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FINE ARTS GALLERY OF SAN DIEGO, Balboa Park presents:
Southern California Art Salon, to August 31.
Gallery Open: Free daily, 9 a. m. to 5 p. m. except Monday. Monday hours, open 1-5 p. m., free to members, 25 cents to others. Sundays free, 2 p. m. to 5 p. m.

DAVID TAUSZKY is again in California after a most interesting winter in New York and is now painting the old Mission at San Juan Capistrano. While in New York Mr. Tauszky held an exhibition at the Grand Central Galleries of which he is a member. He exhibited a forty by fifty canvas at the National Academy of Design, and had pictures at the Babcock Galleries. Among the portraits painted last season was one of Mrs. W. R Kip and one of Alyce Fitzgerald, a well known musician.

CARL OSCAR BORG exhibited at the State Exposition Building, Exposition Park, about twenty sketches in water color last month, made for motion picture productions and used as a basis from which sets and scenes were made. The sketches included scenes used in "The Gaucho," "The Black Pirate," "The Magic Flame," "The Night of Love,," and "The Winning of Barbara Worth."

JULES KIEVITS, at his galleries in the Vista Del Arroyo Hotel, Pasadena, presents a general collection of Dutch and Italian work.

THE NEWHOUSE GALLERIES, 2509 West Seventh Street, Los Angeles, are showing paintings by Charles Reiffel.

STENDAHL ART GALLERIES, Ambassador Hotel, Los Angeles, has an interesting exhibition of the work of Harry B. Waggoner to July 15. Last half of July an exhibition of Indian subjects by Katherine Leighton.

WILSHIRE ART GALLERIES, 3309 Wilshire Boulevard, Los Angeles, are showing paintings by representative American and European artists, and a special exhibition of the work of Richard Kruger.

KANST ART GALLERY, 6182 Mulholland Highway, Hollywoodland, offers a collection of interesting paintings at reduced prices.

CLASSIC ART GALLERY, INC., 611 South Serrano Avenue, Los Angeles, Martin Porkay, manager and expert, shows a comprehensive collection of old paintings, and has an art library of interest.

THE SOUTHBY GALLERIES, mezzanine floor of the Roosevelt Hotel, Hollywood, offer an exhibition of good paintings well hung.

THE GEARHARTS, Pasadena, have always in their studio some new woodblock or etching.

THE EAST-WEST GALLERY of the Western Women's Building, San Francisco, held an unusual collection of Chinese paintings last month. The paintings were done by a young Chinese artist, Kwei Dun, who has won a scholarship from the art department of the University of New York. They are done in black Chinese ink and the artist in lieu of a brush has used his finger and his nail for the finer lines.

THE PRINT MAKERS SOCIETY OF CALIFORNIA, Howell C. Brown, Secretary, has closed Volume 6 of the Print Letter, and the next letter will be sent out after the Fall Meeting, in October. The current Letter notes an increasing interest in prints with corresponding increase in sales.

THE CHOUINARD SCHOOL OF ART Exhibition is being held over for two weeks more, closing July 6th. It is a very interesting and varied collection, ranging from beautiful landscape and figure studies to the more startling purely abstract design problems. Included are national prize winning designs for linoleum patterns, several of which will be made up, giving the students a chance to see their design and color problems put to an actual and practical use.

DOUGLAS DONALDSON, who has been teaching in California twenty years, will conduct summer classes, July 9 to August 10. Classes in Interior Decoration and Color Design. There will be but one class, including beginning and advance students with separate problems assigned to each. The class will meet in the mornings of Mondays, Wednesdays and Fridays. Trips to points of interest will be made to acquaint students with the latest developments in architecture, decoration and theatre arts. Donaldson Studio, Melrose Hill, Hollywood.

CHOUINARD SCHOOL OF ART announces the summer school, July 9 to August 17. Interior Classes, Commercial Art Classes, Costume and Stage Design, with classes both mornings and afternoons. The instructors are F. Tolles Chamberlain, Dana Bartlett, James Hyde, Patti Patterson, Lucie Billings, Helen J. Brown, Wilhelmina Zanetti, Currie Haines, and Senior Crespo.

LAGUNA BEACH ART ASSOCIATION has arranged an unusually interesting show at the Laguna Beach Art Gallery, entitled the July-August Show, and is the last show of the tenth year.

ARTHUR BURDETT FROST, the dean of American illustrators, died at his home in Pasadena, June 23.

ANNA HILLS, president of the Laguna Beach Art Association, announces that the new art gallery is assured and building will begin on Heisler Point within a few weeks. Hunt and Campbell are the Los Angeles architects selected by the Association and the first unit will be built at once. Heisler Point is at Laguna Cliffs, commands a wonderful view of shore line and bay, is near the center of the town and on the new Coast Highway.

HUGO BALLIN, A.N.A., after several months of study and sketching on the Continent, is again in Los Angeles.

HENRIETTA SHORE, through the invitation of the San Francisco Society of Women Artists, held an exhibition of paintings at the California Palace of the Legion of Honor last month.

HANSON PUTHUFF and JOHN FROST were awarded the first and second purchase prizes given in the recent Gardena High School exhibition of paintings. These landscapes were chosen from a selection of ten by the students of the senior class and presented by them to the school's notable collection.

THE ARTS AND CRAFTS SOCIETY emphasize the importance of the Open Forum, held each Monday evening at the California Art Club under the direction of Henry de Kruif.

HAROLD C. SWARTZ, after a two year tour of the world, including a period of study in France and Germany has again opened a studio in Los Angeles, and because of his interest in civic affairs created designs typical of California for the medals presented to the winners in the Junior Olympic Games.

SANTA BARBARA SCHOOL OF THE ARTS announces a Poster Competition for posters featuring the city of Santa Barbara. For several years the Old Spanish Days Fiesta, held for three days in August, has drawn visitors from many climes and sections. The Fiesta usually begins with an historical parade and ends with a pageant in the high school stadium. The posters may suggest any phase of the history or of the present life of the city. The first prize gives a choice of a tuition scholarship in the Santa Barbara School of the Arts and $100, cash; or $200 cash. The second prize gives a choice of a tuition scholarship, or $100 cash. The contest closes August 1, 1928. Further information may be obtained from the Secretary of the School of the Arts, Santa Barbara.

"PASADENA DAY the third and last tour of the art study class from the Contemporary Club of Redlands was made Friday, May 25th with Katherine J. Huntley, instructor, in charge. Exhibits at Grace Nicholson Galleries were studied in the morning, luncheon at Ramada Inn, and the afternoon was spent at the Huntington Galleries.

THE ANNUAL EXHIBITION of the work of the students of the Fine Arts department of the University of California at Los Angeles is now hung in the gallery and studios of the Fine Arts Building. Open to the public from July 2nd to 14th. This exhibit will be followed by a one-man show by Prof. Bessie Ella Hazen, the chairman of the Art department. It will be hung in the gallery of the Fine Arts Building and will be open to the public from July 16th to 28th.

Music

HOLLYWOOD BOWL, California's unique music ampitheatre, which attracts annually thousands of music lovers from all over the world, will open for the seventh season of "Symphonies Under the Stars" on July 10. The "special nights" policy, which proved so popular last year, will be continued this summer with Tuesday as "Symphony Night," Thursday, "Novelty Night," Friday, "Solo Night," and Saturday "Popular Night." The best talent from the great music marts of the world will appear as conductors and soloists, respectively, at the Hollywood Bowl concerts this summer. Albert Coates, internationally known conductor, will direct the Bowl orchestra of one hundred pieces during the first two weeks of the season, with Mina Hager, whose vibrant personality and fine musicianship have won her many friends both in Europe and America, as soloist on July 13. Aaron Copland, composer-pianist, who is an exponent of so-called "symphonic jazz," will thrill his listeners, on July 20, with his playing of his own composition, a jazz concerto for piano and orchestra.

THE ELLIS CLUB closed its fortieth year in Los Angeles with the concert last month. J. B. Poulin is and has been the conductor for more than two decades, and the club ranks as one of the outstanding choral organizations of the West.

THE LITTLE SYMPHONY'S Biltmore concerts, conducted by Adolph Tandler, closed with an interesting program last month. The final concert included works by the extremists, Frantz Shewer, Henry Cowell and Stravinsky. A Mozart overture a number by Max Reger, and a walking tune by Percy Grainger completed the orchestral offerings. The plan now under advisement is to give the Tandler concerts in the evening next year.

AT THE WOODLAND THEATRE, Hillsborough, the outdoor musical season opened June 24, with Albert Coates conducting.

THE PACIFIC COAST OPERA COMPANY, directed by Arthur Casiglia, opened in San Francisco last month with "La Somnambula," Ione Pastori-Rix in the title role.

THE BARRERE LITTLE SYMPHONY ORCHESTRA and the Barrere Ensemble of Wind Instruments will become permanent organizations next fall, according to an announcement made by George Barrere, flute virtuoso and conductor, in New York, and will fill engagements during the entire musical season.

SYLVAIN NOACK will again assume the duties of concert-master at the Hollywood Bowl this season, an engagement which he has held since the beginning of these famous concerts. Mr. Noack was concertmaster of the Philharmonic Orchestra from its establishment in 1919 until he accepted a like position with the St. Louis Orchestra in 1926.

THE CIVIC SYMPHONY ORCHESTRA of San Diego, Nino Marcelli, conductor, is giving a three months' summer season of orchestra concerts in Balboa Park. Mr. Marcelli developed the San Diego High School Orchestra which holds an enviable reputation, and five years ago assisted in forming the Oratorio Society in San Diego. Last year the Civic Symphony Orchestra was formed and received with great enthusiasm.

PERSINGER STRING QUARTET OF SANTA BARBARA appear in two concerts at the Lobero Theater, the first on Monday evening, July 16, and Friday evening, August 31. These will be the last appearances of this famous ensemble as their present plan is to disband after September 1.

THE CHORUS SCHOOL of the Los Angeles Grand Opera Association, Pietro Cimini, directing, has had assigned to members twenty-eight roles in ten operas in the coming opera season. The more important roles will, as usual, be assumed by distinguished visiting artists but a number of roles of varying importance will be sung by resident artists.

THE NATIONAL FEDERATION OF MUSIC CLUBS offers a composition prize of a thousand dollars for a work for piano and orchestra, in any form, to take from fifteen to forty-five minutes, the piano as a solo instrument. The Federation also announces its eighth biennial national contest for young artist musicians and its twenty-second biennial national contest for student musicians.

MAY MacDONALD HOPE, founder and pianist of the Los Angeles Trio, has succumbed to the importuning of her many admirers and friends and has announced she will resume her professional work with this trio next season.

THE ARTLAND CLUB is installed and thoroughly comfortable in the new home, 1719 South Figueroa Street, formerly the Ebell Clubhouse. The first program in the new quarters was given by Carrie Jacobs Bond. Programs will be presented Monday evenings. July 2 Elizabeth Cloud Miller gives a dramatic reading.

ERNEST BLOCH has been awarded the $3000 prize offered in Musical America's symphony contest for his "Americs." Ernest Bloch is rated as one of the best contemporary composers, lives in San Francisco, and is director of the San Francisco Conservatory of Music.

THE MacDOWELL CLUB, at its annual election, re-elected Mrs. A. B. Wenzell as president. Other officers chosen for the ensuing year are: Mrs. Hector Geiger and Mrs. J. O. Miller, vice-president; Mrs. Lola Doyle, corresponding secretary; Mrs. Leslie N. Ruddy, recording secretary; Mrs. Minnie Webb, treasurer; Mrs. Joel Smith, parliamentarian; directors—Mmes. Teft, Speer and Kerzmann.

S. EARLE BLAKESLEE, the head of the music department of Chaffey College, Ontario, will, with Mrs. Blakeslee and their son, spend the summer in Hollywood.

THE HAYDN-HANDEL ORATORIO SOCIETY under the direction of Rolla Alford gave the final concert of the year at the Municipal Auditorium, Long Beach, last month. Haydn's "The Seasons" was sung and proved the worth-while development in the two year's growth of the organization.

REDLANDS COMMUNITY MUSIC ASSOCIATION opened the fifth series of the summer concerts at the Redlands Bowl with the Smallman A Cappella Choir, that organization having given the first and succeeding opening concerts in the Bowl since its inception. Mrs. C. E. Mullen is the president and founder of the Association. No admission fee is charged, the expenses being defrayed by a voluntary subscription at each concert.

ARTIE MASON CARTER, through whose energy and enthusiasm the Hollywood Bowl became a reality, is bringing happiness to the people of Perris through a Community Sing. The people of Perris Valley meet each Saturday evening at the high school auditorium and sing with old

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fashioned enthusiasm the many American favorites. Mrs. Carter invites various musical friends from Los Angeles to contribute programs and each evening is a delight to the neighboring community.

THE LOS ANGELES PHILHARMONIC ORCHESTRA announces that Henry Svedrofsky will assume the duties of concertmaster during the season of 1928-29. Mr. Svedrofsky has been a member of the organization since the beginning and has been assistant concertmaster for eight years.

PERCY GRAINGER will not only appear as a soloist at the Hollywood Bowl, August 10, Cimini directing, but he will conduct the orchestra on the nights of August 7, 9, 11.

HENRU VERBRUGGHAN, conductor of the Minneapolis Symphony Orchestra, is announced by Manager Brite of the Hollywood Bowl Association, as one of the conductors for the season. He will direct the concerts of August 14, 16, 17 and 18. Mr. Verbrugghan with Eugene Goosens and Dr. Rodzinski of Philadelphia constitute the judges for the Bowl's prize competition contest.

THE LAGUNA SCHOOL OF MUSIC AND ARTS, directed by Anna Priscilla Risher the composer, opened the 1928 season early last month. Painting is under the tutelage of Anna Hills. The art gallery will be devoted to the exhibition of small pictures.

MUSIC TEACHERS' ASSOCIATION OF CALIFORNIA hold the eighteenth annual convention at the Alexandria Hotel, Los Angeles, July 10-11-12 and 13. The night of the tenth the delegates and members attend the opening concert of the Hollywood Bowl. The annual banquet is held the eleventh, among the guests of honor are Lawrence Tibbett, Mrs. Edgar Stillman Kelly and William Thorner.

LOS ANGELES MUSIC TEACHERS' ASSOCIATION at the annual business meeting and dinner last month elected the following officers for the coming year: Max Swarthout, president; Mary Wood-Arfwedson, vice-pres.; Ella MacGlashan, rec. sec'y; Gladys T. Littell, cor. sec'y and Edna Kirk, treas.

BAY CITIES MUSIC ASSOCIATION OF SANTA MONICA re-elected Mrs. Joseph Zuckerman president for another term. Mrs. Zuckerman, after a service of six years, wished to retire from the responsibility and work of the position but her preference was unanimously overruled.

FEDERATION OF MUSIC CLUBS OF CALIFORNIA, Mrs. Abbie Norton Jamison, president, designates July 19 as Federation Day in honor of Mrs. Stillman Kelley, president of the N.F.M.C., and a Los Angeles visitor. The Federation events of the day are held at the Ambassador Hotel.

THE SYMPHONY "LONDON" by Vaughan Williams was given for the first time on the Pacific Coast at the Woodland Theater, Hillsborough, California, Albert Coates conducting. Mr. Coates also opened the summer symphonic program at Dreamland Auditorium, San Francisco, last month, with this work.

THE GREEK THEATER, Berkeley, opened the "Half Hour of Music" summer series last month. The first program was given by Miss Nicholson, violinist, and the Wednesday Morning Choral, conducted by Wallace A. Sabin.

THE MUSIC AND DRAMA COMMITTEE, University of California, announces a series of piano recitals by Sigismond Stojowski will be given during the summer session.

VIOLET COSSACK, concert pianist, appears at the Redlands Bowl concert, July 13, according to announcement by the Redlands Community Music Association.

Announcements

REGIONAL CONFERENCE on the Drama for the Western States was held at the Pasadena Community Playhouse, June 26-29 under the auspices of the Pasadena Community Playhouse Association and the Pasadena Center, Drama League of America. Discussions of recent develcpments and outstanding problems in the socalled Little Theatre movement, as well as the theatre in general, particularly applicable to the Western states, occupied the attention of the distinguished groups attending.

"THE DRAMA LEAGUE THEATRE TOUR OF EUROPE is scheduled to leave New York on July 7 for a tour of fifty-six days. The conductor is Professor Jack Crawford of Yale University, who is a member of the National Board of Directors of the Drama League.

PASADENA COMMUNITY PLAYERS announce the plays scheduled for July at the Pasadena Community Playhouse are as follows: July 3 to 7, "Right You Are" (If you think so) by Luigi Pirandello.

July 10 to 21, "Mr. Pim Passes By" by A. A. Milne.

July 24 to August 4, "Dear Brutus" by Barrie.

THE WORKSHOP, Recital Hall, Pasadena Community Playhouse, is thoroughly establisbed as a component and valuable part of the Playhouse work, while holding its own individuality. The Workshop gives its own selected plays with its own drectors and players. The plays are given Saturday evenings and are open to the public. The plays for the month are:

July 7, "Black Opal" by Myles McCarthy.

July 14 and 21, "Under One Roof."

THE WORKERS' TEA has been established at the Pasadena Community Playhouse as a means of bringing together the various branches of the work, and are held in the Green Room the third Friday of each month from four to six. This month, July 20, a picnic will be substituted for the Tea at Baldridge Canyon.

PILGRIMAGE PLAY opens in Hollywood, July 16. Ian Maclaren plays the role of Christ. Sparks Barry is manager.

THE DRAMA LEAGUE, Pasadena Center, sponsors each summer a series of Community Dances at Tournament Park, Pasadena, on Friday evenings. Good music is provided, and ample parking space for automobiles is insured. Mrs. Robert A. Millikan is general chairman for the dances and Mr. Karl A. Kieling has entire responsibility for the gate. A hostess is appointed for each of the sixteen dances scheduled for the summer and each hostess is responsible for a group of at least six chaperones to be present from 7:30 to 11:15, or until all dancers have left the park. The hostesses for this month are: July 6, Mrs. George A. McCook; July 13, Mrs. Sarah Frey, Mrs. H. C. Barroll; July 20, Mrs. H. I. Stuart; July 27, Mrs. Charles P. McCullough.

THE SERENDIPITY ANTIQUE SHOP, INC, has so thoroughly established the delightful custom of serving tea in the beautiful gardens during the summer that it has been decided to also provide a luncheon service, and to that end a most attractive building is under construction for the purpose. Reservations for tea must be made in advance by calling Colorado 2651. The location of the Serendipity Shop and Gardens is 2966 East Colorado Street, Pasadena.

SOUTHERN CALIFORNIA ROWING REGATTA holds a meet in San Diego, July 4, under the auspices of the San Diego Rowing Club.

"FLORNINA" has opened an intimate and permanent Shop in the Samarkand Hotel, Santa Barbara, adding another link between Pasadena and Santa Barbara. The shop shows exquisite evening things, sportswear and bathing suits.

THE SANTA BARBARA POLO CLUB SUMMER SEASON opens July 15 and continues through September 15, with tournaments August 15 and September 1.

THE DRAMA LEAGUE OF AMERICA and the Play Department of Longmans, Green and Company announce that three national playwriting contests will again be conducted this year for three kinds of plays, full-length, one-act and Biblical plays.

The awards are of two kinds:

First, guaranteed publication of the three winning plays by Longmans, Green and Company;

(1) The author to receive $500 advance royalty in the book and amateur acting rights of the full-length play, $250 advance royalty on the Biblical play, and $125 advance royalty on the one-act play.

(2) The author to receive 10 per cent on the gross sale of the book if published separately or proportioned if published in collection;

(3) The author to receive 50 per cent of all collections from the sale of amateur acting rights;

(4) Or the author may at his option dispose of all book and amateur rights to Longmans, Green and Company for the total sum of $1000 for the full-length play, $500 for the Biblical play and $250 for the one-act play.

Second, professional productions upon the following terms: for the full-length play, production by the Civic Repertory Theatre of New York, if the play meets their production requirements, with an advance royalty of $500 and the usual sliding scale on the gross weekly receipts; for the one-act play, a preliminary try-out by the American Academy of Dramatic Arts and production over the Keith-Orpheum Circuit, if the play meets their production requirements; for the Biblical play, a try-out amateur production by the Pilgrim Players of Evanston, Illinois.

The last day for submitting manuscript is September 1, 1928. Biblical plays must be sent to the Drama League of America, 59 East Van Buren Street, Chicago, Illinois. Full length plays for California should be sent to the Pasadena Drama League Service Bureau, 39 South El Molino Avenue, Pasadena, California. The Pasadena Center of the Drama League cannot enter into any correspondence relative to the plays submitted nor grant any personal interview with authors. One-act plays for California will not be handled by the Pasadena Center. For information regarding rules apply to the Drama League of America, 50 East Van Buren Street, Chicago, Illinois, or to the Play Department, Longmans, Green and Company, 55 Fifth Avenue, New York, who will also supply the address to which one-act plays are to be sent.

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CONTENTS

PAGE

THE CALIFORNIA COAST AT PALOS VERDES.....*Cover Design*
(From the painting by Paul Lauritz. Courtesy of The Stendahl Galleries.)
CATHEDRALS, BISHOPS, CEREMONIAL..... 9
THE DRAMA AND PAGENTRY.....*Ellen Leech* 10, 11
BOOKS FOR SUMMER READING.....*Louise Morgrage* 12
THE SEASON'S OFFERINGS IN MUSIC.....*Jessica K. Seneca* 13
A HOUSE BY REGINALD D. JOHNSON, F.A.I.A.....14, 15
THE MONTH'S VERSE.....*Karl T. Waugh, Editor* 16
THE APPRECIATION OF PAINTING.....*Elizabeth St. John* 17
SOUTHLAND OPINION 18, 19
THE AMATEUR HORSE SHOW.....*Priscilla Frost* 20, 21
SOMEBODIES AND NOBODIES.....*Frederick Isaac* 22
THE ASSISTANCE LEAGUE HAS A FINE LOCATION BUREAU..... 23
DOWN THE COAST HIGHWAY IN CALIFORNIA..... 24
THE HANDSOME HOMES OF SAN CLEMENTE..... 25
SANTA BARBARA HOLDS ITS OWN..... 26
TOURIST LIFE AT LARGE HOTELS AND LITTLE INNS..... 27
THE REPORT OF THE CHAPTER MEETING...*H. C. Niekerson A.I.A.* 28
CHARLES ADAMS BEFORE THE FRIDAY MORNING CLUB..... 28
SPECULATIVE BUILDING .....*Verner B. McClurg* 30
THE TRUTH ABOUT SPANISH TILE.....*Capt. de Steiger* 31
CONTRIBUTIONS FROM THE ARCHITECTURAL CLUB..... 32
LANDSCAPE ARCHITECTURE FOR WOMEN.....*Ruth Johnson* 34
UP THE HILLS OF PALOS VERDES.....*M. U. Seares* 35

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CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

CATHEDRALS, BISHOPS AND CEREMONIAL

PEACE on Earth, Good will to man, has for nearly two thousand years been embodied in the Church, the symbol of our religion. Built wherever a Christian community has founded a town, the upward pointing spire has represented the aspiration, the seeking for guidance which characterizes the wisest and best side of progressive humanity.

That this, the finest element, the very inner core of our civilization, is not "a thing of shreds and patches" but a unit in the minds and hearts of all good people is the great new ideal which gradually is bourne in upon the conscience of world leaders.

More and more do the denominations drift with the tide toward unity. Essentials are there if we can but put aside our prejudices and simply worship.

Ceremonial is there sufficient for all needs, if the world will simply use it.

On many a hill in California there stands the simple eross; and throngs of people rise on Easter morning and demonstrate church unity by recognizing Christ and His risen presence in the world today.

Embodying this thought the people of San Franeisco have united in the building of their cathedral on their nearest hill answering with the indestructable faith of the ages, that other hill which stands against the glowing western sky and bears aloft Lone Mountain's Cross above the ancient burying grounds of every cult and ereed.

Says Irwin St. John, in the **San Franeisean**, that modern messenger from California's first city; "For today the religious forces of the city are uniting to build a monument to spiritual progress. . . . "Cathedrals have always been more than the expressions of a single ereed. * * * * * * * * *

"The very fact that San Francisco, with its hundreds of creeds and its thousands of people who subscribe to no ereed at all, should unite under the leadership of one denomination to erect a cathedral demonstrates the immutable quality of humanity's faith."

* * * * *

"The cathedral seat was first established in San Francisco by Bishop Kip in 1863 when, as first Bishop of California, he placed his Episcopal chair in Grace Church. It is historically interesting to note that this was the first cathedral designation made by the Protestant Episcopal church in America." The second, in California, was Bishop Johnson's Cathedral of St. Paul.

* * * * *

"While San Francisco's ashes still smouldered, William Ford Nichols, the second Bishop of California, dreamed of a supreme spiritual structure rising out of the ruins to symbolize the city's indomitable aspiration. He climbed the slope of San Franeisco's proudest hill and chose for the future cathedral a spot then weighted with the ruins of two magnificent homes.

Bishop Nichols told his dream to the owners of the land and without hesitation they deeded an entire block as a cathedral site."

"The Cathedral as designed by Mr. Lewis P. Hobart, an eminent San Francisco architect, will be built almost entirely of local material by local labor."

Ralph Adams Cram, consulting architect of Grace Cathedral is recognized first authority on Gothic Architecture in the United States.

A great constructive spirit, the first Bishop of Los Angeles, has passed from earth to that wider field in the spiritual world. "In public prints and from many of the pulpits of Los Angeles," says *The Churchman* of Santa Monica, "others have spoken of Bishop Johnson's sane and generous response to every civic appeal made to him and his influential support of every movement for the betterment of society." But it is of his leadership in the Church in the Diocese of Los Angeles and of the growth of the new Diocese that *The Churchman* writes. It also records his funeral services.

There were present at St. Paul's Cathedral in Los Angeles to assist the Rt. Rev. W. Bertrand Stevens, D.D., Bishop of Los Angeles, with all the dignity of ceremonial which the church provides, the Bishop of San Joaquin, the Bishop of Sacramento, the Bishop of California, the Bishop of Arizona and the Bishop of British Guiana. And the presence of these and other clergy, who like the beloved Dean Wilmer Gresham, and Dean Beal of St. Paul's, have ministered to many Californians now living here, has made the passing of our first Bishop a bond of unity throughout the State that will become stronger with the years.



A PORTRAIT OF THE FIRST BISHOP OF LOS ANGELES, JOSEPH HORSFALL JOHNSON. FROM THE PAINTING BY SEYMOUR THOMAS

REGIONAL CONFERENCE OF THE DRAMA AND LITTLE THEATERS

Sponsored by the Pasadena Community Playhouse Association and the Pasadena Center of the Drama League of America

By Ellen Leech

WAS the selection of Right You Are (if you think so) for production at the Pasadena Community Playhouse during the Regional Conference another subtle touch on the part of Gilmor Brown, director, a little astute notion that after all we could not all go away as of one mind regarding this vital subject, "What is the matter with the Little Theater."

First of all the nomenclature of the playhouse or the group came in for much discussion, one director insisted mightily that the terms Little Theater and Art Theater be dropped, the Little seeming too trivial, and Art meaning nothing in the world anymore, he was all for the Insurgent Theater. While most of the directors and other speakers admitted "Little Theater' as a designation might be piffling and a poor thing yet it was still their own and about the best term yet accepted. The word "movement" was also objected to but if progress is being made why not admit it.

Among the many problems under discussion came that of plays, what may be selected and what secured, each having its angle. A very small list comparatively is open without the payment of a bonus and a large royalty, and even though an author donate a play it may not prove adequate to the demands of the community or be produced with the players available. When your public demands "something to make us forget," without specifying just what they want to forget, other difficulties arise. Then there is the censor to be reckoned with even to the one who stated she would never pass a play in which the word "God" appeared as an exclamation, unless, of course, it was spelt "Gawd"!



GUESTS OF THE DRAMA LEAGUE ENJOYING AN AFTERNOON OF MUSIC AND SONG IN THE GRACE NICHOLSON GARDENS, PASADENA, WHERE ORIENT AND OCCIDENT SO BEAUTIFULLY BLEND

In the selection of plays one director claimed to be able to make up in fifteen minutes a list of plays to run a whole season if he selected those intended for entertainment only. What a boon to drama and what a loss to the great producers of the world when that man turned to the Little Theater. Think of the vast effort constantly made, the search for an alchemy, a witching rod, anything which will tell exactly what an audience will do in regard to a new play.

Then the audience, their requirements and inhibitions, demand study. Why will an audience fight shy of the first night at any Little or Community Theater and why gladly pay two or three times the ordinary price of the seats to attend an opening performance at a professional theater when it is with great reluctance they attend the premiere of a community play?

The question of getting a majority of the people of a community into the theater often enough to convince them of the value of the



THE DRAMA LEAGUE, PASADENA CENTER, HELD ONE OF THE LAST MEETINGS OF THE YEAR AS A CHINESE TEA IN HONOR OF ISABEL GARLAND JOHNSON AND HARDESTY JOHNSON. MR. JOHNSON GAVE FOUR GROUPS OF SONGS, EACH PRECEEDED BY A PROLOGUE SPOKEN BY MRS. JOHNSON

work that is done and the mode of entertainment offered is vital to the life of the theater. One director assured the conference the men of his city for some time considered the Little Theater a remarkably good parking space for wives while they went on to other diversions until they were finally convinced of the entertaining merits of the playhouse, as relating to he-men.

Education of the masses was touched on but rather quickly veered from. No audience is going to be educated willy-nilly, a very, very secret campaign must be waged if that is the object, they flee as from the plague all thought of enforced education. And why not, from our kindergarten days we like being instructed in an entertaining way, and if that rule holds in the theater, all right, but the moment a play or a program becomes dull we develop the same sore throat or elusive pain which served so well in earlier days when school work was declared impossible. If an audience puts itself deliberately under tutelage that is another thing, but when paying box office prices it not only demands that its preferences be considered but that it be given the worth of the money. No theater can survive be it little, big, art or insurgent that constantly charges a dollar for the shows and fails to give a dollar's worth of entertainment.

In this problem of the audience the professional critic was considered and discussed frequently. It was repeated that a group might want and ask for constructive criticism but they usually received merely the destructive kind, born from the ingrowing grouch of the critic of the moment. Havrah Hubbard after many years as dramatic critic on the Chicago Tribune could see the thing, he thought, from both angles, stating after all it was merely the opinion of one man but was shrieked down with the lament that this might easily become in the course of the day the opinion of several thousand people, according to the following of that critic. Preverse people see the shows to prove the duplicity of critics and their own awareness of worth.

After all back of any group there must be community interest, men and women who are willing to give encouragement when it is needed and thoughtful criticism as well as praise. It is utterly futile to tell a director each production is the best he has ever given, nor is it kind or helpful to say another is bad unless a hint is offered as to why it is bad.

Material problems in the smaller groups occupied their share of attention, the collecting of properties, costumes, and all stage settings. To these strugglers Frayne Williams made a suggestion not to be scorned, although quoted with tongue in cheek on later occasions. If settings involve too much trouble and expense give all the plays with a background of burlap, as Mr. Williams is much more concerned with an intellectual background for all players than a material one for the plays.



MRS. ARTHUR H. PALMER, ONE OF THE MOST BELOVED OF ALL PLAYERS, SPOKE THE FIRST WORDS EVER HEARD FROM THE STAGE OF THE NEW PASADENA COMMUNITY PLAYHOUSE IN MAY THREE YEARS AGO

Mr. Dickson Morgan, after many years experience, sees more and more the value of suggesting through all stage settings the mood of the playwright. Read the play until the same feelings seem to dominate you that created the play and then provide the settings. The scenes will vary, perhaps increase in intensity as the tempo changes, but keep so nearly in contact always with the real intent of the play that the audience on leaving the theater could not tell what the stage sets had been. If the audience is able too minutely to describe material details it is an even wager few lines of the play could be quoted.

Diction received its share of attention. From earliest times players have been warned against "mouthing their words" but just now diction is stressed with so deep an intensity it is to be feared we may go a little too far and all variance of dialect, graded geographically with us, be lost. It must necessarily be pleasant to find in the tones of a player something which brings again to the mind the soft, velvety night of the South, perfumed with the jasmine; or the breezy intonation of the Middle West; or again that intangible something in the voices of the Boston bred which bring thoughts of that New England wherein echo the sounds of the Liberty Bell.

Naturally talking-movies were considered and Conrad Nagel heard with great interest. This revolutionary step forward in the picture industry means a wider interest in drama, the possibility of giving to an ever increasing number the spoken words which make a great play, give it a soul, which the best pantomime never achieves.

Finally at the end we get the actor's angle. One dislikes heartily to be acclaimed an amateur, although within the ranks of the Little Theater, when by right of study, research and appearance on the professional stage he bears the mark of recognition. Irving Pichel, after many years on the professional stage, declares he revels in the title of amateur, thinks it a very good joke on himself and his admirer when told how good he is for an amateur. And there is the explanation to all young sensative souls, they feel they are not judged by the standards of the real theatrical world but as actors in a charade or Christmas play, and it is to be judged as good red meat and not fish fowl or vegetable, they earnestly ask.

Just so long as Broadway holds for most players the glamour—and the gold—of today they cannot afford if it is a livelihood they seek to remain with the Little Theater, material considerations must always sway the majority of actors. Only a limited few will ever take infinite pains through the years to reach a perfection when the end is an artistic triumph only.

As an answer to the conference question, is there after all anything really wrong with the Little Theater that cannot be righted by co-operative effort?



"THE DUENNA," SHERIDAN'S BALLAD-OPERA, HAD ITS FIRST PRESENTATION IN AMERICA BY THE PASADENA COMMUNITY PLAYERS LAST SUMMER

BOOKS FOR SUMMER HOURS

Popular History
Autobiography
Poetry

Piety and Piracy

THE delectable subject of buccaneering is competently treated in "Buccaneers of the Pacific" (Bobbs Merrill), by George Wycherly, one of those zealots for research with a nimble pen. After a comprehensive preamble, he relates entertaining tales of those English sea-raiders who pestered the Pacific coast line of the Americas. The period from the sixteenth to the eighteenth century was high tide in this profession, and while it lasted popular opinion was very kindly disposed toward these get-rich-quick rascals who could be polite and pious and yet indulge in the most outrageous acts of piracy. Moreover, it is a fact that while feathering their own nests they were also playing a part in a colorful epoch wherein new worlds were opening for Europe to exploit. The British pioneer in these enterprises, Sir Francis Drake, even took possession of the coast of California in 1578 for Queen Elizabeth, which links this locality, it is pleasant to fancy, with the Shakespearean age in England.

In connection with this same Drake, a recent item in a London catalogue may be of some interest to Californians who are collectors of Americana. A certain dealer offers to sell for something over $15,000 one of three known copies of Thomas Greep's "The true and perfecte Newes of the woorthy and valiunt exploytes performed by that valiant Knight Syr Frauncis Drake." London, 1587. Better hurry.



The Island of California and the mythical Strait of Anian

From P. Goos. Zee Atlas, 1666

FROM "BUCCANEERS OF THE PACIFIC" COURTESY OF BOBBS MERRILL

War and Love

Persons keen about the Civil War period, and not too squeamish over reading other folks' love letters, will probably care for the "Soldier of the South." This volume is published by Houghton Mifflin and contains a collection of the war time letters of General George E. Pickett to his beautiful financee and later, bride, La Salle Corbell. The correspondence has been published before in part, but additional material given by Mrs. Pickett to Arthur Crew Inman is the reason for a new edition.

Brief Notes on Fiction

Modern warfare is the theme of two novels published by Houghton Mifflin. In "Moving Waters" Edward Noble, a typical Britisher, treats realistically and substantially the submarine in the great war from the outlook of the English merchant marine. This is a new topic for war books and therefore pertinent. "Old Swords," by Val Gielgud, on the contrary, treats war in its romantic aspect after the manner of Dumas and Sabatini. The seting, however, is not mediaeval, but ultra modern Poland in 1920 and in spite of a rather heavy touch has color and atmosphere.

Carolyn Wells in a sprightly murder tale, "The Crime in the Crypt" (Lippincott), apparently with malice aforethought, guides the reader into thinking he has guessed right.

Indian Autobiography

A curious blend of Indian and white man's logic is revealed with frank naivete in "My People the Sioux" (Houghton Mifflin), by Luther Standing Bear. The book is really an autobiography, and is edited by E. A. Brininstool, with an introduction by William S. Hart. Standing Bear has come in constant contact with white people since he entered the Carlisle School in his tenth year. This fact and his wide and varied experiences in occupations and travel have taught him views about life that may surprise some of his readers. Particularly to be noted is the lack throughout the book of the traditional spirit supposed to be inherent in the red man.

Poems from Four Seas, Publishers

Now the precise, remote, and
striking coolness of
fine wood is in the air
sunrise is set as if
reflected from a
violin hung in the
trees—the birds are
lost in admiration in a
stiff wild hall of light.

Song from the "Bare Hills" by Yvor Winters.

Cherries in December
Icicles in June
Argentine and Wall Street
Dance a rigadoon,
My neighbor lives in China,
I trust him as a friend,
I pity those around me,
Who cannot comprehend.

From "Cherries from Argentine,"
by Charles L. H. Wagner.

Light Fiction
Strong Fiction
Books for use

A Man's World

BEHOLD the same old masculine viewpoint regarding the moral standard, in "The Road to Heaven" (Knopf), by Thomas Beer. It is subtitled "a romance of morals in New York, 1926," and relates with racy vigor the story of a young man who goes for an idle stroll along the primrose path, not exactly from choice, but more because at the moment he has nothing much to do. However, he likes the fun and all is very rosy, until unexpectedly this fine excursion leads him into a most unsavory mess, whereupon he runs hastily to cover and of course finds the sweet and tender maiden anxious and able to help him gain his cherished ideal. Or to put it a little differently he has indulged in an orgy of rich indigestible stuff and so is sick enough to welcome plain wholesome fare.

So that is that, the way things should be and probably are in a man made world, even in this day of votes for women. But the point is that Beer has formulated it in a keen and incisive book, bristling with vital diction, forceful phrasing and pungent dialogue; while his innovations in handling the time stream are adroit to say the least, since his artful selection of points for their values rather than in order achieves sharp precision for both character and experience in the end; all of which makes "The Road to Heaven" perhaps not great fiction, but at any rate technically far above the average.

Practical Books

In this land of booming real estate, "Real Estate Titles and Conveyancing" will be valued for its helpful discussion of legal questions connected with real estate transactions. The subject matter was prepared by Nelson L. North and DeWitt Van Buren, both members of the bar and instructors in New York University. Prentice, Hall publish it.

Professor Gayley of Berkeley commends highly a book by the late W. C. Morrow entitled "The Logic of Punctuation.' ' The book is both a reference book and text book for all anxious to write good English prose. It is sponsored by the Williams Institute of Berkeley, where the author was for many years a most successful teacher.

As books on gardening are very popular in California, doubtless many people will be glad of a new edition of "Old Time Gardens," by Alice Morse Earle. Macmillan is its publisher and also issues "The Garden Lover," by L. H. Bailey, a collection of essays both reflective and practical, relating to garden topics.

The Orange Judd Company of New York add three books to their useful "Farm and Garden" series. These are "Bush Fruit Production," by R. A. Van Meter, and "Spring Flowering Shrubs," by Clark L. Thayer, both members of the staff of the Massachusetts Agricultural College.

LOUISE MORGRAGE

AN AMERICAN ACTRESS AT THE ENGLISH COURT

By JESSICA KATE SENECA



ALFRED CASELLA, COMPOSER, PIANIST, CONDUCTOR, WHO WILL APPEAR AT THE BOWL FOR FOUR CONCERTS

IN the presentation this season of an American, Ruth Draper, at the English Court, from which theatrical folk have been barred, with the exception of a few greatest, and then after retirement, the English stage would seem to have advanced another step in social recognition. The fact that it was an American and not an Englishwoman for whom the rule was graciously set aside by Queen Mary makes no essential difference. The important thing was that the profession should be thus recognized, and the actress so highly favoured should represent its best both as woman and artist. It was a tribute from Royalty not only to Ruth Draper's creative gifts but to her character; a recognition of her as representing in herself the finer part of American womanhood. Not for her art alone have they given her in England their ardour of appreciation.

Liberated from the artist, unconfined in this sensitiveness and susceptibility, the powerlessness against possessive forces, other spheres of high and beneficent influence would assuredly have claimed her. One may see that proud disdainful head borne through the undistinguished crowd, shadowed with faint weariness, as though of world's fame were divined the burden and the emptiness, and know that not in any walk of life could she have gone unnoted and unfelt; with her wide brow of power, and eyes of fearless will; memorable eyes, changing mirrors of her mind, comforting realities, bearing within them that thing at times intolerably eloquent, but more to be desired than sweetness—truth.

In the theatrical world she has her place apart. Unsubjected to and unsullied by those forced contacts with all sorts and degrees in theatrical ranks that help to breed in the actor his characteristic tolerance, his lack of moral indignation. Nor having to subdue herself to the taking on of characters ungenial and distasteful to her.

She has selected without dispute her fellow-actors, supple slaves of her imperious will, accepting their shadowy, sufficing being from the dark splendour of life-giving glances. Nor has any soul of which she disapproved taken possession of her. Her choice being always of her inferiors, not her equals: beings frustrate and pitiful, powerless of achievement, enclosed in narrow minds, or spiritually blind and helpless. These lives she has lighted up with laughter—and for that shining loveliness of laughter in the world how can we praise her too extravagantly?—or shown us veiled in tears. To what end? That we should a little better understand and love our fellows.

From her own heights she has looked down upon these lowly guests, bidden and yet unbidden, refuged from the blankness without of unawareness and uncomprehension, seeking therefrom shelter in the rich chambers of her understanding heart and judging mind. And, fulfilling their desires to be judged and revealed, upon their weakness and resistlessness she feeds and nourishes her deep love of power. As with an equal she could not.

Thus has she kept unyielded that strong pride, fastidious rejection, fitful scorn, that are alien to the essential attributes of the actress's all-surrendering, all-embracing art.

Whether with that ardour of reliance upon self alone, creator and controller of her own world, such a one could bring herself to yield her sovereign right, and submit to the entering of a soul unchosen, in some way, it might be, stronger than her own, engendered in another's brain, of that one has no assurance. Though when the false report was published last winter that she would undertake the part of the chief character in Sierra's beautiful play, The Kingdom of God, one could so instantly identify Ruth Draper with that character for at least two stages of her ardent and noble life, that if one were to see another actress in the role one thinks the figure of Ruth Draper would shadowily accompany hers. Having once identified this actress with that character of spiritual power and achievement, there are few others by whom one would care to see it interpreted.



MARY McCORMIC, A NEW ARTIST ON NEXT SEASON'S BEHYMER COURSES, ACCLAIMED BY MARY GARDEN AS A BEAUTIFUL SINGER

Making this actress again distinctive in her profession, is the creative writer in her, she in whose brain is the just harshness of the satirist; the tireless and intense observer; the perpetual critic, unpitying mocker; and in her heart the compassion of a true lover of her fellows, with a wide and haunting knowledge of their miseries. We hope from her more of her finest work, equal in significance and truth to her sketches of the Maine woman, the German governess, the Three Generations. The two most recent sketches that were given when she was last in Los Angeles were not equal to these. One dealt only with surfaces, and though of glittering cleverness, its richly sustained humour had in it nothing so unforgetably funny as the German governess's blooming flowers, the lost child of the French war sketch, or the Maine woman's grandfather. The English sketch, then new, so beautifully acted, would have been among her finest had it been more surely grounded in knowledge. Wonderful as it was as an interpretation of a type belonging to a country not her own it lacked essential verity. The desire to commiserate this creature of the underworld seemed to overshadow the desire to communicate truth.

One does not want the satirist to soften; the pity to outgrow the mockery; nor the clear window through which at times she looks on life dulled by the breath of worldlings. Perchance, groundless apprehensions!

Beauty and significance once underlay these courtly ceremonies rooted in the national life, part of its long history; but it is not for the American to feel them.

Good that narrowly excluding regulations should be broken; that fine character and art should be honoured by wisely discriminating Royalty. Good that these scenes of royal courts should be looked upon by the eye of humourist and satirist. . . . Good, too, that standing in her court dress before the camera, this artist's figure should express a frozen protest. As though the actress in her had disdained to assume the intended role; the American had revolted against this hollowness of ceremonial. And she herself, so rare, so cherished, so, one feels, irreplaceable, cannot without regret be apprehended as yielded to an encompassing worldliness; the delicate spirit of art clouded by fashionable adulations, social triumphs, consequences attendant upon the condescension of Queens.



ALBERT COATES, OF LONDON, ENGLISH AND RUSSIAN, THE FIRST AND ONE OF THE MOST INTERESTING CONDUCTORS OF THIS SUMMER'S HOLLYWOOD BOWL CONCERTS

BORN AND RAISED IN CALIFORNIA

A House by Reginald D. Johnson, Architect, in Pasadena on Lombardy Road.



This house, of fine proportions and charming fenestration is distinctive in that it has the appearance of having grown naturally among its surrounding trees. The native California oak casts delightful shadows on the flat wall space and neither pine, palm nor citrus fruit trees seem out of place beside its calm beauty. It is a native Californian, born of the climate and descended from the early English settlers in romantic Monterey.

And yet this facade, beautiful in its simplicity, would be as beautiful in New England as it is in California. Its pleasing qualities are not copied from any other house. They are created out of the inner consciousness of what is appropriate and fine.

IT IS indeed interesting to note that the versatile Mr. Reginald D. Johnson, who has frequently charmed us by his work on some of our most distinctive homes, has chosen for his house on Lombardy Road in Pasadena, a motive reminiscent of early California or Monterey type of house. The Georgian influence which was so apparent in early California domestic architecture is always recognized in the large windows and in the general detail of the house.

And yet, the presence of date palms does not detract from the picture. Wherever the British go they build their own sort of houses. The balcony high among the great fronds speaks of the semi-tropical where frost does not cut down the summer's growth and roses bloom all year.

Beauty and such subtle exactitude of measure as is here presented does not attach itself to any style or period; its charm lies in the knowledge and taste of its designer and this, in turn is part and parcel of the background and training of the artist in the architect.

Polished mahogany, with the white enamel of the woodwork or with the natural woods as in this house, make an appropriate setting for a California interior. But for so much of the time Californians are out of doors and the relation of the house to the garden is one of its chief charms.

Miss Katherine Bashford collaborated with the architect in the arrangement of the planting along path and boundary lines.

IN addition to the intimate livable quality which this style possesses, its popularity is assured because it is most adaptable to the use of early American furniture which of course, will always be favored by the majority of our people building homes in California.

Certain features of the houses built by the people who have lived for generations in the Mediterranean countries are worthy of imitation in this similar climate. But these are not the small windows—the jail-like fortress, the towers and turrets of medieval times. Rather is a flat wall space to be preserved even with our larger windows, and the deep reveals and shady patios adapted to our own desires for solid walls and privacy.

Then with the open, generous appearance of the California house we may also find room for a colonial fireplace and a few fine paintings and even grandmother's clock upon the stair.

Mr. Johnson has personally become very much interested in the early colonial homes of California and has built a farm house in this manner on his ranch in Carmel Valley, Monterey County. Here it is especially appropriate; and we find numerous examples scattered through the valleys between Monterey and the Bay. Several, lately still standing, were shipped around the Horn in a sailing vessel, and while not exactly "ready cut" they were sawed in true New England lengths and were put up by early settlers in California before there were sufficient planing mills on the Coast.



The interior emphasizes the Georgian character of our California Colonial Houses. Recently an old Monterey adobe was rescued from demolition and found to be exactly the place for a valuable inheritance of old New England furniture.

Three photographs taken by Wm. Clark. of a house by Mr. Reginald Johnson, Architect,



This is a true California Type chosen by Mr. Reginald D. Johnson F. A. I. A. for his own house on Lombardy Road, Pasadena

ART NOTES TAKEN IN BERLIN MUSEUM

This is the first of a series of lectures given under the direction of Mrs. Henry Laws at La Solana Hotel, Pasadena, some years ago. The object of this study of the primitives in the history of painting is to gain a basis for comparison and thereby a greater enjoyment of modern work. The modernists in painting refer to the primitives as their comrades in expression. May it not be true that those who scorn the labour which brought painting to its greatest height are the beginners in a new art which finds its response in a generation primitive in appreciation?



Looking for some modern example similar to the della Robbias bas-relief used by present day patrons of Art we happened on the little sketch of a seal made by Miss Maud Daggett, California sculptor, for the Castelar Creche in Los Angeles and reproduced in bronze over the doorway of this worthy charity. Coincidentally we were shown highly glazed grotesques, modelled by Miss Florence Richardson of Berkeley and cleverly designed for use as a fountain in one of that city's lovely intimate gardens. California has marvelous clays and should use them to make permanent the visions and ideas of her talented sons and daughters.

IT was in a room full of Botticelli's, Filippo Lippis and contemporaneous paintings. I sat on the red plush sofa in the center of the throng—my new note book in my hand. Squarely in front of me stood a large, solid Berliner and his large, solid wife, hiding completely the picture I had chosen to study. But for once I did not mind. I was wondering mildly which pictures I ought most to admire and why. Suddenly I heard above the low German voices around me, the clear timbre of my native tongue as two Americans entered the room. The man glanced at the gilded sign below the largest painting, "Florentine and Umbrian Schools" he said, "Schools that I hate"; and they passed on quickly to the next room.

I sat on and reflected. The wall of flesh in front of me moved slowly away and I found myself looking vaguely at Botticelli's Virgin Enthroned, with its queer background of plaited palm leaves, olive and evergreen branches; its air of being a flat wall-decoration, and the sweet, sad face of its tall Madonna.

So, I ought to "just hate" this school, ought I? And I suppose I ought to "just love" something in the other room—and what ought I to do with all those queer things called "Early Italian"? There they are, rescued out of past ages and preserved in the gallery, and people stop and look at them and say clever things to each other about them. What on earth is there to say excepting that the maker of the picture couldn't draw?

I wanted no guide or text book. The opinions of others can he read at home after one knows the pictures. The pictures are here to be studied and I was ready to begin at the beginning.

I walked on through the Museum to obtain some idea of its scope. Down stairs are the sculptures; fascinating medieval bas-reliefs; Donatello's, and dainty hlue and white Della Robbias. And then a whole building of Greek and Roman Art remains, and plaster copies,—rows and rows of beautiful vases decorated in every classic style—bits of old Roman paintings on tiles and numberless coins and medals. But if, like a college oration, I begin with Greece and Rome, I shall never leave them, and I want to know the *why* of that early Italian room. So promising myself an occasional moment in Donatello's company, I go back to the Picture Gallery and look around me with the eyes of a modern art student.

The whole assemblage of painters divides itself in my mind into two great groups—those who could draw and paint and those who couldn't. I know enough of drawing to realize perspective; and I have a rather definite idea of what the art critics mean when they talk of "atmosphere" and "distance." My touchstone for an artist is at first very simple and consists of two questions: Did he understand perspective? And, had he such control of the medium with which he worked that he dared to soften the outline of his figures?

Later came other questions in regard to anatomy and light and shade, but at first the idea of perspective and non-perspective predominated and I label each picture with one term or the other.

As I studied I was convinced that the hard outline was for several centuries a deliberate thing, but the lack of perspective grew more and more intersting as I hunted for the first pictures which indicate its correction and tried to fix the date before which the painters of our race were as ignorant on the subject as a little child. That is indeed what I find I have set myself to study—the life of the race as an artist. The early Italians room is an exhibition from the nursery of art. The workers there knew nothing of perspective—that must have been worked out later on by mathematicians. Our first artists did *not* know how to draw or paint. Sheer genius accomplished much. But there was no one who knew more than they to teach them the rudiments. And yet they were mature men. They had ideas and wished to express them. What medium had they in which to work? What laws or glimmerings of tradition had come down to them? Who led in any innovation and who followed blindly, and most of all what, if anything, did each one add to the growth of the art of painting? The interest deepened as I asked myself these questions and determined to find the answers. Thus I began my quest for the oldest picture in the Gallery. I looked through the rooms devoted to German and Netherland masters. Van Eyke's great altarpiece from Ghent holds me with its sense of perspective partially mastered; but it is dated 1432, and I left it for later study and came back to my early Italians to begin with a little altarpiece by Duccio of Siena, and dated 1260-1320. There are no doubt many older paintings in existence, but this is the oldest I found in the Berlin Gallery. It is divided into three parts, the center representing the Birth of Christ and on each wing is a prophet with his scroll. The central picture however, claims the attention.

A sombre attempt at rocks surrounds a cavelike shed which occupies the center of the scene. This shed reveals the lack of perspective in Duccio's drawing and tempts me to leave him. The faces of fourteen angels placed in rows along the roof look like the faces in a fashion plate and their hands are flat outlines filled in with pink paint.

The figure, Mary in a blue robe reclines on a red mattress. Her nose is long, out of all proportion and her full mouth, in an attempt to look sad, has a sarcastic expression which the queer Egyptian eyes help to make almost sinister. Her long-fingered hands are like those of the angels excepting that they turn in opposite directions. Behind her on a table lies the representation of the Child wrapped like a cocoon, and back of the table are the heads of a cow and a donkey. Although there is plenty of room for their bodies they appear to have none.

It is all pretty bad. On the left, outside the shed sits a wooden Joseph in wooden clothes, disconsolate upon the rocks. While on the right stand two shepherds looking upward and with flat hands outspread. But near them are sheep which make one think that Duccio must have looked at a sheep when he was trying to draw it. Did he by any chance use models? I finish my study with renewed interest and now I really see for the first time the gem of this picture. Between Joseph and the sheep—in the very front of the picture are seated two women, between them a tub in which they are giving an infant a bath. They are God-mothers, later reading has informed me. One holds a pitcher evidently filled with water and from it the child in the arms of the other woman recoils with hand on its breast. Surely that scene was viewed by the artist while he attempted to depict it. I look over the picture again. Yes, the rows of angels worshipping the child, and the half circle symbol at the top of the scenes are drawn from patterns, but the little scenes below are real studies. Duccio was bound by tradition, but he had one hand free at least. I want to know something of the man himself. Did he lead, if not, who taught him? I decided to get Vasari's Lives of the Painters and find out. My German catalogue gives little in regard to the history of the picture. It is a part of the predella of the great altarpiece which Duccio painted sometime between 1308 and 1310 for the high altar of the cathedral of Siena.

I have developed a reverence for this queer old thing and am actually longing for something older. If I go back much farther I shall no doubt find only more Byzantine angels with narrow eyes; but surely Cimabue and Giotto lived at the same time with Duccio. I look carefully for their names. It is too much to expect a Cimabue but the catalogue gives Giotto's name. I am disappointed however, when I find the picture for there in smaller letters the words "Schule des" precede the Giotto. It is a small painting of the Crucifixion dated Florence 1350.

At last I am fairly entrapped in the early Italian room. Something of beauty appears in each of these "nonperspective" pictures and troops of questions throng around them waiting to be answered.

Near the pictures I have studied are Taddio Gaddis, Lippo Memmies and Lorenzetti's all demanding attention and study because of their distinctive individuality and their efforts to express the new spirit of art which wrapped in its churchily swaddling clothes was struggling to be free.

SOMEBODIES AND NOBODIES

Socially Registered With Apologies

By FREDERICK F. ISAAC

The Prince of Wales

AMERICANS do not know why he falls from his horse. Englishmen do. Few people have been known to complete a full season's horsemanship without being thrown, it's in the game. The saddles are flat, the horses swift and the jumps high over the hunting grounds of merrie England.

Not that it is necessary to jump the difficult fences or the thick hedges, some people just walk the pony round. The Prince, however takes 'em whether they're passable or not. The bigger the risk, the greater the fun and the keener the appetite for roast beef and ale when the day's run is o'er.

"Wales" is the most popular Britain at home or abroad and a rotten speaker, generally reading his speeches from notes. His accent is Oxford and how, and he lives in his own palace off St. James park, some thousand yards from King Papa.

He has saved the pleasant and satisfactory constitution of Great Britain by dancing at the Embassy Club in Bond street, taking an active interest in "Toc H," England's "American Legion" and by generally mixing with the crowd to its betterment without losing an atom of his own prestige.

You'll find a picture of him in Zelli's bar, Montmartre, if I'm not mistaken. Anyway Joe is proud of his patronage.

Mrs. Florence Macavoy

She gives the only parties I have ever seen in America at which there are conversation, recreation and education without ginification.

Her "open house" Friday nights are a wow, happening as they do in an atmosphere of unorganized spontaneity seldom found even in Hollywood, city of yes men and knowing women.

Chatting about "calf love," I said to her, "how can you remember. That was years ago!", absolutely and entirely by the slip of the tongue. She laughed and passed me the candy. Human, happy and humorous, though her middle name is Benedict and nobody knows anything about it.

Has one phonograph, two daughters and a son, the only young fellow west of the Rocky mountains who enjoys wearing white flannel trousers and insists on keeping them clean.

Five-sevenths of her time goes to the children, the rest to her varied assortment of film folks, freaks and philosophers who meet, munch and mutually mutter, Friday from nine to one.

Art directors, ballet dancers, writers, actors; a fellow who falls from airplanes at sixty dollars a time—he dances the tango and writes song lyrics too—a Persian actress, an ex-clergyman, a wife who loves her husband; they all come around one Friday or another.

She is a numerology addict, a horary fan, collects cooking recipes with fervor, cures asthma with grapefruit and serves tea and homemade cakes for three or twenty-five without turning a shingled hair or shuddering at the thought of tomorrow's wash up.

A happy philosophy and a bottle of Eno's fruit salt uphold the torchlight of happiness in the Macavoy menage off Beachwood Drive.



MISS DOROTHY FARNUM, ONE OF HOLLYWOOD'S MOST CAPABLE WRITERS WITH MANY WELL-KNOWN FILMS TO HER CREDIT. MISS FARNUM HAS REFUSED MANY OFFERS FOR HER SERVICES BEFORE THE CAMERA, REMAINING FAITHFUL TO HER BRANCH OF THE ART-INDUSTY. "TESS OF THE D'UBERVILLES," "THE DIVINE WOMAN" AND "STEPHEN TROMHOLT'S WIFE" ARE ALL PRODUCTS OF HER INTERESTING PEN

Farina

Asked if he knew where England was he said, "Golly, you got me stuck!" oozed over to his aunt and whispered, "Auntie, w-w-wot is dis Englan' anyway?"

His favorite food is carrots, he lives in Los Angeles, works at the Hal Roach studio in Culver City with "Our Gang" and his mother is a graduate of the Boston Conservatory of Music.

Farina's nom de home is Allan Clay Hoskins, Jr., he is seven years old and began his screen career at the age of six months.

They wanted a baby for a comedy scene and Sunshine Sammy, ex-coloured-comedy-kid, sent to find one, happened on him. Does he like blondes? No, he prefers brunettes and his greatest friend is Joe Cobb, main support, figuratively speaking, of the Gang.

He's "gonna be a picture director and a lawyer" when he grows up, according to himself, combining the two professions in an original if astounding manner.

The little actor carries a dollar's worth of change in his pockets, knows nothing of the little fortune he is earning and has his greatest time piling bits of studio props up against each other to make a fortress.

When he was very young they helped him move with wires. Now however he's the best actor on the set.

Dorothy Farnum

Who said they were beautiful but dumb?

Here is a girl who shines behind the motion-picture camera instead of before it. They begged and begged her to sell her beauty to the screen but she told them all to call again Monday.

Married of course. Maurice Barber, of the Cinema Finance company, is her husband. They are the people you know, who have just ordered a dozen pictures from Charles Klein, our June number discovery.

Blond hair, brown eyes—men walk, do not run—was born under the sign of Gemini, June 10, and according to my horary lady she must, therefore, have a dual personality. This is thrilling. It means that she can be very, very good or very, very bad. She may devote her creative talent, of which she has plenty, to a very, very high or a very, very,—but what is that to do with us?

She is very attractive, gifted and sweet, according to stardom, but oh! boy, what she might have been.

Dorothy Farnum was born in New York, a city three thousand miles east of Pasadena. It seems farther when you walk.

She jumped into the first California bound train one day, not because she wanted her orange juice fresh, but M-G-M had bought one of her stories. Imagine her embarrassment however, when she found that writing for the screen was something to study and learn.

But Harry Rapf saw that she had the stuff and when she had gained a little experience, sent for her to write Beau Brummel on to the screen.

She did, so now, when we see "Scenario by Dorothy Farnum" flashed on to the screen, we can tell our companions all about her. And incidentally, be prepared for Filmland's best.

SOUTHLAND

The New Southland

ON another page of this issue of Southland is the first adverse criticism of Los Angeles from another magazine ever allowed in our pages. And while, for our own good, we often express the same opinion—in fact our contemporary journal doubtless got its viewpoint from Southland—yet we resent it when expressed by the offenders themselves.

For ten years this magazine, always holding up the work of the best architects before the people as examples of what is appropriate under local conditions, has watched with agony of spirit a mob of Eastern firms, contractors and builders, patent home furnishers, ready-made house engineers, and what not—rush into the building game in this community and put up the worst form of residence ever builded in each state of the Union, crowding them all into suffering Los Angeles, because forsooth, the immigrants from the East "liked the kind of house they had back home." The reason why "Los Angeles has more bad architecture than any other city" is because it has more bad builders and contractors from Eastern cities working over time to fill its town lots before the trained California architects can draw a decent plan or facade to suit our climate, and the environment created by it.

It is the flood of immigrants from Eastern cities who must be housed wholesale in shacks that they themselves know how to build quickly, that has ruined the residence portion of Los Angeles and is still making it the laughing stock of the world. And yet, pushing up like our new winter's grass between the dry stalks (of an Eastern architecture that make Californians pray for an earthquake) are lovely little cottages conceived in the minds of born Californians, sane in architecture, adequate in construction, fine in proportion and massing—little gems of the architect's art and profession that we defy the whole country east of us to even imitate. They are the real Californian houses.

Magazines

WHEN an institution, like the Southwest Museum, or a great educational force like the State University of California, has accomplished some definite piece of work it is equipped to do, the impulse of its faculty or its founders is to record the facts, in language which will inform the world of interested onlookers; a pamphlet, or a bulletin is then published; a journal at regular intervals suggested, or an established magazine is asked to print each month a record of things done.

The object of these various publications is partly a spontaneous sharing with others the joy of having created a good work, and partly a desire that others should give approbation and support toward the accomplishment of more of the same sort of effort. Thus, general magazines grow up in a country where much that is worthy of record is being done.

General information is an obsession in America. The schools have placed information above intelligence to enjoy it, and have developed in each student an intensive application of trained intelligence to salesmanship and the creation of new ways to earn a living off of the products of other's wealth, instead of from Mother Earth herself. This makes commercial magazines prolific and reduces all ambition for real culture to the dead level of mediocrity. California itself—that sweet, far-away country of rest, where the dolce-farniente of the climate was wont to let the cream of imagination rise to the surface of the mind, is now, in Los Angeles, a whirlpool of people competing with each other for the meagre pittance of "filthy lucre" brought to the city by Easterners and dropped by them en tour. And yet, this is not the sole object of the people of Southern California. A new generation inspired by those who lived here before "the army of devastation" destroyed the first orange groves, are making the beginnings of a productive community and building machinery for marketing the products of that country—back of the city life and still pleasant to live in and raise a family.

Country Life in California is fully represented by magazines. Competent editors and expert sportsmen publish The Country Club magazine which Mr. Sherman Paddock has nurtured and fitted to the wants of a sports community and which has now united with San Francisco's sports magazine to cover the state efficiently as no Eastern journal can do.

Horses and horsemanship are represented by Sportologue in a thorough-going manner and unite the interests of the old South with those concerning horses in the southland of California. Sunset—that constant exponent of the founding and development of California and the West in general is becoming more literary and around it are springing up new journals: The San Franciscan, clever and accomplished; the new Argonaut, a real weekly; and doubtless a thousand local voices clamoring to be heard.

California Southland declines to compete with any other publication in California or the country East of us. Ten years ago, born of the necessity of recording our distant but peculiar war activities, it has recorded the growth of the activities of peace, which because of our position in the United States makes California interesting nationally. Its chosen field is that of publishing the products of the mind of new America placed in an equable climate struggling to attain many higher ideals. In the free air of the far West things are happening to tradition and even to axiom. It is to grow up with this new America, that California Southland has suffered poverty and refused to use the ordinary makeshifts of blare and publicity for itself.

The time has now arrived when this journal can afford to look around and recognize its partners in position; and therefore reviews of the magazines of the preceding month will be presented in this section, Southland Opinion, as it pipes its panlike tune.

Putting the Farm on a Business Basis

THOMAS D. CAMPBELL of Pasadena, as President of the Farming Corporation, operating a farm of 95,000 acres in Montana, gives in The Magazine of Business for June, a list of things which can be done now, with our present laws, to solve many of the farmer's problems. And Robert Stewart in the Atlantic for June shows how many farmers are solving their own problems today. Mr. Campbell's work for the U. S. Government during the war is reviewed and his stupendous accomplishment noted in this article.

Educated to the top notch in engineering, at a time when engineering was the most attractive college course presented to live young Americans, Thomas Campbell as the son of Dakota pioneers, first became interested in the underlying principles of farming when he lived on a Red River Valley farm where he saw his father and mother putting in years of toil. After the engineering course at the University of North Dakota, he went to Cornell University for post graduate work, to study the opportunities for applying industrial methods to the problems of agriculture. No wonder he is the leading farmer of the United States today. He has taken the ideas of engineering and applied them to farm machinery. He has taken the ideas learned from manufacturing and transportation and applied them to the production of grain. He has reduced the cost of production. He shows how the ideas developed by Industry, Labor, Finance and Banking can be applied to farming and he shows plainly that the solution of farm problems lies with the farmer and not with the politician. With a clear pen which punctures the bubble of Government subsidy for the independent American man, he shows the way to farm prosperity.

This is the answer to our leading sentence in these pages

OPINION

in the San Joaquin number two years ago. "Let the old-fashioned farmer go, Save the farms!" We have let foreigners farm our land. We have substituted one race after another to raise our food for us. They call for help from the Government as medieval slaves called to their masters. The young American farmer will use his own brains. His is the coming profession of our age.

The Cloudy Day

HOW often it is indeed that here in Southern California sunshine follows recurring dawn. Day after day the eye sweeps vast expanses of cerulean blue and seldom beholds a cloud larger than a man's head. How delightful the experience in journeying forth under the radiant skies when the mellow sunglow gleams over valley and upland. Then it is the "leaf-filtered sunshine" flecks the earth with irregular mosaics of lights and shadows, and all Nature responds to the quickening urge of life.

However, there are other days that have their own compelling charm, days sunless and sombre. It is the time when clouds darken the face of the fields and rain is imminent. To some this is occasion for book and fireside, a time when they shut themselves away from the beauty and lovliness of the outdoors, failing to respond to the summons of the elements to be up and afield.

Sunlight and bright skies stir within us the joy of being alive, and make us realize the happiness of the present hour and all the delights of sentient experience. The bright sunny day is the mirror that reflects the surface of life. The sombre darkening day of lowering clouds and falling rain invites retrospection and a searching of the deeper realities within.

There is an irrestible appeal in the cloudy day. The cool, rushing winds ripple like waves of the sea across the fields of tall, billowing grass and stir the silent trees from repose. This is the great occasion to experience kinship with the more serious and thoughtful aspects of life. So, forsake the cosy fireside and journey forth. You will be amply rewarded by seeing many wild and noble sights "such as they who sit in parlors never dream of." Let the clean, hurrying winds blow over you, quickening your pulse and awakening you to a greater realization of the beneficence of Nature. Behold the temples of cloudland between whose dark columnar marbles the sable curtains occasionally part, revealing a fleeting glimpse of sunlit skies. Day is given us to study the book of Nature; the printed page can be read by the evening lamp when utter darkness has blotted out the vast expanse of the heavens and Night has serenely ascended her throne.

Why should the darkening day stir feelings within that are entirely melancholy? Yellowing leaves, vines traced on mouldering walls, and cold autumnal rains are together but one facet of a many-sided jewel. We can be contemplative and thoughtful without experiencing merely the flight of time or the constancy of change. The leafless tree etched sharply against a background of steel-gray sky is not a symbol of death or decay, but rather of the resurrection triumphant.

The lure of the rainy day! the sweet, elemental odors of moist earth! the fragrance of wet blossoms! the elixir of clean, rain-washed air!

Best of all is to climb the far heights where clouds have enveloped peak and ridge, and where the swaying pines peer forth from their mantles of mist. Seek the highest vantage ground where falling snow mingles with the tumult of the elements. Here the wind has unlimited range and the harps of the green boughs respond with a sweep and surge resembling the rush of mighty waters.

Then home from the hills as the shadows of evening gather. Refreshed and invigorated by contact with kindly Nature at her grandest and best, seek a place by the glowing log fire and muse of a day well spent. Ernest B. Bishop.

Gilmor Brown and His Work

WHILE the people of Pasadena have been faithful to the ideals and opportunities set before them by their Theatre Director they unite in giving credit for the success of the Community Playhouse to Mr. Gilmor Brown.

For over ten years of struggle and constant attention to important details, Mr. Brown has maintained a high standard and kept the peace in a very strong-minded community.

If he had nothing else to his credit in this connection, the fact that he has interested our best citizens to drop petty politics and work with him and with each other, would be enough to make his reputation in this new part of California. But there is more in Mr. Brown's reputation and Pasadena's reflection of it than that.

Steadfast in his own drudgery, controlled and even in his disposition, talented beyond ordinary in his own art, he has been and still remains a worthy force which attracts and holds the loyalty of a whole town.

Nor has Gilmor Brown's own acting suffered because of the community work he has done. Seen lately as Tiberius Caesar in "Lazarus Laughed," he expressed the longing of humanity in the person of a ruler of the world. In "Just Suppose," as the embodiment of the British Empire he stood before the Prince and gave him advice and reprimand as only a Prince himself could do it.

Truly the restraint and self sacrifice incident upon the Directorship develops in Gilmor Brown a greater actor.

Personal Religion

SO MANY men seem dependent on a wife, a sweetheart, or some woman friend, for inspiration to do the best that is in them!

One is intrigued to investigate the cause. Is it that few men have direct personal communication with the Source of all power, all inspiration, all spiritual force?

We know that out of medieval times has come the custom of sending women to church, to a convent, to seek comfort and strength from religion. Doubtless this long training, this opportunity for quiet prayer, this cultivation of spiritual graces has strengthened the power of the women of the race to draw upon the spiritual forces of the universe. Their love has then become a fitting medium through which these eternal forces may be made to flow toward those who have need of inspiration; and mankind has come to depend upon women for contact with God. For the race must have religion by hook or by crook. The very word has its root in ligio, i. e., a cord, a lifeline, a means of communication, a power line in the terminology of today.

Since religion is a personal matter; since all are born into the world as individuals and must get force, inspiration power to live from somewhere, we find those ignorant of, or unconnected with, the source of all life, reaching out to others and touching the hem of their garments that curative or inpiring force may be theirs. It will be found true that all those individuals to whom we turn for help instinctively, are more or less connected, by "inner means," to the Holy Spirit, The Comforter, The Source of Spiritual Power now with us, "Emanuel." The Emanuel Movement is founded on this fact. Power can be made to go out from those who know how to obtain it. Only by flowing out is it maintained as a force. Electricity exemplifies this spiritual force.

When women were housed and could be kept as sources of inspiration for individual men, men seemed to have all power to "make the world go round;" but now that women are trained to take the wheel in business as well as in politics, is there not danger that as a sex they will become too powerful unless men, who are natural leaders, learn to make connection with the Source a direct and individual one unsupported by feminine ministration. Weak men have done it and proved strong. Shall not the strong also look to their power line, its connections, its insulations, its Source!



The winners of the blue in the family class: the Robert Fullertons Jr Mother, Elizabeth-Ann, Robert and Jimmy.

Robert Fullerton, Jr. had a good time on the side lines: his family was a favorite in the grandstand the instant they came into the ring.

THE FLINTRIDGE HORSE-SHOW

By PRISCILLA FROST

THE Fourth Annual Amateur Horse Show of the Flintridge Riding Club held under the auspices of the Los Angeles Junior League was from a social financial and horse-lovers' point of view a great success. The quality of the horses shown was far superior to that of any preceding year. It is now almost as difficult to win a blue in this amateur gathering as it to win one in the Los Angeles National. The judging was unusually good. Mrs. William P. Roth of San Francisco judged walk trot and gaited classes making quick decisions, which appeared to meet with the enthusiastic approval of the professionals, who naturally were decidedly critical in this matter. Mr. Guy W. Woodin judged hunters, jumpers, road hacks and trail horses with the same proficiency and ease shown by Mrs. Roth. Much credit is also due to William Carey Marble ringmaster and Thomas Lee, gateman for the efficient manner in which they handled classes.

Unfortunately the lighting was rather poor Friday evening and this defect not only made judging difficult, but detracted from the smartness of the show. The management promises to improve this feature in the future.

It is often difficult for the grandstand to understand decisions in hunter classes. Jumpers are judged on performance only, while hunters are judged for performance and also conformation, the latter rating forty percent and the former sixty. Five points are taken off for knocking down a fence. A horse which rates thirty-five percent in conformation may thus knock down two fences and still win over a horse which goes clean but rates low in conformation.

The honors in the hunting and jumping classes went mostly to the Bay-See stables owned by Mr. Roy Bayly and Miss Mabel Seeley. Miss Seeley is a very fine horsewoman and she deserved everything she won. Her mare "Miss Keswick" took two classes Friday night and the Bay-See stables gathered in several reds and yellows as well. The much coveted blue in the Model hunter class went to Mr. Bayly's "What'll I Do" with "Pellalani" owned by James Spalding second, Mrs. Poole's "Sarah B" third and Mr. Bayly's "U'Beatem" fourth.

In the novice three-gaited class, Miss Cecilia Hoyt de Mille made a very nice win with the "Duchess of Bourbon," her new mare which is a full sister of the well known "Golden Lady," now retired for breeding purposes. This class had sixteen entries and was the only event on the program noticeably amateurish. Miss de Mille stood out very prominently as a finished and graceful horsewoman. The hectic behavior of some of the other entries got on the "Duchess of Bourbon's" nerves and she unseated her rider, despite which breach of manners she worked so well as to be an outstanding winner.

Mrs. D. F. Fesler's "Beggar's Sister" took the three-gaited under fifteen-two class. A smart little horse well shown. "Milady Minton" ahly ridden by Cameron Leonard was a close second. The three-gaited class over fifteen-two, was won by Miss Marian E. Fesler's "Exciter," a very fine looking horse with lots of action. Virginia Scheu's "Forrest" was second. These classes were well filled and the competition was keen. The open three-gaited class had fifteen entries. Seven of these horses have been blue ribbon winners in the Los Angeles National and other important shows. Two have been champions.

This was the class which perhaps illustrated best the quality of horses in the show. Miss Lucile Fontaine Fesler's "Beggar Boy" took first place, a horse that last year at the Ambassador won the three-gaited stake for horses under fifteen-two. "Milady Minton" owned by Cameron and Mary Elizabeth Leonard was second. "Milady Minton" was one of the stars of the season on the eastern circuit several years ago. Josephine Thomas' "Lady Dawn" another consistent winner was third and "Wildfire" owned by Elinor Getz was fourth.

The trail horse class was a walk away for Master Donald Hostetter on "Lo Fog," a fine trail type well shown. Miss DeMille's "Gavotte" was second, Robert Fullerton on "Hinky Dee" third and "Billy Lee" with Francis Lee up fourth.

The road hack class had eleven entries and was an exceptionally good class. It was won by James Spaulding's colt "Pellalani," a remarkable win for a three year old thoroughbred, shown for the first time. Eric Pedley the popular polo star showed this good horse remarkably well. Nancy Belle Bayly's "Waterford," Roy D. Bayly up, won second place, "U'Beatem" from Bay-See stables, Robert Jackson up, third, and Miss Josephine Thomas' "Devon" fourth.

The children had their share of the program and perhaps the greater share of the glory, richly deserved indeed, since among them are some extraordinarily fine riders. Nancy Belle Bayly's performances attracted the most attention, and rightly so, for this young lady possesses 'it" in horsemanship. She has courage, ability, a fine seat, accomplishments to be sure, shared in common with many of the children, but in her case there is unusual grace and style. Bobby Fullerton is another youngster meriting praise whose riding is a constant delight to watch. Cameron and Mary Elizabeth Leonard are both well known to the public for their finished exhibitions. Small but intrepid Donald Hostetter won the trail class over adult competition. Nine year old Russell Bayly rode his jumping ponies in a masterly fashion, showing the same graceful style that makes his sister's riding so unusual.

The show closed with the game of musical chairs with twelve entries. Mary Elizabeth Leonard rode more swiftly, and thought more quickly and so carried off the winning trophy.

Everybody agreed happily that the whole affair was a most pleasing function.

An interesting event was the trail horse class with thirteen entries. A new comer among the children in the horse-world, Donald Hostetter on "Lo Fog" won over adult and experienced competition. Cecilia Hoyt de Mille on "Gavotte" was a close second.



All photographs by Bone, Los Angeles







Above left to right Miss Cecilia Hoyt de Mille on "Duchess of Bourbon" winner of the blue in the novice three-gaited class Nancy Belle Bayly winning children's jumping class. Eric Pedley on Pallalani, winner in the road hack class.



A beautiful performance was given in the pair class by Lucile Fontaine Fesler on "Beggar Boy" and Mrs. E. F. Fesler on "Beggar's Sister." This entry was an outstanding winner.

SOUTHLAND POETRY SECTION

Conducted by KARL TINSLEY WAUGH

Contributions in poetry, which should be original and must possess real merit, will be considered for publication in this section of the magazine. Address manuscript with stamped addressed envelope to the conductor of this section, 3551 University Ave., Los Angeles

I SING

By Sara Van Alstyne Allen

I sing the dark dream
Of white sails
On the face of a dim sea.

I sing the bright dream
Of white rain
On the leaves of a green tree.

I sing the sweet dream
Of white hands
On the tired eyes of me.

POET'S PRAYER

By R. M. Iliff

Something out of me that will live for aye;
Something too lovely ever to die . . . .
Red wine of rapture in a goblet of rhyme—
From grapes to laughter, all of it mine.

NORTHERN SPRING

By Leetha Journey Probst

I would know the Northland in the spring
And walk beneath old beech-trees—
Would loose myself beneath green canopies of budded boughs
Green, golden green with the tenderness of myriad springs—
And lave my hands in lush anemones
So thick and tall that I must hesitate
To break their swaying undulations.
My ears are hungry for the sound of melting snow
Beneath the moss-grown boles of budding beech-trees
In a Northern Spring.

TO A LOST FLIER

By Nan H. Burns

I thought I saw your aeroplane today
Go skimming through the open space of sky—
I found 'twas but a joyous bird,
With unclipped wings spread out to fly.

Who knows but that the bird was you
Racing through heaven's blue above,
Reincarnated as a joyous bird
Rejoicing in the thing you love.

DUMB LIPS

By Alice Councilman

When stately Morn steps forth from dewy chambers of the night,
And clothes herself in royal robes of misty, rosy light;
When Evening sits relaxed and gently fans the lambent air,
Unclasps her misty girdle and unbinds her dusky hair;
When mighty peaks loom white against high heaven as if in death,
Or torrents leap, while grandeur grips the heart and stops the breath;
No matter in what guise the God of nature deigns to speak,
The adoring souls of men some adequate expression seek.

Then mighty thoughts are born and sparkling fancies grope for light,
But, lacking outlet, writhe and die in hopeless, wordless night.
Oh, might some magic fingers press the quivering, dumb lips,
And break the deadening spell with their divine, inspiring tips!
Then might the soul blend thought with beauty rare and fancies sweet,
And weave them into lyrics fit to lay at thy dear feet.

SONG

By Sydney King Russell

The voice of Beauty crying in the night
Is on my spirit, that I cannot sleep;
A gentle voice that sings of old delight
And bids me listen, though I dare not weep.

O loveliness that cries in wood and meadow,
Why are you never mercifully still?
Even in darkness I behold your shadow
That stretches far beyond the distant hill.

In vain I rashly close my ears and eyes
And lock myself in one dim place apart.
I hear, above despair's half-uttered sighs
The voice of Beauty crying in my heart.

THE MOCKING BIRDS ARE BACK IN CALIFORNIA

By James Lloyd Woodruff

O, the mocking birds are back in California,
Silver moonbeam shadows play beneath the trees;
There's a wealth of nodding bloom in California,
Haunting fragrance floats on every vagrant breeze:
There's a lilting joy tonight in California,
Every tone brings happy memories of you;
For the mocking birds are back in California,—
Singing, singing that your heart is true.

Mocking birds are singing in the moonlight,
The night is throbbing with their melody;
Mocking birds are singing mid the roses,
Singing now that you'll come back to me.

O, the mocking birds are back in California,
All their liquid notes new promise seem to hold;
Bygone days come floating back upon their music,
When your love made every dawning flame with gold:
Overhead the gleaming stars are smiling on me,
My heart is thrilling with your sweet delight;
For the mocking birds are back in California,
Singing, singing that you love me dear, tonight.

THE PEACOCK AND THE TOAD

By Alice Larkin

Vainly the peacock spread his tail,
Conscious of the show he made,
While behind him hopped a toad,
From the hot sun taking shade.

THE LAST NIGHT

By Anne Hamilton

Loose me, O Love, and let me find a way
To hide from you the weeping of my heart.
I fear my voice; strange sounds will not obey
But strangle me and tear my throat apart.
Come, let us lie in silvery silence, soon
When nightingale in adoration stirred
Lifts liquid loveliness unto the moon
We will forget tomorrow's woeful word.

* * * * * * *

These bitter kisses lingering on your mouth
End all. Dissevering pale Dawn waits
Impatiently to thrust upon us drought
And loneliness and loss which devastates;
A freezing frame for listless lives till we
Are cold as only memory can be.

"ON LOCATION" WITH THE ASSISTANCE LEAGUE

THE appeal of the Film Location Bureau of The Assistance League for more locations is one that should not be overlooked by anyone having properties suitable for the filming of motion pictures. It is an appeal backed by special knowledge on the part of the Bureau;—knowledge of the motion picture industry which guarantees absolute protection to the property owner. Contracts are rigid and specific, and are enforced to the letter. All filming is done under the personal supervision of the head of The Assistance League Film Location Bureau, eliminating any necessity for contact between the property owner and the representatives of the filming companies.

"Protection" in the general and undefined sense is vague and unconvincing. Under an Assistance League contract "protection" becomes clear and specific. To know that your lawns are **not** to be punched full of holes and strewn with cigarette stubs and lunch cartons; to know that mobs of extras will **not** be wandering about your garden picking your flowers; to know that people will **not** be trooping to the back door for a drink of water, —that is part of what "protection" under The Assistance League means. Come! Let us be direct and positive! We want your property listed with us and we realize that we must allay your fears. To begin with, no persons



THE TWO-MASTED SCHOONER "AMARILLIS," OWNED BY MR. A. M. KEMP OF THE CALIFORNIA BANK. A RECENT LISTING

are allowed on the property except those actually engaged in the filming of particular scenes. All light and camera tripods are to be placed on bases of compo board. All chairs, tables, etc. being used are to be similarly placed on mats of compo board. All trucks, cars and drays are to be parked off the property. All persons at work on the property during filming are to be fully covered by workmen's compensation insurance, as a protection to the owner. All furniture, properties and incidental equipment are to be provided by the filming company. The owner will not be asked for permission to film interior views. If, for the filming of an outside entrance, it is found necessary to place lights in the entry, all cables are to be taped with clean tape, floors are to be protected with asbestos covering, lamps equipped with rubber castors and the shoes of the electricians covered with felt pads. Let the Bureau explain the other points of the contract to you;—there are too many of them to list here. The Film Location Bureau offers you an opportunity materially to increase your charity donations without additional expenditure of time or money, for the rental money is divided between the charities of The Assistance League and whatever other charities you designate. Please avail yourself of this opportunity. Call HEmpstead 5506.



ON LOCATION AT THE RESIDENCE OF MR. GEORGE B. LEWIS, BEVERLY HILLS. A UNIVERSAL PICTURE "THE KID'S CLEVER," DIRECTED BY MR. WILLIAM CRAFT AND STARRING MR. GLEN TRYON. AN ASSISTANCE LEAGUE LISTING

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Helping To Build San Clemente
From a cow-pasture two years ago to the city of today, we have helped build the Spanish Village — and today — as then — furnish the lumber and all other materials that go to make San Clemente the City Beautiful.
W. J. BARRY, Manager.

JULY 12 will see the first visit of the National Air Tour to the Pacific coast. The tour is described as in no sense a race, but a contest purely in aviation efficiency. Winners will be decided on the basis of ability to carry the greatest load with the least horsepower, at the highest speed, plus ability to get off the ground quickly and to stop in the shortest distance when landing. The Edsel B. Ford efficiency trophy and cash prizes and bonuses make more than $10,000 in awards.

The tour starts from Detroit and will cover 6000 miles. Seven stops will be made before reaching Los Angeles, and from Los Angeles will proceed by a northerly and easterly route back to Detroit. The competition is sponsored by the Detroit Board of commerce, and is sanctioned by the National Aeronautical Association and approved by the United States Department of Commerce.

More than 100 airplanes of every type and size will give a spectacular exhibition. The planes are scheduled to land at Mines Field at 2 p. m.





THE HANDSOME HOMES OF SAN CLEMENTE

FAMOUS already for its unique restrictions which limit the building of cottage, shop and civic building to the Mediterranean style, San Clemente, the Spanish Village, now shows three groups of larger handsome homes. Down by the county line toward San Diego is the group built by Mr. H. H. Cotton for his country home and racing stables. On a promontory is a group of Pasadena friends who now are wont to live in San Clemente the year round. And on the very edge of palisades overhanging the blue sea are the houses pictured above. The interiors and pergola show the residence of Mr. Ole Hanson. Red roofs of clay; white walls enlivened by glazed tile on stair and doorway; pergola and patio built to live in and be comfortable: these are universal.

Remarkable as has been the two years' development of this new town, it is the perfect and logical result of opportunity grasped in this new part of California, and the good taste of the people who have guided it.

No old mistakes to rectify, no shacks to be removed. Only the beauty of California's seaside hills and level stretches made habitable by loving care and wise encouragement.











Santa Barbara

THE Judges of the National Better Homes in America campaign have just announced in Washington that "The Better Homes Demonstration in Santa Barbara County is the best that has ever been held in the history of the movement." It is gratifying that a California community should win this distinction among the more than 4500 which participated throughout the United States. This is the fourth year that Santa Barbara has won the highest National honors, but the first in which every part of the county took part, as well as the City of Santa Barbara.

The results of these yearly campaigns and the year-around work of the Community Arts Association are noticeable. There is a keen community interest in architectural and gardening problems and a definite effort on the part of organized groups throughout the County to bring before their members all that may be helpful in the development of a happy and comfortable family life. The single family dwelling is recognized as the ideal American home and the co-operation of schools, business men, civic and social organizations and newspapers has been enlisted in the effort to improve conditions affecting the home, both within and without.

Santa Barbara offers another proof of the fact that when a constructive plan for certain phases of Civic development is adopted and educational work along these lines is pursued over a series of years, that the Community attitude toward these matters is improved and individual and mass support can be relied upon to a great degree.

For instance, a campaign to Clean up and Beautify the County was undertaken as a preliminary to the Better Homes Campaign this year. It proved valuable because it resulted immediately in the improvement of many local conditions and what was of greater importance it fostered support for a necessary and extensive interest in the city's fire prevention program and aroused increased interest in the work of the newly organized County Planning Commission.

Santa Barbara County

UNDER the State of California date of 1927 a county may form a Planning Commission of its own; and Santa Barbara County has been the first to take advantage of this law. The chairman of The Board of Supervisors, Mr. Priester, and District Attorney Ward with County Supervisor O'Neill are ex-officio members. Dr. Rexal Brown who has served in the Chamber of Commerce of Santa Barbara is Chairman of the Commission; and the following landowners and experts who have time for this work and are capable and willing to serve are:—Mr. Dwight Murphy, Mr. John D. Wright, Mr. Edgar Stow, Mr. Frank McCoy and Mr. John Jameson. They plan to give their first attention, we are told, to problems of the coast highway running through Santa Barbara County. Their attention has been called to the cross roads at Old Mill Road, which runs north to the polo fields and Montecito County Club and south to the Santa Barbara Biltmore at the beach. Here, it has been suggested, a round point such as Pasadena has at Orange Grove Avenue and Colorado Street, would be efficient. Here, too, is the Montecito Inn. A sportman's inn on the Highway—and the popular Bluebird Garage, both of which serve the traveller in a high class way. An intelligent treatment of this crossroads and congested place on the highway will set an example for many other points along the road, where the new problems incident upon the multiplication of automobiles are demanding the utmost intelligence in traffic and transportation. One sees them in motoring—at such points as Roseland Circle, and at small towns like Moorpark where only a round point would solve difficulties and make a pretty center for the shopping necessary to motorists.

Mr. R. C. Tilton, City Planner and late of The Bartholomew Associates has been retained by the Santa Barbara County Planning Commission and has visited Montecito Inn to study this problem.

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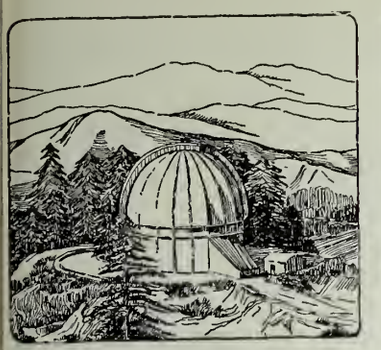
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Lyla Marshall Harcoff
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Santa Barbara

CALIFORNIA SOUTHLAND has taken headquarters in the Studio of The Little Gallery at 28 de la Guerra Studios in the Paseo at City Hall, Santa Barbara. Here, by courtesy of Lyla Marshall Harcoff, subscriptions will be taken. $3.00 per year. To members of The Community Arts Association, $1.50.



PART OF A POSTCARD ETCHING OF MT. WILSON ONE OF AN INTERESTING SERIES DESIGNED BY DOROTHY CONNOR OF PASADENA.

THE Twelfth Annual Meeting of the A. A. A. S. had its second joint meeting with the Southwestern Division at Pomona College, Claremont, June 13-16, 1928, directly after the Commencement exercises of the colleges.

Much of interest was there for the layman and many will be glad to read some of the reports when printed. The topics and speakers were:

Astronomy—R. G. Aitken, Lick Observatory, Mt. Hamilton, California.

Physics—I. S. Bowen, Department of Physics, California Institute of Technology, Pasadena, Cal.

Chemistry—W. C. Bray, Professor of Chemistry, University of California, Berkeley.

Botany—Philip A. Munz, Professor of Botany, Pomona College.

Zoology—Bennett M. Allen, Professor of Zoology, University of California at Los Angeles.

Medicine—K. F. Meyer, George Williams Hooper Foundation, San Francisco.

Dr. Aitken's review of progress in astronomy will appear in the August Southland.

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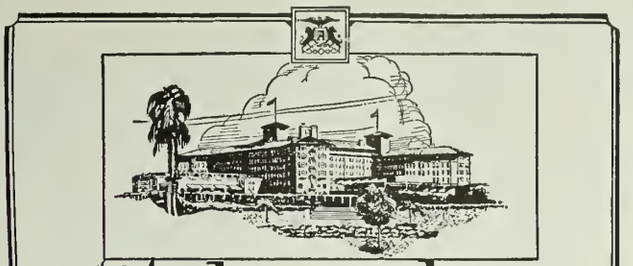
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THE HUNTINGTON HOTEL

THE ANIMATOR, Organ of the Convention of Pacific Coast Electrical Association, which met at The Huntington in June, has this about Mr. Alexander Joy: "Just as a side issue in handling his job as publicity director for the San Joaquin Light & Power Corporation and the Great Western Power Company of California. Al wrote and directed the skit 'More Kilowatts per Cow,' which is to be presented at this morning's session; prepared a speech on "Putting a Soul Into the Corporation," which he presented Thursday morning; and wrote the scenario for the motion picture 'McTavish, F'rinstance,' which took first prize of $100 in the stunts Wednesday morning."

At this time Mr. and Mrs. W. L. Frost entertained a group of Eastern and Pacific Coast delegates to the Electrical Conference at dinner in the Hotel Huntington, Thursday evening, June 14th. Many Public Policy officials and their wives were present and the group later enjoyed the concert in the ballroom, given by several Los Angeles Philharmonic Orchestra artists.



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THE A. I. A. AND THE FRIDAY MORNING CLUB

THE members of Southern California Chapter, A.I.A. were the guests of the School of Architecture of the University of Southern California for the June meeting. The visit of the Architects to the School was an inspiration to the Students and an evidence of the far sighted policy of the Chapter to maintain a close relationship with those young men who will later bear the responsibility of the advancement of Architecture in the community.

The business meeting was short, consisting of reports of the National Convention of Architects at St. Louis, the election of National Officers, and the proceedings of the meeting of the Producers Council held prior to the Convention.

President Pierpont Davis of the Chapter announced that the School had just been elected to membership in the Intercollegiate Association and explained that this election now placed the local School of Architecture in recognized standing throughout the United States as a Class A School.

An informal reception, an exhibition of student work and an entertainment by the School followed the business meeting.



THE MOUNTAIN LODGE OF MR. GEORGE OWEN KNAPP OF NEW YORK AND MONTECITO
DETAIL OF NATURALIZED MARIPOSA LILIES (CALOCHORTUS). ADAMS, LANDSCAPE ARCH.

OUR ARCHITECTURAL TRAGEDY

By CHARLES GIBBS ADAMS

Read Before The Friday Morning Club of Los Angeles

DID you read the recent editorial in "House and Garden," concerning the architecture of the Los Angeles we love and want to be proud of? Here are the words of the editor:

"Because of its rapid and unprecedented growth in population, Los Angeles is like the small boy who has grown so fat that he 'busted' his buttons. The City is in an ungainly state of transition. Increased population required the opening up of new residential areas, and these areas required the cutting of more streets and boulevards, and the cutting of those streets has left the outer sections of the city looking like a devastated province.

Likewise, in the course of this rapid expansion, the designing of houses in good taste seems to have been sadly neglected. Not that Los Angeles lacks its architectural high spots or its well-trained and capable architects, but it surely holds the record for architecture that is bad.

"It lacks restraint, this architecture; one house seems to be competing with the next in deliberate or unconscious shattering of all the principles of good taste in design.



ONE OF CHARLES ADAM'S FORMAL GARDENS DESIGNED AS PART OF THE ESTATE OF MR. WILLIAM MEAD IN SAN MARINO, CALIFORNIA

"Moreover, there is a barrenness about Los Angeles streets that is depressing. The City needs a vigorous campaign in street tree planting. It could profit by staging garden contests between owners of small properties. These "busted out" buttons will doubtless be sewed in time, for Los Angeles is surpassed by few cities in the potentiality of its civic pride."

Now, that group of earnest architects and students of beauty who are exhibiting in your Club today are the ones who can lead us out of the wilderness, and they are doing it.

These true artists will succeed if they can ever catch up with that horde of Architectural pirates who are rampageously building fake Spanish farmhouses with paper-thin walls on city streets, and bogus Italian Villas on fifty-foot lots, side by side with imitation Hopi Indian houses and spurious Swiss Chalets. These pirates have no moral right to build as much as a dog kennel or a rabbit run, because they are utterly without knowledge of architecture, or sense of form or proportion or even feeling for beauty.

Just as the soil and climate of California make possible the adoption of almost any style of architecture, so also do they enable us to use more types of plants from more varied parts of the world than any other one section of the earth can enjoy. Therein lies our finest opportunity for interesting planting of grounds to fit any style of building. But therein, also lurks our greatest danger of bad art. The embarrassment of riches is upon us; and we need to develop restraint and temperance to resist that danger. We cannot have good gardens till we learn to be satisfied with a few varieties at a time, and those the few that are happy with our own style of house.

Long ago we learned that only that woman is well and beautifully dressed who decorates herself with but few materials and few colors at a time. The human Christmas tree is funny but never beautiful. Almost equally well have we at last learned that the decoration of the house, whether the cozy and inexpensive little cottage or the rich and costly mansion, is good only if it is simple and restful. And now we must grasp the same vital lesson as applied to our gardens.

Perhaps we should speak of Harmony even before Simplicity: they are most closely allied. The vital point is Harmony between house and garden and between garden and surrounding.

Even now, since our partial awakening, terrible evidences of inharmony are springing up in gardens all about us. Right here in town is a circular bed of desert Cacti in the center of a lush lawn; another Cactus garden on the very banks of a pool of succulent water lilies. There are countless Colonial houses all banked with Palms where should be only boxwood edgings and hollyhocks and Poplar trees. There are fake Italian Villas with the front yards all mussed up with miniature Japanese gardens. There are Spanish houses profaned with variegated shrubs, such as Golden Privet, and shiny stylish bushes clipped into formal balls and cones and pyramids where should be only graceful olives and peppers, figs and oranges, Jasmines and Tuberoses, Century plants and Scarlet Aloes.

There are English manor houses with only flat lawns between them and the eyes of the world, whereas a house is not English at all without the shelter of trees and the protection of an enclosure of wall or hedge, or at least informal barrier of shrubbery all along the boundaries.

There are Swiss Chalets, fitting only for cool mountain sides, in our lowest hollows with straight cement paths from street to door, and tropical plantings about them, oranges and fan palms being in the majority. If to the man of such a house you suggested that he go to business in his pajamas, or to the woman that she do her shopping in a satin ball gown, they might be insulted. Yet that would be no less appropriate than the way they dress their houses.

For example, an Italian house,—(and I think Los Angeles is filled with more bad and lumpy white plaster Italian Villas, built by rampageous building companies, than of any other one thing)—calls for statliness and dignity,—the dignity of straight wide walks, of stone balustrades, of handsome urns, of clipped and formal trees. What could be worse than a heavy Italian Villa on a small lot, with a cute winding path lined with pansies, and squirming to the front door? Yet we have them. Or what more sad than a stately English brick Manor house on a city lot with not a tree,—not a tree in a climate of glare, needing trees far more than England,—and no seclusion of wall

or hedge? If it isn't walled or hedged then it isn't an English house at all; it is only part of one. In all of England there isn't a house of size with its garden open to the street.

Or if our soul cries out for Colonial houses,—(and good pure Colonial can be made to look at home almost anywhere if fairly treated),—let us have our gardens fit them happily. First, let us end all this silly use of Palms with them. If your lot is on a Palm-lined street, give it away, rather than build a Colonial house on it. Once I heard a man from Iowa say he was "building a nice big white Colonial, and planting his parking with a Pa'm and a Pepper, and a Pa'm and a Pepper." And he looked it. I know a Colonial house with a nice Arizona Cactus garden set right in the lush front lawn, and a couple of Italian urns beside the front door; and the people who own it imagine they are good citizens. No, if we have Colonial houses, let us first paint them white with green shutters, embrace them with at least one or two deciduous trees, approach them with prim walks of boxwood edging, and gay old-fashioned posies alongside, and set some hollyhocks along the foundation, and poplar trees in the back yard, and stick a bird house somewhere in the corner.

To me, as a native Californian, the Spanish and the Mexican seem the very types that fit our climate, our coloring, our scenery, our blue mountains, our history, most happily of all.

But if we have them, let us make their gardens at least Spanish or Mexican in feeling. Let us stop profaning them with hard cement walks and evergreens imported from snow-bound countries and deciduous shrubbery from New Jersey. Let us have walks of warm red-brown tile, let us hang water ollas from the porch rafters, and even strings of red peppers. Let us set jugs with Century Plants on the garden walls. Let us plant Olive and Fig and Orange Trees, and Scarlet Aloes, and the Daturas the Spanish call "Dona de Noche," or "Lady of the Night," and the night-scented Jasmine they call "Huele de Noche," or "Perfume of the Night."

The Joy of Color

Having the form of our gardens right and beautiful, then we must make them colorful as well.

We have not been half generous enough with color in our California gardens. This is a land of color. Our skies are bluer than other skies, our light is brighter than in other atmospheres, our hills are greener when they are green, and browner when they are brown; and bright colors we must have accordingly.

Having had the pleasure of speaking before this Club a couple of years ago on Color and Color Schemes for Gardens, I cannot with fairness go far into that subject now. But there is no doubt that the garden of color is the satisfying one. Nowadays we make Blue Gardens, gardens of blue and yellow, pink and lavender, or pink, blue and purple, or rainbow gardens of many colors. Almost all flower colors are happy together if we leave out magentas and purplish reds. For that matter, even a bougainvillia is beautiful with very light yellow like the Reve d'Or Rose or pale blue like the Plumbago, or alone against a gray stone wall.

But there is one vital phase of the color question that will well bear repeating, if I did dwell upon it before. That is, our duty to make the California gardens colorful throughout the year, and as gay in winter as in Spring. We are blessed with one of the few sections in the white men's world where there can be an abundance of flowers and bright berries in winter if we will but plan for them.

Let us then plant many such winter guests as Daphnes, Camellias, Bird of Paradise Lilies, and all the myriad yellow and orange and red berries, and the myriad bulbs and Annuals that can be made to bloom in December and January here as gaily as they do in May and June elsewhere. All we need is foresight and fertilizer and love and water.

A Wealth of Flowering Trees

There is one point of color calling for our most devoted attention. The glory of our flowering trees should be multiplied ten thousandfold.

That statement that more plants from more climes will prosper here than anywhere else on earth is particularly true of the blossoming trees. Where we have now the glory of one blue Jacaranda, let us have a thousand, and a thousand scarlet Eucalypti, and a thousand rose-colored Eucalypti, and a thousand golden-flowered Acasias of midwinter; and a thousand Flame trees, and a thousand Coral trees, and a thousand Japanese cherries and a thousand Chinese flowering Peaches and a thousand pink Locusts, and a thousand pink Magnolias, and then another thousand, and another.

The Charm of Beautiful Fruit Trees

Let us not forget the charm of Fruit Trees in the garden, too.

It is nothing against the beauty of a tree that it gives profit, and food as well. The first Spring blossoms we have, right at the New Year, are the shell-pink flowers of the common Almond. Among the prettiest of all Spring flowers are the rose-colored blossoms of the Feijoa or Pineapple Guava.

The sweetest perfumes we enjoy are distilled by the blossoms of Orange and Lemon. The gayest Autumn colors to decorate our houses and gardens are of the fruits of the Persimmon and the Pomegranate. The best medicines we can use are of the Fig and Apricot. The most grateful shade we know is of the cool and stately Walnut.

Wisdom of Luther Burbank

Here is what that noble man Luther Burbank said of trees:

"You will notice that the substantial, the thrifty, the worthy and the likable classes of people plant trees, no matter whether they are in a new and treeless country or in one already well planted, and that the shiftless, the transient, the careless and the selfish, are as little likely to set out sheltering trees as they are to be neat, thrifty, or good neighbors.

Show me a developed town with no trees and I will show you a town to avoid as a home for your families. Go through districts where want and squalor and crime and filth are the rule, and you will be lucky to find even a gaunt specimen of a tree anywhere about. This is not by chance; the planted and tended tree is as sure a sign of civilization as a revered flag or a church spire or a schoolhouse belfry; and the English, who have carried civilization to every part of their dominions scattered far and wide about the earth, plant shade trees almost before they finish thir houses or start their towns."

Now if you will go home and plant one tree, or a hundred trees, I shall not then have taken your time in vain. The little twig you plant today may live to give shade and beauty and health and comfort for three or four hundred years, and its offspring carry on that beautiful work through centuries uncounted.

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SPECULATIVE BUILDING

By VERNER B. MCCLURG, *Architect*

THE practice of speculative building has been intensively developed in Southern California, particularly in Los Angeles. Though carrying on his operations here for many years, the speculative builder received his big boost in the period of expansion directly following the World War. The acute shortage of dwellings occuring at that time brought about a feverish activity. Building lots had not yet soared in price and were bought up in blocks by the far-seeing operator, and singly by a legion of speculators with much ambition but little knowledge of the game they had chosen to play. Prices of materials and labor soared and the boom was on.

There are few businesses with more detail and allied ramifications than the building business. The pitfalls are many, and they are often subtly hidden. The novice has many "tricks of the trade" to learn and usually does so through bitter, cash experience.

In the first place the volume of work on hand brought about a tremendous expansion of the contracting industry. Carpenters became General Contractors over night. Foremen became sub-contractors, etc. This expansion was inevitable and necessary but its suddenness brought about a chaotic state which somewhat continues to the present day. The difficulty was this. General and sub-contractors must figure out the cost of a job to put in a bid in competition with others. These newly created contractors, formerly carpenters and foremen, knew practically nothing about figuring a job and had not built up credit to take care of their errors in judgment. Moreover the newly created speculative builder had no training to pick out the experienced contractor from the fledgling so the guessing game went merrily on. On the other hand the expererienced contractor was taking considerable chance on account of the inexperience of his client, the latter's inability to visualize from plans, his uncertainty of the results he wished to obtain, other than making plenty of money, and his frequent carelessness in not providing sufficient financing before he set out on the project.

Now that the financing has been touched upon it might be well to outline that phase of the struggle. Mr. New Spec Builder hears about 100% financing before he starts on his career, or, perhaps, hearing about it really started him out to get rich quick. In the early days before vacant property was rated with diamonds in value it took litle capital to clear a lot and arrange a building loan. That worked out very nicely, but soon, due to the pyramiding of the cost of lots, the rising cost of materials, and the fact that the speculator who succeeded in selling his early efforts soon became swamped with a mass of paper, the speculator turned to high finance with the loan shark.

If Mr. Speculator survived the first few jobs financially solvent, he had demonstrated his ability as a technician, a financier, a merchandiser, and a salesman, and would probably have succeeded in any business he had seen fit to go into.

The successful speculator now emerges from the motly throng of would-bes. He has reduced things to a system. He knows the proper way to finance, he studies the trend of public demand, he separates the sheep from the goats as to contractors, he follows the speculative market closely, and on the whole has developed a going industry for himself, dependent for a substantial profit upon only two things, his own efforts and initiative, and upon the fickle, ever changing, speculative building market.

This last is the decisive feature of the whole industry. Eternal vigilance and perhaps a bit of ability to gaze into the future are the only safeguards. Even the most successful speculators are often caught by a sudden drop in demand caused by most any unforseeable happening which may turn an ample profit into an even break or a sure loss. It is then that the experience of the speculator is the deciding factor which may swing the scales in his favor by either a quick sale by means of a lowered price, intensive advertising, open house receptions, or some other method well known to the successful operator.

From tracing the history of this industry I will touch on it from several different angles. First, to bring it up to date, I consider that at the present time in this city the fly-by-night operators have been eliminated for the most part and the wise ones remain to carry on. The market is not particularly favorable towards the speculative builder at the present time. Lot prices are high in most desirable sections. To make a profit at the present time the wise speculator is picking up a lot here and there at sacrifice prices and building and selling one house before he builds another. He is de-centralizing his efforts where before he concentrated them by building in groups.

The general tendency has been for the successful speculator to increase the size of each succeeding project. He learns the game and makes a fair profit on one story dwellings. Next he proceeds to two story dwellings, and then on to duplex, flat, apartment, stores, etc. Everyone is familiar with the "Open for Inspection" sign and the real estate or other "sitter" on the jobs. Many people take advantage of the invitation to look the property over even though they have no intention of buying. They are interested in seeing the newest ideas brought out and are equally frank in their praise and criticism. Many valuable hints are obtained by the speculator who is on the job himself though of course he must realize that no one can build a house to please everybody and must use his sense of humor considerably or quit in disgust at the many foolish and vicious cracks which are made about his brainchild. There will be some wisdom however and he will do well to keep an open mind.

I cannot stop without giving a word to the Architect's reactions upon the subject in question. In the first place the speculator began his efforts usually without consulting an architect and I am sorry to say many have continued to do so. The first houses built by the speculator were generally near-copies of some dwelling which he happened to fancy, modified by the addition of certain personal ideas and features which said speculator had obtained somewhere, the latter added without thought of their suitability to the project. Later, the operator learned something about planning and the wants of the public, but often overestimated his knowledge. As a whole the dwellings put up for speculative purposes at the present time are woefully lacking in charm and atmosphere, those two elusive characteristics which are vital to a home and only secured by a thorough knowledge of design and by training and experience. The dwellings, I'll grant, have all the latest wrinkles in the building industry. Some have a livable plan but as a whole they lack co-ordination, they are inclined to be too garish in decoration, too ostentatious in fitment, too obvious in design, and lack that quiet, stable serenity which makes for happier home life. They are, unfortunately, houses, not homes.

I often take advantage of the "Open for Inspection Houses" myself, to keep in touch with the speculative building trend and to study the reactions upon the public from fellow "lookers." The public taste is undoubtedly improving but one still is floored to hear expressions of ecstasy over a tile bath which screams in vari-colored splendor, or over a room with walls like icing on a cake. In one instance I remember boulders—out of place excepting in a club or country lodge—were painted on a smooth plastered mantle breast, of a living room fireplace and on the wall adjoining.

Concerning those houses designed by an architect for a speculative builder, I will say little. They are increasing in number and as a whole are easily picked out from the rest. Of course the original cost of the designing was greater to the owner, but he is rewarded by quicker sales, better prices, and a better class of buyers with better down-payments and financial reliability. Also the not-to-be-despised fact of securing better and fuller loans, through thoroughly complete plans and specifications from a certified Architect, makes this method a sound, financial business.



A CORNER OF THE RESIDENCE OF CAPT. FLEISHMANN AT MONTECITO, AND MRS. FLEISHMANN'S FAVORITE GARDEN. REGINALD D. JOHNSON, ARCHITECT. PHOTOGRAPHY BY COURTESY OF FREEMAN AND MEYER, TREE SURGEONS

List of houses for which Mr. Reginald D. Johnson was the Architect: Residence of Harold S. Chase, Santa Barbara, Calif.; Church Home for the Aged, Alhambra; St. Pauls Cathedral, Los Angeles, (Johnson, Kaufmann and Coate, Architects); Residence of R. B. Honeyman, Jr., Pasadena; The Santa Barbara Biltmore Hotel, Santa Barbara; The Hospital of the Good Samaritan, Los Angeles; Home of Mrs. Joseph H. Johnson, Pasadena. Residence of Reginald D. Johnson, Monterey; Residence of Reginald D. Johnson, Pasadena; Residence of Curtis W. Cate, Carpenteria, Calif.; The Valencia Apartment Hotel, La Jolla, Calif.; Residence of Alice Clark Meyers, Santa Fe, N. M.; one for Mrs. F. E. Leupp, 620 S. Hill St., Pasadena; and across the street a house designed for A. K. Bourne. For the Housing Committee of Pasadena a group of duplex houses. The home of the Tod Ford's on Grand Avenue; That of Mrs. Harry Gray at California and Orange Grove Ave., and the prize house, which gave him honors at the Institute, the Chas. Paxton home on South Orange Grove Avenue, Pasadena

WE CERTAINLY SHOULD KNOW ABOUT SPANISH TILE

The following introduction to Captain de Steiguer's valuable treatise on glazed tile was written for Southland by one interested in presenting a standard for Californians.

CAPTAIN DE STEIGERS first become interested in Spanish tile when the company with which he was then associated produced the tile work for the San Diego Exposition of 1915, under the supervision of Mr. Bertram Goodhue and Mr. Carleton M. Winslow.

The following notes on Spanish Tiles represent his personal opinions and observations resulting from some twelve years of subsequent efforts to reproduce commercially the masterwork of early Spanish tile-makers. They are offered in the hope that they may prove of interest to those who stand humbly appreciative before the beauty of this exquisite decorative medium. Since genuine old tiles of the best periods and makers have now become so closely held that they are beyond reach of the ordinary purse, this paper deals to some extent also with their modern reproductions. A brief description is given of the typical methods of manufacture by which the several varieties are produced, so that they may be readily recognized by their surface appearance. Some discussion of color and mass effect is ventured on —but warning must be given that the conclusions drawn represent personal opinion only.

While a considerable amount of nonsense is customarily promulgated in comparing the old with the new, and while ancient art is inevitably bathed in a glamour of remoteness which makes accurate judgment almost impossible, it is difficult to believe that anyone who has seen, in the mass, old Spanish tiles of the best periods and makes, can fail to recognize and pay tribute to the matchless art of early tile-makers.

Many very creditable Spanish tiles are now produced in California —tiles greatly superior to anything of the sort at present being made in Spain. They are continually improved in artistic merit, and those who desire really beautiful tilework can obtain it here.

Like most things in which beauty dwells, good tiles readily repay a little study, a little understanding, a critical and really seeing eye. So, gradually, one attains to a degree of appreciation that makes a panel of fine tile work a thing to give ever fresh pleasure, a renewed sense of beauty and charm, every time the eye rests upon it.

The period extending approximately from the 14th to the 18th century witnessed the production, in Spain, of tiles of a distinctive character and marked artistic merit. Connoisseurs generally consider that no tiles of this type since made, either in Spain or elsewhere, are equal to those of the early master-potters.

With the latter part of the 19th century a pronounced decline in the quality of both coloring and design became evident, and continues to this day. With modern times, economic pressure has caused machine methods largely to supercede the original hand processes, and this, combined with gaudy glaze colors and inferior designs, has left to the craft of Spanish tilemakers little of its former excellence.

In contrast with the rather restricted geometric patterns of their Moorish predecessors, the early Spanish potters used freely a variety of conventionalized leaf and flower forms, and even more or less realistic birds and animals—the drawing of these latter, in the early and best periods, displaying a sort of childish naivete, an unstudious boldness and even crudity that has a distinct charm and an appeal of its own. Most of the tiles, however, were of the "pattern" type, the designs being of a nature to repeat themselves indefinitely, each tile joining up with its neighbors on all sides. Borders were often formed of tiles in which the pattern repeated longitudinally only. The pattern of a border usually was not carried round a "flat" corner—a rosette tile of quite different design was generally introduced at such points.

The color palette of the early Spanish tilemaker appears to have been a somewhat limited one. Five colors were chiefly used—blue, brown, a soft buff-yellow, dark green, and white; the white forming the background and the pattern itself being executed in one or more of the other colors. The glazes of different makers varied considerably in shade, particularly the blue and the green; and the tiles of some makers, were, naturally, much superior in beauty to those of others. Many of the early tiles were executed in blue and white only, and where the glaze tones were good, very beautiful effects were obtained. In later work, other colors appear to an increasing extent.

Three principal methods were employed by the Spanish potters in making their tiles, each of which produced its characteristic variety of tile work. Of these the CUENCA (concave) method was perhaps the earliest, as it is said to have come into use directly following the laborious cut mosaic work of the Moors. In this method, the plastic moist clay was impressed with a matrix or die which depressed the various areas to be covered by the glaze colors, leaving a slightly projecting narrow ridge of clay as a boundary between adjoining areas. The glazes were subsequently applied by hand, each color in its proper area, and the tile was then ready for the final step of firing. The boundary ridges of clay, serving as tiny dams for the pools of molten glaze, prevented the colors from flowing and mixing together during the firing, and the tile emerged with its pattern clearly delineated in the proper colors against the white, glazed background.

This CUENCA method is considered by many to produce the most beautiful variety of Spanish tiles, since it allows the use of very thick transparent and translucent glazes, having superior softness and depth. Furthermore, the glazes lie between their boundary ridges in a multitude of slightly curved planes, instead of being all in one flat plane; and refractions and reflections of light result which impart to tile work of this type a jewel-like brilliance and life. It has more the appearance of a stained glass window, less that of a flat, painted surface. Tiles made by the CUENCA method may readily be identified by either sight or touch, the projecting clay ridges being unmistakable.

Another common method, called the CUERDA SECA (Dry Line) method, is as follows:

The outlines of the pattern are traced (or in modern practice, generally stenciled) on the smooth face of the clay body of the tile with a mixture of fine-ground manganese and oil. The glaze colors are

(*Continued on Page 33*)



The colorful display of Garden Pottery, (at Los Feliz Boulevard and Southern Pacific Tracks) is a sight every Eastern visitor should see. Here you will find the beautiful pieces you see in so many California gardens. There are old legends about many of these pieces. They come in many shapes and colors . . . entirely suitable for Eastern homes. We attend to shipping without trouble to you.

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AN innovation in the Los Angeles Architectural Club's monthly meetings was brought about by Dean Weatherhead's invitation to the Club to be present on June 5th at the annual dinner and entertainment given by the School of Architecture, University of Southern California, to the Southern California Chapter of the American Institute of Architects. This event took the place of the regular June meeting.

AFTER a dinner served in the Loggia by the students, Dean Weatherhead welcomed the Club and Institute. He spoke of the efforts of the school to give aspiring young men and women the correct background and preliminary training to start them on an architectural career. And he was glad to be able to say that amazing progress was shown each year among the students.

Pierpont Davis, president of the Southern Chapter, A. I. A., replied to this welcome with thanks and made the announcement that the Architectural School had been admitted to Class "A" standing. This is of great importance not only to the University of Southern California, but to the whole South as well. It means that right here in Los Angeles the best possible training is available to our future architects.

Mr. George P. Hales, president of the Los Angeles Architectural Club, followed Mr. Davis in expressing his gratitude to the school. He announced that since the opening of the new Club headquarters, which embodies an employment bureau for draftsmen, we have been able to place over forty men. A number of these have been Southern California students. The Club is anxious to do all that is possible for these young men.

The student president, Mr. Edward Bower, thanked the Club and Chapter for turning out in such good numbers. Before introducing Mr. Hawker, president for the coming year, he stated that there are now about 190 students registered in the School of Architecture.

The entertainment which followed included some very clever and amusing skits. The students show promise of histrionic as well as artistic ability. The latter quality was proven when the meeting adjourned to view the exhibits in the various classrooms around the loggia. Exceedingly good work was noted, including water color renderings, figure drawing and architectural problems.

BECAUSE of this joint meeting with the Chapter of A.I.A., the regular June meeting of the Los Angeles Architectural Club was omitted and the contemplated program deferred until June 17th, at a place to be announced later. Mr. J. E. Johnson, of Los Angeles, will meet with the Club on that evening, and will speak on the "Architecture and Construction in the West Indies." Mr. Johnson spent six years in these islands in architectural and construction work during which time he availed himself of the interesting and profitable experience by studying and photographing the wealth of architecture and construction of which little is known. "They stand defiant to time, as a monument to the discoverer of America and mute sentinel exemplifying a fortitude and determination of purpose of the discoverer to give to the world a land wherein a nation might be born and grow into a civilization hitherto unknown to mankind." The talk will be illustrated with lantern slides contemporary to the subject, which dates A. D. 1492 to 1800. As few slides can be shown during the necessarily short time, there will be on display in the office of the Club a number of photographs which are both interesting and instructive. Our members are invited to avail themselves of the opportunity to see the first architecture and construction in the new world embodying both character and strength.

JUST a short time has elapsed since we opened the Club office in the Architects' building, and we have met with great success in organizing the Club's activity. A feeling of permanency is a result of our efforts and the Club is now on a healthy and most substantial basis. That our office is attractive in appearance is due to the generous help of Mr. Phillips of Barker Bros. for the rubber tile floor; to our fellow-members, Herman Sachs for decoration, Ernest Haeckle for beautiful draperies, to Mr. Hargrave of B. B. Bell Co. for the electrical fixtures. But the room is still lacking in the matter of suitable pictures for its walls. If a few members will donate originals of an interesting nature the attractiveness of the office will be greatly enhanced.

The Club is greatly indebted to Max Egen for the design produced on this page for the first time; this device being representative of our activities. It has more than the usual interest contained in its conception, characterizing Los Angeles holding an architectural fragment and the implements of our profession. This design is to adorn also our stationery, forming a part of a beautiful modern arrangement of lettering also executed by Mr. Egen.



IN THE CANAL BY ALSON CLARK, WHO IDEALIZES HIS ARCHITECTURAL SUBJECTS DELIGHTFULLY

A word about Mr. Egen. He was born in Munich Bavaria, and educated at the Arts and Crafts School and Munich Academy. He is recognized as an exponent of the modern school of design. His work covers many phases of art: painting, decoration, book-illustrations, book-covers and etching. As he has recently become a member, we are extremely happy to welcome Mr. Egen into our Club.

In the past six weeks seventeen new members have come into the Club:

F. L. Marmon, 1536 E. Garvey Ave., San Gabriel.
A. Irving Smith 219 N. Soto St
Maurice Robertson, 755½ Burlington .
F. W. Voigtlander, 1861 N. Gramercy Pl.
Harold Maurer, 1338 Kellam St.
J. Paul Phillips, 1631 Georgia St.
Gonzalo Villa Hernando, 1022 E. Ninth St.
George Bivort, 757 Hendricks St.
Martin Fuller, 711 Freeman Ave., Hawthorne.
Earl Boehm, 509 N. Berendo.
Mortimer S. Peeble, 3070 Girard St.
Max Egen, 540 Jackson St., Culver City.
C. O. Bolton, 4443 Ventura Canyon Ave., Van Nuys.
Harry Sherman, 2011 Sheridan St.
Roy C. Kelley, 959½ N. Vendome.
Rene Mussa, 873 Magnolia, Pasadena.
Carl Lehrmann, 1340 S. Union Ave.

THE officers of the Club realize that the increase in membership, though of modest numbers, is remarkable because of the general conditions prevailing. However, they are optimistic and look for a further increase. Our organization is certainly progressing; our meetings are excellent and our dues are extremely small. If our extensive work is to go on we must have new members, and you are urged to bring in your man. More will be said later in regard to the extension of Club activities. Right now the important thing is new members, and a recognized and progressive organization will be the positive outcome.

The Club quartet displayed its talent at the Architects' dinner given by Miss Schmidt at the Architects' Building Material Exhibit, June 19th. They received generous applause.

An interesting event in the architectural field is the display of fifty prize-winning and approved designs of small houses entered in the competition just held by the House Beautiful magazine. These are displayed in Los Angeles by the Small House Plan Service of the Los Angeles Architectural Club, in the Architects' Building Material Exhibit, for three weeks beginning June 25th.

These competitions have been held for a number of years but this is the first time the designs have been displayed in the West. Eleven of the fifty are the work of California architects, and keen interest is manifested.

During the summer months the four drawings by Floyd Rible, which received first mention in the 1928 Le Brun Travelling Scholarship, will be displayed in the Club office.

Editor's Note: Captain de Steiger has built a kiln at 3959 Goodwin Ave., Los Angeles, where he is executing some orders given him by the architects seeking tile of this character from their own designs.

then applied, each in its proper space, and the tile subjected to a firing. This manganese line forms a boundary over which the molten glaze is reluctant to flow, much as water is reluctant to flow over grease, and so serves the purpose of preventing the various colors from merging and destroying the pattern. Tiles made by the CUERDA SECA process may be identified by the fact that they have, usually, a depressed blackish or brownish line between any two adjoining colors. They are thus in direct contrast to tiles made by the CUENCA process, which have a raised ridge.

The third, and perhaps now the commonest method of manufacturing, is the over-glaze painting process. In this method, the flat-surfaced clay body of the tile is covered over its entire face with a coating of white glaze. The pattern is then painted on the surface of this white glaze with glazes of various other colors, and the whole given a final firing. The surface of over-glaze painted tiles is smooth and without either depressed lines or raised ridges. The pattern is sometimes outlined by a blue or black line, but this, like other colors, is merely painted on the white glaze. Most modern Spanish and Mexican tile is made by this process, which is said to have been introduced into Spain by a monk from Pisa in the 16th century.

Over-glaze painted tiles, when artistically executed, compare fairly well with either the CUENCA or CUERDA SECA tiles; but many makers, particularly among those of Spain and Mexico, employ such opaque glazes that their tiles have a flat, hard look when viewed in the mass, and are devoid of the softness and brilliance given by translucent and transparent glazes. This process also lends itself to various mechanical short-cuts which detract seriously from the merit of tiles so produced. Many over-glaze painted tiles are now made by a species of dekalkomania transfer, the color pattern being first mechanically printed on paper, and then transferred bodily at one operation to the face of the tile by merely pasting the paper on the tile. When the maker starts out with a machine-made body, and prints on it in hard, opaque and gaudy colors, a mechanically regular and wearisomely elaborate design, the resulting product represents the lowest possible ebb in decorative tile work, and seldom has the least artistic merit.

The question of color in tile work, naturally, is of the greatest importance. Whether through accident or pure genius, the early Spanish tile makers selected color tones which give effects of unrivaled beauty. In general, the coloring of the best early work is cool in tone, and the tiles lack the vivid and gaudy hues which characterize the inferior modern Spanish work. These antique soft color tones, together with the restrained and tasteful designs, combine to produce a mass-effect so far superior to modern Spanish or Mexican work that there is hardly ground for comparison.

The mass-effect of tile work—the general impression felt on viewing as a whole a considerable area of tile work such as a wainscot, a ceiling, or a wall panel—is almost always radically different from what one might expect it to be from consideration of a single piece. Untrained persons come to grief in selecting tile work oftener from this cause than any other. One naturally gravitates toward tiles of exceptionally brilliant and striking colors, when viewing single pieces. But generally these strongly colored tiles give poor mass-effect where the softer colors give good mass-effect. It was doubtless for this reason that the early tilemakers used soft blues, buff-yellows, browns and dull, dark greens, rather than the strong colors affected by their modern successors.

Design also enters considerably into mass-effect, the intricate and complex designs being, of course, preferable only when the tile work is to be viewed from a short distance. The bold and simple designs are best for long views, since under such conditions a complex design becomes merely a bluish-gray blur.

The clay bodies of the CUENCA, the CUERDA SECA or the over-glaze painted tiles, in modern manufacture, may be made with equal facility either by true hand methods or by machine processes. The temptation, of course, is to resort to machine processes for their greater speed and cheapness. But in the estimation of those who best understand and appreciate good tile work, hand made tile stand supreme. Tiles made by true hand methods possess an individuality and charm that machine work can never equal—the print of the potter's thumb is on them, so to speak. No two hand made tiles are ever exactly alike, and this variation from a set standard, slight though it may be, is of the greatest possible value because it obviates the wearying, monotonous and linoleum-like regularity that characterizes machine made tile. Tiles which posses in the highest degree beauty, charm and artistic merit are invariably characterized by a certain crudity—a bold refusal to be too much concerned with finicky detail and over refinement of execution. This point is worth dwelling on, and it is earnestly recommended to the consideration of all who look for beauty in tile work. The crudity is of a special and peculiar sort, however. It is not mere "sloppy work"—nor is it in the slightest degree deliberate or intentional. It cannot be successfully faked by even the most painstaking effort. It results very simply from two things and two things only—hand work, and a sincere effort to make the best and most perfect tiles possible. If the sincerity of effort is not there, the finished work inevitably falls short of real excellence. Tiles which bear on their faces the plain evidence of faked crudity or of intentionally poor workmanship, are far less desirable to live with than the dull, but at least honest, products of machines.

The uses to which Spanish tiles may be put with advantage are so numerous that it is hardly practicable to catalog them all. They give magnificent effects in ceilings, wainscots, and decorative wall panels. For decoration about doorways, windows, wall niches, fountains, etc., either exterior or interior, simple bands, borders or inserts are very suitable. The Spaniards were fond of tiling cupboards and lavabos, garden seats and benches, fountain and pool walls and rims; and for such purposes as stair-risers and wainscots, they used tiles with a lavishness and freedom as yet seldom approached in our own architecture.

The question of how and where, and in what masses, glazed tiles may be used with good effect is too complicated by the special conditions of each individual case, and by personal taste and preference, to be discussed before these conditions are understood.

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THE COVER PLATES

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This Gallery also brings to Los Angeles many notables in Art, and introduces world painters to the art-lover.

Mr. Paul Lauritz, whose marine painted in California is reproduced on this month's cover, was a painter of snow before he settled in this State in 1920. He came to Canada from Norway in 1905 at the age of sixteen. Landing on the east coast he left almost immediately for Kelso and Nelson on the Kootenay Lake, where he spent several years hunting and trapping and in odd moments studying and painting. Later he travelled in Alaska.

Progressive Arizona gave, some months ago, an interesting account of this artist's trips through Vancouver and Alaska from which our facts are quoted.



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THE GARDEN OF MR. AND MRS. F. C. FERTIG
KATHERINE BASHFORD, LANDSCAPE ARCHITECT

LANDSCAPE architecture is at an early state in its development. As a profession it has a higher status in the eastern states than in the west, but it is remarkable how we Californians have widened our viewpoint within the last few years. There are already some who realize that it is just as important to engage a trained landscape architect as having a capable dressmaker if one wants good looking clothes or a milliner if one wants smart hats. Everyone cannot cut clothes nor can everyone make a garden that is harmonious with its house and surroundings. It requires study and appreciation of design. There are already some mothers who do not say "Oh, I think it would be so lovely for my daughter to know something about the flowers," but ask intelligent questions about the training involved. There is so much more to learn than the names of all the plants.

For instance, at The Cambridge School, the first year is practically the same as that required of architects. The students learn to draft, copying dimensioned blue prints of the Orders and thereby getting a feeling for their proportions. They work them into simple architectural problems later in the year. Those that are gifted in free-hand drawing are indeed lucky for a great many hours are given over to the drawing of simple objects. This gives place in the second and third years to the drawing of more difficult plaster casts, the study of trees, the Denman Ross color theory, and outdoor sketching.

Separate problems are given in landscape construction, teaching the grading of roads, drainage, and construction of retaining walls and pools. At many of the best schools students are given a topographical map of a piece of property with a description of exisiting conditions and asked to design the house as well as the garden, and work out a detailed planting plan for the entire place. Moreover, no design problem is considered satisfactory which could not be actually executed on the ground. That is, we could not have a driveway to a residence running up a 15% grade or a forecourt so small that one had to back seven or eight times to get out of it, even though on paper the layout might look perfectly beautiful.

So many people criticise schools of landscape architecture saying that the students develop such grand ideas that they will not stoop to glorify the lowly back lot. It is true that often ideal conditions are given in the statement of a problem for the instructors feel that what one should learn in school is the *best possible* method of execution. Through stress of exisiting circumstances one may sometimes be forced to compromise and consciously adopt an inferior scheme. Or it is just barely possible that the client may not put unlimited resources at one's command! The ideal arrangement is for a architect and landscape architect to consult before the house is built, decide upon the location of the house and exchange ideas, possibly argue, upon the relation of the house and grounds so that one is indispensable to the other.

One of the temptations we have to battle against in this wonderful land where everything grows so luxuriantly, is planting for an immediate effect with little or no thought for the appearance in ten or twenty years. We have so many weedy rank growing shrubs used indiscriminately by the careless gardener. If a landscape architect overplants, it should be consciously done with the permanent trees and shrubs in their proper place and the fillers in to be taken out when these are full grown. In many respects, our problem is a much more difficult one than eastern gardeners realize for there is every season of the year in which to consider harmonious relations, while in the land where there are only a few months for a splurge of color, combinations have been worked out to a fine point.

RUTH JOHNSON, L. A.,
San Ysidro, June, 1928.

SAVE THE CHAPPAREL

OUT on the heights of Flintridge the diminutive forest cover, which is so essential to our safety and comfort, is now gay with mimulus or monkey face flower. Many rare shrubs cultivated in European gardens are growing wild all over the hills.

THERE is nothing more interesting than the native shrubs of California. While the Japanese in their rainy climate have been dwarfing their trees in order to make a garden in a small space, California's wide stretches of mountain have been covered with small trees or shrubs, dwarfed in the southern part of the state, by the desert conditions of dry, clear air and a short growing season. These shrubs or small trees are widely diversified and bear cultivation either as individuals developed by some nursery and brought into our gardens; or as a whole hillside watered and pruned to give breathing space to individuals.

BEAUTIFUL PALOS VERDES IS GROWING STEADILY

Up the hills of Palos Verdes by the Sea the finest homes Los Angeles can boast are climbing steadily, in red and white array. No jarring note is here allowed to spoil the harmony of roof lines as the buildings mass themselves upon the hills no ugly gashes are left bleak and bare.





Contractors and builders gain good repute by the buildings they put up at Palos Verdes; for architectural criticism and strong restrictions enable them to meet the home builder's demands without sacrificing good proportions and fine fenestration.



THE architectural supervision is ideally arranged and is worthy of imitation by every realtor who adds a tract of land to the metropolitan residence development. An architectural Jury-Art Commission in one, was instituted when the basic restrictions were entailed on the property before any of it was sold. This jury is endowed with a trust fund set aside for this purpose out of the first sales. No fence post or street sign, no cottage or mansion is put up at Palos Verdes Peninsula without the approval of this Art Jury. The result speaks loudly in praise of this method. On this jury are three Beaux Arts men, leading architects of Los Angeles and representative experts of Palos Verdes. The intensive study given to hillside building deserves the attention of all who contemplate building on our California hills. Note, for instauce, the use of walls, steps and balcony.



Why Rancho Santa Fe *is a Tremendous Success*



This photograph of a store building in the Civic Center is a good example of how commercial buildings are made both useful and artistic through the supervision of a qualified art jury at Rancho Santa Fe.

This is a photograph of the pumphouse on the Fairbanks-Pickford estate at Rancho Santa Fe. Even structures which serve the most utilitarian purposes are made to conform to the prevailing Spanish theme of architecture.

APPROXIMATELY 85% of the 9000-acre community of Rancho Santa Fe has been sold, $5,000,000 has been invested in its upbuilding and nearly 200 estates are undergoing development. Why such a rapid success?

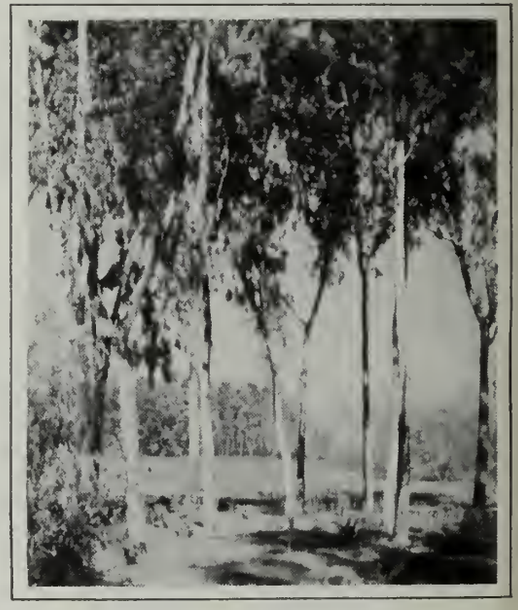
First, the immense capital resources of the sponsor, the Santa Fe Land Improvement Company.

Second, the natural beauty of the setting .... colorful mesas between mountains and sea in America's finest climate belt.

Third, the Rancho Santa Fe plan, which prevents speculation by requiring improvement of estates within one year of purchase.

Fourth, wise direction with the assistance of such skilled men as Charles H. Cheney, noted city planner; Max Behr, famous golf course architect; Miss Lilian J. Rice, supervisor of architecture; Glenn A. Moore, landscape architect and the J. B. Lippincott engineering organization.

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A typical home scene on an estate at Rancho Santa Fe. This loggia overlooks beautiful San Dieguito Lake and enjoys a wide view of the mountains.

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S. R. Nelson, *Manager* C. S.- July
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"Wild Pentstemon at the base of Mt. Wilson," Pasadena, California. *From a painting by Louis H. Sharp.*

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No. 104 **AUGUST, 1928** **25 Cents**

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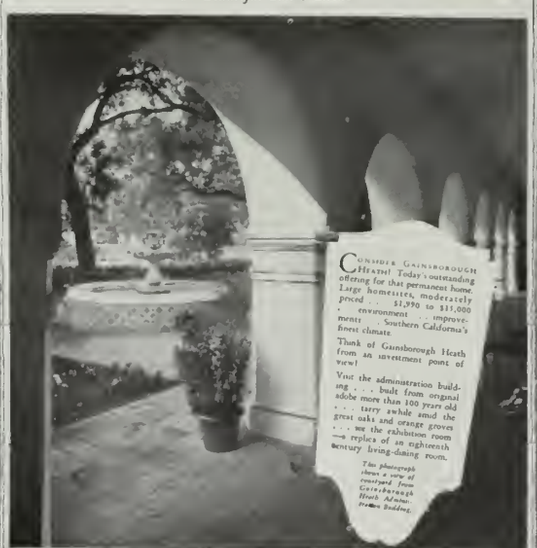


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SOUTHLAND CALENDAR

Conducted by

ELLEN LEECH

Announcements of exhibitions, concerts, club entertainments, college events, lectures, dramatic productions, etc., for the calendar pages are free of charge and should be mailed to CALIFORNIA SOUTHLAND, *Pasadena, at least ten days previous to date of issue, the fifth.*

Clubs

VALLEY HUNT CLUB, PASADENA:
Informal dinner dances in the Pavilion were inaugurated early in the season and are held on the second and fourth Thursdays of the month.

ANNANDALE GOLF CLUB, PASADENA:
Every Wednesday is Ladies' Day, with luncheon, bridge, and afternoon tea.
The course is now in the best possible condition. A few constructive changes have been made and others are in prospect. The new holes are ready for play.
The tennis courts have proved popular with all lovers of the game, members and their guests.
The swimming pool is now open and swimming parties are the order of entertainment.

FLINTRIDGE COUNTRY CLUB:
Bridge Day, the usual monthly function, is the last Friday of the month.
Sunday night buffet suppers are served throughout the month and are universally popular.
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.
Table d'hote dinner served in dining room every Sunday from 12 to 3 p.m.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11.30 to 2 p.m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
The four new tennis courts are completed and ready for the tournaments planned.
The club has three complete polo fields, now in perfect condition.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal.
Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty.
The new club house provides every modern club convenience and comfort.
Lunchon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
The club again has an eighteen hole course, and one of the best. Established about thirty years ago, the club was the second in the State, and had an eighteen hole course, later changed to a nine hole. Officers elected for the new year are, E. D. Finch, president; Major G. E. Turner, vice-president; Major M. L. Harding, secretary-treasurer. The directors are G. M. Bartlett, Frank W. Moore, and C. F. Smith.

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PASADENA GOLF CLUB:
The attractive new clubhouse, modern in every respect, is well adapted to varied entertainment. The course has been improved and ranks with the best.
Dinner is served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service prevails throughout the week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests.
Lunch and dinner served every day.
Tea and informal bridge may be enjoyed every afternoon.

PASADENA ATHLETIC AND COUNTRY CLUB:
Golf Committee announces monthly Ball Sweepstakes, open to club members only.

THE GABLES, SANTA MONICA
The new Glass-Roof Plunge was formally opened last month with an interesting program of events.
Thelma Payne is the swimming and diving instructor. Roger Cornell is swimming instructor and in charge of The Gables Plunge.
"Swimming Teas" may be arranged with the social hostess. Refreshments are served on the Promenade encircling the Pool.
Every Saturday evening from 8 p. m. to 1 a. m.—dinner dance, music by Earl Burtnett's Gables Rose Room orchestra. Every Tuesday afternoon—bridge luncheon—from 12 p. m. until 5 p. m. Every Sunday from 2 p. m. until 4 p. m.—league volley ball game.

FLINTRIDGE RIDING CLUB:
The club announces the second and fourth Thursday of each month as Club Night, with dinner at six-thirty, and with cards, riding and games after dinner.



SOUTHERN CALIFORNIA YACHTING ASSOCIATION:
The annual regatta will be held at Long Beach, August 6-10. The Rudder Cup series will be held on the two days preceding.
Newport Harbor will stage the famous international Star championship series the latter part of August. The series will open August 30 and end Sept. 6. San Diego will close the year with its third annual midwinter race series for hydros and outboards for the national championships under the auspices of the Mississippi Valley Power Boat Association.
E. J. Gourley of the Santa Barbara Yacht Club is Commodore of the Association.
Other officers elected for 1928 are Sam Rindge of the California Yacht Club, vice-commodore; Commodore Ray Morris of the San Diego Yacht Club, rear-commodore; Milt Hesselberger of the Catalina Yacht Club, flag captain; and Dick Loynes of the Newport Harbor Yacht Club, port captain. Fred Bosbyshell was re-elected secretary and treasurer.

SAN DIEGO YACHT CLUB:
August events include:
1 to 19, reserved for Southern California Regatta.
26, yacht races, all classes, ocean course. Final preparation for the International Star Class R races.
31 to Sept 5, Star Class International Races at Newport.

NEWPORT HABROR YACHT CLUB:
August 18, Balboa Tournament of Lights at Newport Harbor, N.H.Y.C. and Southland Sailing Club open house to visiting yachts.
August 30 to Sept. 5, International Championship Series, Star Class Races.

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Art

LOS ANGELES MUSEUM, Exposition Park, presents:

Collection of water colors, loaned by Mrs. Henry A. Everett of Pasadena.

In the Print Rooms: Prints owned by the Museum, and a group of American prints.

Outstanding examples of contemporary French and American art in the permanent Harrison collection.

The Munthe Collection of Chinese Art.

Open daily, 10 a. m. to 4:30 p. m., except Saturdays when the hours are 10 a. m. to 4 p. m.; Sundays and holidays, 2 to 5 p. m.

THE PACIFIC SOUTHWEST EXPOSITION at Long Beach, which opened July 27 and closes September 3, includes two art exhibitions, fine and applied, each housed in a specially constructed building. The fine arts exhibition is open only to the artists invited. Awards and honors in the fine arts division are disposed by the jury of selection, made up of William Wendt, John Hubbard Rich, Merrell Gage, Arthur Millier and Antony Anderson. Theodore B. Modra is director of fine arts. Miniatures must be entered for acceptance to Laura M. D. Mitchell, 307 South Fourth Street, Alhambra.

The department of graphic arts and arts and crafts has as jury of selection, John W. Colton, Leta Horlocker, Kem Weber, Louis Fleckenstein, Ernest Williams and Mrs. A. B. Smith. Leta Horlocker is curator.

THE BILTMORE SALON, Los Angeles Biltmore, offers a comprehensive collection of paintings by European and American artists.

PASADENA ART INSTITUTE, Carmelita Gardens, is closed during August but will reopen September first.

FINE ARTS GALLERY OF SAN DIEGO, Balboa Park, presents:

Southern California Art Salon, to August 31.

Gallery Open: Free daily, 9 a. m. to 5 p. m. except Monday. Monday hours, open 1-5 p. m., free to members, 25 cents to others. Sundays free, 2 p. m. to 5 p. m.

KANST ART GALLERY, 6182 Mulholland Highway, Hollywoodland, offers a collection of interesting paintings at reduced prices.

BENJAMIN BROWN'S painting, "The Ojai in Springtime," was bought by the students of the Logan-Street Elementary School, Los Angeles, as a memorial dedicated to the memory of Rose A. Davis, their former principal.

THE SOUTHBY GALLERIES, mezzanine floor of the Roosevelt Hotel, Hollywood, offer an exhibition of good paintings well hung.

THE GEARHARTS, Pasadena, have always in their studio some new woodblock or etching.

STENDAHL ART GALLERIES, Ambassador Hotel, Los Angeles, announces the continuation of the George du Mont Otis show for a week, and pictures by Gordon Coutts for the last of the month.

LAGUNA BEACH ART ASSOCIATION continues the July-August Show at the Laguna Beach Art Gallery, and is one of the most interesting offered during the ten years of the life of the organization.

WILSHIRE ART GALLERIES, 3309 Wilshire Boulevard, Los Angeles, show, during August, California landscapes by M. Darter Coleman, and landscapes and marines by Dedrick Brandes Stuber.

THE DANA BARTLETT GALLERIES, 2025 Ocean View Street, Los Angeles, displays small paintings, moderately priced, and the collection shows a most interesting group.

JULES KIEVITTS, at his galleries in the Vista Del Arryo Hotel, Pasadena, presents a general collection of Dutch and Italian work.

THE CHICAGO WORLD'S FAIR for 1933, through the president and trustees, announces to artists and designers an international poster competition for the best poster illustrative and indicative of the forthcoming world's fair.

The competition will be open until September 15 1928, in the Americas, and until September 1, 1928, in Europe. All posters from competitors residing in the Americas shall be sent to the director of the Art Institute of Chicago, Ill. There will be five prizes, $1500, $500, $250, $150 and $100. The judges are as follows: Charles F. Dawes, Vice-President of the United States; Jules Guerin, chief of color Panama-Pacific Exposition; Robert B. Harshe, director of the Art Institute of Chicago; Eugene F. Savage, professor of painting, Yale University, and lorado Taft, sculptor, member National Commission of Fine Arts.

GLADYS M. CARSON exhibited pictorial batiks at Barker Brothers, Los Angeles, last month and these are to be retained as a permanent feature of the decorative department of the store. Miss Carson studied with Bellows at the Art Students' League of New York; and the exhibition at Barker's was sponsored by the Shakespeare Club of Pasadena.

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SANTA MONICA ART LEAGUE held the first exhibition at the Santa Monica Public Library, in the gallery on the second floor, last month.

THE CALIFORNIA ART CLUB is holding the summer sculpture exhibition at the club house, Barnsdale Park, Hollywood. The exhibition is open to the public every afternoon, except Monday, from two until five, throughout the month. Admission twenty-five cents, Thursday, free.

THE CHOUINARD SCHOOL OF ART has several pupils who have been successful in national competitions. Vanna Peters won the first prize of $250 00 in a national competition for textile designs conducted by the Art Alliance of America, and was given another $50.00 when Marshall Field bought the design to produce it for the market. Albert R. Stockdale won first prize in a national competition for a cover for House and Garden. Pauline Karloff was awarded first prize in a competition for linoleum floor designs.

JAPANESE CAMERA PICTORIALISTS OF CALIFORNIA held their third annual salon in Los Angeles last month. Many photographs by local artists were included, and nine studies by members of the New York Japanese Camera Club.

SOUTHERN CALIFORNIA ART DEALERS' ASSOCIATION has many laudable objects not the least of which is a protective education to lessen the sale of "fake" pictures, and a service which will insure the proper authentication of genuine works of art. Dalzell Hatfield, director of the Los Angeles branch of the Newhouse galleries is president. Earl Stendahl of the Stendahl galleries is vice-president, and Dana Bartlett of the Dana Bartlett galleries is secretary and treasurer.

CHOUINARD SCHOOL OF ART announces the summer classes close August 17. Since the organization of the school, seven years ago, a number of scholarships have been awarded to talented pupils, thus assuring their continued studies. In the coming year eighteen pupils will receive free tuition through this generous provision. The object of the school is to enable students to apply to practical designing the freedom they acquire in the fine arts.

THIRD ANNUAL SOUTHERN CALIFORNIA SHOW PRIZES

A JURY, of which Alson S. Clark was chairman, last week announced their awards for the Third Annual Southern California Artists' Exhibition, now on view in the Fine Arts Gallery of San Diego, California. For the 200 examples in the fields of paintings in oil, watercolor or pastel, prints, drawings, miniatures and sculpture, this jury gave five prizes and five Honorable Mentions.

The $500 P. F. O'Rourke Purchase Prize, awarded to the example which was considered the most valuable contribution to the artistic success of the exhibition, and which, at the same time, was considered the most significent acquisition for the Socety's permanent collecton, went to Paul Lauritz, of Los Angeles, for his painting in oils, "Sierra Peaks," a picture somewhat reminiscent of Ernest Lawson's methods.

The G. Aubrey Davidson prize of $100.00 for the most important example after the Purchase Prize, went to Clarence K. Hinkle, of Laguna Beach, for his somewhat experimental, but decidedly progressive landscape in oils, "Coast-Line, Laguna."

The $50.00 Special Prize for the best example in the fields of water-color, pastel, miniature, print and drawing, was given to Mrs. Ruth Peabody, of Laguna Beach, for her water-color called "The Pet Cockerel," a well co-ordinated, dynamic and plastic composition.

The Philip and Theodore Gildred $50.00 prize, to the most important example submitted by an Art Guild member, went to Mrs. Elanor Colburn, of Laguna Beach, for her best-impressionistic painting in oils, "Primitive Mother."

An additional money prize was recommended and authorized for the bas-relief, "The Face of Christ," by Humberto Pedretti, of Hollywood.

Honorable Mentions were given to John Hubbard Rich for "Rosita," and to Anni Baldaugh, for "Muriell," both decorative portraits in oils, by Hollywood artists.

Art Guild Honorable Mentions went to Hope M. Bryson, for her double portrait, "The Book," and to Elizabeth E. Sherman, for "New Mexican Grandmother," both paintings in oils by San Diegans.

Finally, the jury decided that "Jewels of Nature," a decorative panel of peacocks, by Karl Yens, of Laguna Beach, also deserved Honorable Mention in the field of water-colors.

It may be of interest ot note that but a single one of the winners of these awards received any appreciable number of votes in the public balloting.

The show will continue through the month of August. It includes the work of all Southern Californians within a radius of 225 miles of San Diego.

REGINALD POLAND,
Director, Art Gallery,
San Diego.

THE VIRILE ETCHINGS of Frank Brangwyn, hanging on the Cannell and Chaffin print room walls, inevitably give one again and again an impression of strength that surpasses even their pictorial quality. There is a large group, with others in reserve.

THE DOUGLAS DONALDSON summer classes in Interior Decoration and Color Design close August 10. The class meets in the mornings of Mondays, Wednesdays and Fridays, and trips to points of interest are made to acquaint students with the latest developments in architecture, decoration and theater arts. Donaldson Studio, Melrose Hill, Hollywood.

THE SEMI-ANNUAL ARTIST MEMBERS EXHIBITION of the Art League of Santa Barbara was held in the galleries at 15 East De la Guerra Street, last month. The officers are Charles O. Middleton, President; Frank Morley Fletcher, Vice-President; John M. Gamble, Secretary, and the directors are Mrs. Frederick Forrest Peabody, Mrs. Michel Levy, Max Fleischmann, Colin Campbell Cooper, Charles A. Edwards, Charles Bedell Hervey.

THE CORCORAN GALLERY OF ART makes announcement that the eleventh biennial exhibition of contemporary American oil paintings will open to the public, Sunday, October 28, and close Sunday, December 9, 1928.

The Wlliam A. Clark prize awards, established through Senator Clarke's endowment of $100,000 in the year 1921, will again be awarded. These prizes are as follows:

First—$2000, accompanied by the Corcoran gold medal.

Second—$1500, accompanied by the Corcoran silver medal.

Third—$1000, accompanied by the Corcoran bronze medal.

Fourth—$500, accompanied by the Corcoran honorable-mention certificate.

The exhibition will be confined to original oil paintings by living Amercan artsts, not before publicly exhibited in Washington. The last day for receiving pictures will be September 29, at the agency in New York City, and October 8 in Washington.

Circulars and entry cards giving the personnel of the jury and detailed information will be issued on or about August 15, 1928, and these circulars may then be had upon application to the gallery.

Music

HOLLYWOOD BOWL, California's unusual music amphitheater, opened for the seventh season last month. The special nights policy is continued this year, thus Tuesday is Symphony Night; Thursday, Novelty Night; Friday, Solo Night; and Saturday, Popular Night. Mme. Ernestine Schumann-Heink was the soloist at the Bowl July 27. Alfreda Casella conducts his "Scarlattiana," also playing the piano part on his second program in August. Casella will also introduce on a later program "California," a tone-poem by Frederick Converse, inspired by the Fiesta at Santa Barbara last summer. During the Percy Grainger week a number of novelties are to be introduced, including his new, "The Warriors." Henri Verbrugghen will confine his novelties to compositions from the Netherlands. Eugene Goosens conducts during the final fortnight.

THE MINIATURE BOWL on the Argus Estate in Eagle Rock opened the second season with a chamber music program by the Levings Trio, with Erwin Nyiregyhazi, pianist, as assisting artist, last month. The season includes five concerts.

J. FRANCIS SMITH'S OPERA, "The Pied Piper of Hamlin" is scheduled for August 17 at the Pacific Southwest Exposition, at Long Beach. George C. Moore directs the orchestra of children and adults.

THE LAS VEGAS ARTS FESTIVAL continues to August 15, and on the closing date Charles Wakefield Cadman conducts a performance of his "Sunset Trail."

THE COLLEGE OF MUSIC OF THE UNIVERSITY OF SOUTHERN CALIFORNIA through a gift of $66,500, will found a chair in musical theory to bear the name of Carolyn A. Alchin. Miss Alchin at the time of her death was a member of the college faculty and a nationally known lecturer on musical pedagogy and a writer of text books on harmony. The creation of the chair was made possible by the action of Miss Esther Nelson of Los Angeles, a life-long friend of Miss Alchin and the executrix and beneficiary of her estate.

WILLIAM ANDREWS CLARK, JR., the founder and for nine years the backer of the Philharmonic Orchestra of Los Angeles, has fulfilled his promise of financing the orchestra for ten years. Under the direction of Walter Henry Rothwell and later of Georg Schneevoigt the orchestra has come to rank with probably any like organization in America. Attendance last year was exceedingly good and it is likely that crowded houses will greet each performance during the coming season.

GLENDALE SYMPHONY ORCHESTRA, Modest Altschuler, conductor, presents the first concert of the summer series at Nibley Park, August 12.

THERE SEEMS TO BE a noticeable trend among dance orchestras playing at fashionable resorts, toward revised presentations of present day popular dance numbers. A leader of this movement is Jack Virgil now at the Club Casa Del Mar. Virgil's arrangements are creating a sensation among dance lovers who frequent the rendezvous. His ability to reconstruct popular melodies is gaining him tremendous popularity, and he has introduced several new ideas in the presentation of dance numbers with great success.

Virgil's accomplishments are not confined to the realm of dance music. He began his professional career as a concert pianist. Later he received an engagement on the Orpheum circuit where he gave full vent to his overflowing originality, arranging accompaniments for various types of acts. Because of his versatility he gained wide recognition in theatrical circles. The internationally known Paul Whteman has featured a number of Virgil's arrangements on his programs in all the large cities throughout the country. Leo Forbstein, well known musical conductor has also favored Virgil's arrangements in his presentations.

Virgil is one of the very few legitimate musicians who have stepped from the sphere of symphonic concert work into that of modern dance, bringing with them the illusive charm of the symphony which they deftly contrive to infuse into the lilting strains of the popular dance. This clever blending of musical elements lends a certain charm to Virgil's numbers.

Every Sunday afternoon he reverts to the symphony at which time he presides over a presentation of such selected compositions as Egmont Overture, La Source Ballet, La Travieta, Semiramide, Schubert's Unfinished Symphony. Playing dance numbers six nights a week and then rendering a selected concert program on Sunday illustrates the ability of Virgil and his group. After receiving his degree of Music at the University of Nebraska he completed a post graduate course under a pupil of the master, Stravinsky.

HOTELS AND TOURIST NOTES FOR CALIFORNIA'S GUESTS



THE SANTA BARBARA BILTMORE. PHOTOGRAPHED FOR THIS MAGAZINE BY OBERT, SANTA BARBARA

IN opening this new department, into which we shall put the combined skill and experience of the entire SOUTHLAND Staff, we are giving a service to our readers at eastern resorts and on overland trains bound for California.

Hotels which are unique in their service will here have opportunity to present their fine points in beautiful pictures for which SOUTHLAND is notable.



THE OUT DOOR LOUNGE OF SAMARKAND HOTEL WHOSE GARDENS ARE SO BEAUTIFUL THEY ARE ADDING TO THE FAME OF FAMOUS SANTA BARBARA AND MAKING IT A MECCA FOR LOVERS OF BEAUTY. THE TABLE AT THIS HOTEL IS THE BEST SOUTH OF SAN FRANCISCO.



JACK VIRGIL AT THE CLUB CASA DEL MAR

GUIDO CASELOTTI announces auditions the first week in August for those desirous of roles in the Long Beach Opera Company, of which Mr. Caselotti is founder and director. Appointments may be made at his studio, Music-Art Building, Los Angeles.

THE SPINET CLUB of Redlands of which Mrs. W. J. Rabe is the new president, and Mrs. G. G. Mosley, the retiring president, is now the business manager, announces the programs for the coming season, which is the thirty-fifth year of the Spinet, are now complete. The Los Angeles Philharmonic Orchestra will give its first concert in December.

IN THE SAN FRANCISCO SYMPHONY CONCERTS of the month Piastro conducts August 21, and Leschke the concert of August 28.

THE HILLSBOROUGH SYMPHONY CONCERTS conclude August 12, with Gabriolwitsch directing the last three programs.

MUSIC at the Pacific Southwest Exposition at Long Beach, is under the management of L. E. Behymer, who has included the appearance of many bands. Daily concerts are given in the Quadrangle of Nations and the Streets of Damascus. The Long Beach Band, Herbert Clarke, director, plays in the afternoon and evening, except Sundays and Mondays. The Fort MacArthur Band plays twice daily, except on Thursday. It is announced that special concerts are to be played by bands from Santa Monica, Glendale, Compton, Pomona, Whittier, Santa Ana, San Bernardino, Claremont, Bakersfield, Santa Paula and other nearby points. Hans Linne is conductor of the Exposition's official band.

THE GEGNA TRIO, (Morris Stoloff, violin; Misha Gegna, 'cello, and Nino Herschel, piano) supplied the musical numbers for the program at the Redlands Bowl the middle of July.

MRS. EDGAR STILLMAN-KELLEY, the president of the National Federated Music Clubs, with Mr. Stillman-Kelley, were honor guests at a luncheon at the Palace Hotel, San Francisco, August 6.

HOLLYWOOD OPERA READING CLUB announces a thousand dollar scholarship to the winner of a contest demonstrating the singer, man or woman, best qualified in every way for an operatic career but who cannot work toward this end without monetary assistance. The preliminary contest to be held prior to August 15, the final contest in December. Mrs. Louis H. Jaques is president of the club, and Dr. Frank Nagel, director. Applicants for admission to the contest must be natives of the United States and have resided in California not less than one year.

SAN DIEGO CIVIC OPERA ASSOCIATION annuounces the presentation of six operas next season at intervals of a month. The list, as given by Buron Shryock, includes "Gioconda," "Tannhauser," "Carmen," "Lohengrin," "Martha," "Rigoletto" and "Aida."

SYMPHONY CONCERTS by San Diego's Civic Orchestra, under the direction of Nino Marcelli, are continued on Sunday afternoon at Balboa Park.

THE REDLAND'S BOWL continues to draw large audiences and the programs are varied and interesting. A program of last month included Homer Grunn, pianist-composer, and Yowlache, the Indian baritone. The Redlands Community Music Association, Mrs. C. E. Mullen, founder and president, sponsored the Bowl summer concerts. This is the fifth season.

SCRIPPS COLLEGE FOR WOMEN, in Claremont, announces that in the second school year, which opens this Fall, music will be studied by all students as a branch of culture, its significance in the understanding of life will be emphasized. Henry Purmort Eames comes to Scripps as professor of musical art and aesthetics from the American Conservatory of Music, Chicago.

THE NORMA GOULD DANCERS appeared on a program of the Redlands Bowl during July. In addition to the graceful ensemble numbers, Miss Gould, and members of her School of the Dance, appeared as solo artists. These dancers appear in La Jolla, August 16, at the Casa De Manana Hotel gardens. The School has recently moved into larger quarters at 118 North Larchmont, Los Angeles.

CADMAN CREATIVE CLUB, founded by Mrs. Marshall Stookey Anderson, recently elected Mrs. Julio Endelman president. Mrs. Endelman entertained the members of the new Board of Directors at dinner at the Woman's University Club late last month.

EMIL CHARLES DANENBERG, the very young pianist, son of Emil Danenberg, will play with the Tandler Symphony in the Hollywood Bowl, September 4. He filled a very successful engagement in July with the Clerbois Orchestra in Santa Barbara.

Announcements

PASADENA COMMUNITY PLAYERS announce the plays scheduled for August at the Pasadena Community Playhouse are as folows:

To August 4, "Dear Brutus," by J. M. Barrie.

August 7 to 18, "Pomeroy's Past," by Claire Kummer.

Angust 21 to Sept. 1, East Lynn.

THE WORKSHOP, Recital Hall, Pasadena Community Playhouse, is thoroughly established as a component and valuable part of the Playhouse work, while holding its own individuality. The Workshop gives its own selected plays with its own directors and players. The plays are given Saturday evenings and are open to the public. The plays for the month are:

August 4, Saint Elmo.

August 11, The Unique Ashley Podds.

THE PLAY BOX, another branch of the work of the Pasadena Community Players, will present two plays during the month, one evening performance and two matinees. The plays and dates are:

August 2-3 (matinees), "John Kemp's Wager," by Robert Graves.

August 13, 15-16 (matinees), "The Vegetable," by F. Scott Fitzgerald.

THE officers of the Art Teachers' Association of Southern California for 1928 are: President, Jean Abel, Glendale Union High School; Vice-President, Marjorie Hodges, Los Angeles; Secretary, Annie McPhail, U.C.L.A.; Treasurer, Helen Ryan, Compton. With these officers on the Council are six other members, namely, Fannie Kerns of Pasadena, Vivian Stringfield of Los Angeles, Kathryn Ainsworth of Los Angeles, Ida May Anderson of Los Angeles, Lucy Jack of Los Angeles and Irene Swan of Alhambra.

THE MEMBERSHIP MEETING of the Pasadena Community Playhouse Association is called for August 16.

THE WORKERS' TEA has been established at the Pasadena Community Playhouse as a means of bringing together the various branches of the work, and are held in the Green Room the third Friday of each month from four to six.

COLLECTORS OF DICKENSIANA will find an exceedingly rare and valuable item in the Cannell & Chaffin library—a copy of the original issues of the "Pickwick Papers." These are in the paper covers of the first printing and would form an especially interesting addition to one's private library.

THE DRAMA LEAGUE, Pasadena Center, sponsors each summer a series of Community Dances at Tournament Park, Pasadena, on Friday evenings. Good music is provided, and ample parking space for automobiles is insured. Mrs. Robert A. Millikan is general chairman for the dances and Mr. Karl A. Kieling has entire responsibility for the gate. A hostess is appointed for each of the sixteen dances scheduled for the summer and each hostess is responsible for a group of at least six chaperones to be present from 7:30 to 11:15, or until all dancers have left the park.

THE SERENDIPITY ANTIQUE SHOP, INC., has so thoroughly established the delightful custom of serving tea in the beautiful gardens during the summer that it has been decided to also provide a luncheon service, and to that end a most attractive Refectory has been built and is now available for luncheon and bridge parties as well as teas. The new room was formally opened the second with a reception to friends.

"OLD SPANISH DAYS," the beautiful Fiesta held each year in Santa Barbara, opens August 1st at 8:00 p. m., with a Pageant Reception at the Old Mission. The Historical Pageant Parade is Thursday, August 2, at 2:00 p. m. The Night Pageant, "Romantic Spanish Days in Santa Barbara," is given in Peabody Stadium, August 2-4, 8:00 p. m. The Spanish Street Fair is August 2-3-4, with street dancing and other attractions. A rodeo is held August 2-3-4, and polo may be enjoyed August 3 and 5 at Fleischmann Field. The customary regalia of the days of the dons is the proper dress for the fiesta and it is always appreciated when guests adopt the costume.

MR. AND MRS. S. BARTLEY CANNELL and their daughter Elizabeth, have returned from an extensive tour of Europe. While there Mr. Cannel made a great many purchases of interesting French, Italian, Spanish and English antique and modern furniture which will be shown at the Seventh Street Shop.

JUNIOR OPEN TENNIS TOURNAMENT, August 18, and San Diego County Tennis Championships, September 1-2-3, at Balboa Park Courts, San Diego. Secretary, D. D. McLaughlin.

SPRECKLES CUP TOURNAMENT has the largest entry list of any of the four previous events. This A. B. Spreckles amateur golf tournament continues from August 13 to 18 inclusive, and in addition to the $10,000 silver punch bowl, which will be awarded to the winner, another, though slightly smaller bowl, will go to the runner-up. There will be awarded a gold medal to low qualifier, prizes to lower flight winners, and to the winner of the consolation event, August 17. All arrangements are perfected by Maj. Colin G. Ross, secretary of the Coronado Country Club, Coronado Beach, California.

SAN CLEMENTE YACHT CLUB is the latest addition to the sailing and cruising organizations of Southern California. A regatta is announced for August 24-25-26, races are planned for five classes of boats, and entertainment of various kinds provided for visiting yachtsmen. Trophies are offered in the various events. The officers elected for the year are Commodore, Ole Hanson; vice-commodore, Hamilton H. Cotton; rear-commodore, Haakon H. Hammer; secretary, Tod Bates; treasurer, Hugo Carlson.

EIGHTH ANNUAL REGATTA OF THE SOUTHERN CALIFORNIA YACHTING ASSOCIATION is held at Long Beach, August 4-12. Schooners, yawls and ketches are entered as well as a long list of R and Star sloops. The Association has many trophies to award, including the King of Spain cup. Colonel Charles A. Lindbergh is a guest of honor and presents the cup in the 151 hydroplane class, known as the Lindbergh Cup.

"FLORNINA," importers and designers of things feminine, having opened a permanent shop at the Samarkand Hotel, Santa Barbara, are also holding an exhibition at the Miramar Hotel, August 3 and 17. The shop shows, for immediate selections, sports apparel and evening wear.

THE SANTA BARBARA POLO CLUB SUMMER SEASON opened in July and continues through September 15, with tournaments August 15 and September 1.

SANTA MONICA BAY DAHLIA SHOW is held August 29th and 30th at the Municipal Auditorium, Ocean Park, Santa Monica, California. The officers of the show are Carl E. Tegner, president; Mrs. N. S. Duegels, vice-president; Mrs. Harry L. Lane, honorable vice-president; Irwin Troeger, secretary; F. A. Helton, treasurer.

"JOAQUIN MURIETA" a play by Dr. C. C. Park, picturing dramatic incidents in the career of the Robin Hood of Early California, will be presented each evening durig the week of the "Fiesta," with a matince on Saturday, August 4, at the Lobero Theatre, Santa Barbara. "Joaquin Murieta" promises to be the most original and spectacular production yet achieved by the Drama Branch of the Community Arts Association.

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CONTENTS

	Page
Wild Flowers Near Pasadena, California ... *Cover Design* (*From a Painting by Louis Sharp*)	
The Year in Astronomy ... *Robert G. Aitken*	9
The Art of A. B. Frost ... *M. Urmy Seares*	11
A Memorial ... *by Ettore Cadorin, Sculptor*	11
Etching and Drypoint ... *Mary J. Coulter*	11
Coordinating Nature ... *Francis W. Vreeland*	12
A House in Pasadena's Cool Arroyo ...	13
Books for the Summer ... *Louise Morgrage*	14
The Hollywood Bowl ... *Jessica Kate Seneca*	15
Somebodies and Nobodies ... *Frederick F. Isaac*	16
The Drama ... *Ellen Leech*	17
Production Policies ... *Maurice Wells*	18
Southland Opinion ...	18, 19
The Junior League's Country Fair, Santa Barbara ...	20, 21
Southland Poetry ... *Karl T. Waugh, Editor*	22
On Location with the Assistance League ...	23
Toupist Interests Up and Down El Camino Real ...	24, 25, 26, 27
Organizing an Architect's Office ... *H. C. Niekerson, A.I.A.*	28
Fashions in Architecture ... *Charles Kyson*	30
More About Better Homes in Santa Barbara ...	30
Talks at the Architectural Club Meeting ...	32
The Cover Plates ...	33
How to Plant the Hillsides ...	34
A Sportsman's Hotel at Montecito ...	35

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CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

Progress in Astronomical Research at Pacific Coast Observatories in the Year 1927-28

By ROBERT G. AITKEN
Associate Director, The Lick Observatory

A WELL known astronomer when asked recently to write an account of the theory of relativity for the general reader in about 1500 words, threw up his hands in horror. "Absolutely impossible! It cannot be done!" was his response when he was able to speak. To recount the progress of astronomy in the Pacific Area in the past year in fifteen minutes, may, I am willing to admit, not be quite so hopeless an undertaking, but it is none-the-less a difficult one. Consider the number of observatories in the area, and the activity of the astronomers associated with them! Remember, too, that progress in observational astronomy almost always depends upon carrying out working programs, extending over years or even decades, and that the review of any one year's work necessarily involves some reference to work in preceding years and should at least hint at further researches that will inevitably follow the completion of any program. Nor can we forget that progress in astronomy, in many lines, is inseparable from progress in physics, nor that most valuable work is being done at many colleges and universities in the training of our successors. One of the most striking advances in astronomical knowledge during the year, possibly the most important one from the point of view of the astrophysicist, was made in a physical laboratory, and it is not at all impossible that the impulse to research given to some student, may, in the event, prove more important than any research actually carried out during the year.



A SMALL REGION OF THE SKY AS PHOTOGRAPHED AT MOUNT WILSON OBSERVATORY. THE WHITE SPOTS ARE STARS, THE LARGEST ONES COMPARATIVELY BRIGHT ONES. THE CLOUDLIKE MASS BELOW CUTS OFF STARS BEYOND, EXCEPTING IN THE LEFT HAND CORNER WHERE A VERY BRIGHT STAR SHINES THROUGH THE VAST CLOUD OF NEBULOUS MATTER SUSPENDED IN SPACE. IT IS NEAR THE CONSTELLATION ORION.

*Read at the Research Luncheon at the Pomona College Meeting of the Pacific Division of the American Association for the Advancement of Science, June 13, 1928.

As it is hopeless to try to cover the whole field, thus briefly outlined, I shall in the time at my disposal confine myself mainly to an account of a few of the research programs that have been completed in the year we are considering, or that have reached a point at which it is possible to take account of what has been accomplished. And it will be appropriate, I think, to begin with the program which has absorbed a major portion of the resources of the Lick Observatory for more than thirty years. The results are given in Volume XVI of the *Publications of the Lick Observatory*, familiarly known as the "Stellar Radial Velocities" volume, which was distributed in the early months of the present year.

It was in 1894 that Campbell attached the "Mills Spectograph," designed by himself, to the 36-inch refractor and began work on the ambitious program of measuring the radial velocities of all the brighter stars (to 5.5 visual magnitude.) This is not the place to tell in detail the story of the unforeseen expansion of the work. It will suffice to say that one great factor was the quite unexpected discovery that so large a percentage of these stars have *variable* radial velocities, either because they are actually binary systems, or because, like the Cepheid variables, they are pulsating stars. In 1898, I listed 16 stars with variable velocity—all that were known by January 1 of that year; Moore's Catalogue, published in 1924, has 1054 entries. Obviously many more spectograms are required to derive the mean or systematic velocity of such stars than of those of constant velocity.

When such a program is completed, it does not mean that we are through with work of that particular character. At Victoria and at Mount Wilson and at our Chile Station, to name no others, the radial velocity work is even now being extended to fainter stars. All data thus acquired, together with data on proper motions, parallaxes and masses will be utilized in many ways to advance our knowledge of the structure of the universe.

The next program to be considered is the one entered upon by St. John and others at Mount Wilson some years ago to revise Rowland's Table of Solar Spectrum Wavelengths. This revision has been completed during the past year and the appearance of the "New Rowland" is eagerly looked for by astrophysicists. Data from it have already been utilized by astronomers engaged in the study of the flash spectrum and in other special investigations.

In an earlier paragraph I referred to a very important contribution to astrophysics made in a physical laboratory. I had in mind, of course, Bowen's identification of nebulium as simply oxygen and nitrogen in certain states of ionization. It is unnecessary for me to describe this investigation, for Dr. Bowen himself is to speak in a moment, and he will, I hope, tell us about it. But I must point out here that the significance of his work for the astrophysicist lies not merely in the identification of the heretofore unknown gas nebulium with the common gases of our atmosphere, important as that is, as in the fact that it opens the way to a hopeful investigation of other features of nebular spectra and of the physical conditions prevailing in the gaseous nebulae, which remain the most mysterious objects in a universe filled with mystery.

The theory of relativity continues to hold the interest of scientific workers as well as of the general public and it is a coincidence worthy of note that two papers summing researches bearing upon astronomical tests of the theory appeared almost simultaneously a few months ago.

It has been a part of the program of the eclipse expedition sent out by the Lick Observatory to Wallal, Australia, in 1922, to measure the deflection of light in passing through the Sun's gravitational field. The value of this deflection obtained by the English observers at the eclipse of 1919, as is well known, agreed closely with the value predicted by Einstein. But doubt was still felt by many because the results depended upon so few stars and because the different plates were not in the best agreement. Every care was taken by Campbell, in designing the special cameras used by Trumpler and himself at the Australian eclipse, to eliminate as far as possible all instrumental sources of error. The measures, too, of the plates were made with the same scrupulous attention to every factor that might possibly affect the results. In their first paper, in 1923, based upon three of the plates secured with the 15-foot cameras, they announced that the observed value of the deflection agreed with Einstein's predicted value well within the probable error of measure, thus confirming the results obtained by Eddington and Crommelin in 1919. A definite discussion based upon the measures of all the plates taken with the 15-foot lenses and upon corresponding measures of the plates taken with the 5-foot lenses, which cover a much wider field, has now been carried out by Trumpler. His masterly analysis not only shows conclusively that the observed value agrees with the theoretical one but also demonstrates that the variation in the amount of the deflection with increasing distance from the Sun's limb follows Einstein's formula or law. It appears further that the observations cannot be satisfied by any other theory which has so far been advanced.

Almost simultaneously with the appearance of Trumpler's article in the *Lick Observatory Bulletins*, St. John's paper on the "Evidence for the Gravitational Displacement of Lines in the Solar Spectrum Predicted by Einstein's Theory" was printed in the *Astrophysical Journal*. This, again, is a more complete investigation that confirms the preliminary announcement made in 1923. To measure accurately the displacements of the solar lines and to analyze all the factors that might possibly contribute to these displacements is a problem even more complicated and difficult than the one Campbell and Trumpler faced. No one can read St. John's paper, however, without the conviction that he has solved it successfully, and that, over and above the displacements produced by all other causes, there remains in the observed values a displacement agreeing in amount and direction with Einstein's predicted value within the error of observation. Whether we like it or not, we are obliged to admit that in these instances the Einstein theory has successfully stood the test of astronomical observations.

I recall that at the dinner of the Royal Astronomical Society Club in June 1922 Sir Frank Dyson, in introducing Professor Seares, remarked that Seares in his extensive stellar statistical researches had reached a point where he could begin to "play with" his data. In Sir Frank's sense of the word, Seares has continued to play with his data and at the same time to secure additional observational material, and the conclusions he has reached are described in two papers just published, the first, a joint paper with Miss Mary C. Joyner entitled "Systematic Deviations from the Mean Stellar Distribution," and the second, by Seares alone, "Some Structural Features of the Galactic System."

It is quite impossible here to give an adequate summary of these researches, which have involved, among other things, the formation of an acurate magnitude scale, extending to the faintest stars that can be photographed with the modern great reflectors, and almost innumerable "sampling" counts of stars. It must suffice to call attention to one remarkable result relating to the so-called "local cluster." It has been known for many years that the majority of the naked eye stars and many that are a little fainter constitute what is in effect a great cluster, our Sun belonging to the cluster and being placed near its center. The prevailing view has been that the stars in this cluster were to be counted at most in thousands and that its dimensions did not exceed 2000 to 2500 light years. Seares, however, finds that "the bright helium stars are but the nucleus of a much larger local system, having a diameter of 6000 parsecs (about 20,000 light years) or more, which includes stars as faint as the fifteenth or sixteenth magnitude." How many stars there are in this enlarged cluster cannot be stated with accuracy but the evidence indicates that they are to be numbered in many millions. The local cluster, of course, is only part of the greater galactic system which includes billions of stars—possibly, as Seares and van Rijhn estimate, thirty billions, and whose center is far distant from the Sun. It is not to be expected that all of the conclusions reached by Seares will pass without challenge by other astronomers, but it is certain that his work does mark a very decided advance in our knowledge of the structure of the stellar system.

All that I have said so far relates to researches in which the investigators have reached, if not their terminal points, then at least their primary objectives, but I should give a badly distorted impression of the progress of astronomy at our western observatories during the year if I were to stop here and wholly ignore programs recently initiated or only partly complete. As a matter of fact the greater part of the work of the year relates to such programs, which, in their subjects, range from our nearest planet neighbors to the most distant "Island Universes" revealed by the 100-inch telescope and include observations with the meridian circle and the micrometer as well as with photographic telescopes, spectrographs, spectroheliographs and spectrohelioscopes, to say nothing of theoretical researches.

I may cite as examples the work on stars of early type at Victoria, by Plaskett and his colleagues, and the work on the planets and on spiral nebulae by Slipher and other members of the Lowell Observatory staff. These investigations are adding to our knowledge of stellar masses and other attributes, of the conditions on *Mars* and other planets, and of the radial velocities of the spirals; but further comment may appropriately be deferred until the programs are more nearly completed.

I may also refer to the work on the minor planets at the Student's Observatory, Berkeley, under Leuschner's direction, which has no less an aim than that of writing the full life history of every

(Continued on Page 33)

ART SPEAKS TO THE PEOPLE IN MANY LANGUAGES

A. B. FROST!

What magic lies in letters—that these seven symbols used in the alphabet, used every day by everyone in common daily record, conjure up, to those who know the combination, trooping hosts of comical and homely incidents!

Look at them long and lovingly, Oh! you, who in your youthful days of dalliance with art—that fond and fickle Mistress—studied the written name of this great master of the line and wondered how this simple combination of the abacus could make you smile in reminiscence even though despair of ever knowing how he did it made you choke the giggle that arose.

Drop your charcoal crayon, drop your pencil, put aside the pen point, bow your heads a moment, Art Students! Let the ready tears that came so easy when laughter caught up pathos in the years agone, flow now a moment in a simple tribute to the man whose sympathy with human nature was so deep it made his hand, and eye, and simple implements bear clear-cut messages of human sympathy.

The magic of a line drawn right, controlled by a firm hand and guided by eyes that saw the main facts of life in right perspective! The pen-drawn language of this prince among illustrators spoke to thousands in the monthlies, weeklies, and the art books of his time. And they shall speak as long as time shall spare a scrap of paper on which one of his inimitable drawings is preserved.

What secret assures success? Ah! That is Art itself. Near as we come to grasping it in appreciation or in sympathy; deeply as we may long to follow in the footsteps of the great delineators, we shall not find the way by imitation. We shall not rob any man of his reputation by doing the same thing better. Art is an individual thing. God-given to prove that each in his own "tower of ivory," must work out his own salvation by toil, by single-handedness and self-directed self-control. Striving, if need be for a long lifetime, to emulate the industry and faithfulness of great artists we shall attain our own best vision as did they. And men shall say of us as of this man: He lived and worked and left recorded imprint of his character in careful, free and happy pictures. He has moved the hearts of men and showed his genius in little, thoughtful lines he drew with loving skilfullness while he was here on Earth.



IN THE GALLERY OF NOTED ARTISTS AT WASHINGTON, D. C., IS THIS PAINTING BY RICHARD MILLER, A PORTRAIT OF ARTHUR BURDETT FROST, ILLUSTRATOR; AUTHOR OF THE BULL CALF AND OTHER TALES, STUFF AND NONSENSE, SPORTS AND GAMES
BORN AT PHILADELPHIA 1851—DIED AT PASADENA 1928



"THE ANGEL OF THE ROSE." MARBLE MEMORIAL IN THE SANTA BARBARA CEMETERY. BY ETTORE CADORIN, SCULPTOR, SANTA BARBARA.

ETCHING AND DRY-POINT

By MARY J. COULTER

[Editor's Note: The Course of Lectures on The Appreciation of Art begun in July number is omitted this issue to give place to this page. Plans for articulating that course with the Club Work for next year's program are now being made with Mrs. Ballagh, District Art Chairman, Los Angeles District, C. F. W. C., whose prospectus on Art for The ANNUAL will also appear in the next number.]

IN THE mind of the public at large, and even in that of the interested layman, there seems to be somewhat of a mystery surrounding the making of prints.

If we look at a painting or a piece of sculpture we know at least in a vague way how these things came into being. Without any conscious effort, we can see, with our mental vision, the painter with palette and brushes applying the colors to his canvas; and we can visualize the sculptor thumbing the clay model on the stand before him with alternate gentleness and force. We are daily brought face to face with prints in our homes, they are familiar objects which have always been there, but how many outside of the world of creative artists have ever pictured mentally the vision of an engraver, etcher, or lithographer at work making the print which is so familiar to us? It is to some a new and entirely unexplored world—this field of art, in which thousands of artists have expended much effort, and which is expressive of the thought of many great creative minds and eloquent of the changing mental attitude, customs and interests of successive periods and passing generations.

The word "prints," technically used, embraces a variety of methods employed in the making of the graphic arts, such as engraving, line etching, aquatint, soft ground etching, dry-point, mezzotint, wood engraving, and lithography. Of these several methods, the two most known to me and used are etching and dry-point, both of which are illustrated and fully described in this article, in the dry point San Carlos Mission, Carmel, and the etching "Earthbound." Etching is perhaps the most employed of the two methods and is executed as follows:

Copper plates are generallly used, although an etching may be made on zinc, iron or other materials. The copper should first be made chemically clean, then heated and a ball of etching ground, composed chiefly of wax, is melted upon it. The ground is made smooth by

(Continued on Page 29)

THE NEW YORKER BUILDS IN CALIFORNIA

COORDINATING NATURE AND A PASADENA HOUSE

By Francis William Vreeland

THIS is the garden of Francis W. Vreeland, active as artist in the California Art Club at Olive Hill and maker of a home in Hollywood. This house was described in May and June SOUTHLAND *and attracted much attention*

So much of our remaining suburban land is hilly that homemakers will welcome this study of a hillside garden and will especially appreciate the suggestions for leaving the native growth, which does not need irrigation

Photographs by Virogue Baker, Hollywood



BELOW THE PERGOLA IS THE HOUSE WHOSE EAST FAÇADE WAS SHOWN IN THE MAY NUMBER OF SOUTHLAND.



THIS CHARMING HILLSIDE PATHWAY WANDERS THROUGH SHRUBBERY FOR SOME DISTANCE, BUT ALWAYS ON THE SAME LITTLE TOWN LOT. THE PLANTING MAKES DELIGHTFUL USE OF NATIVE TREES AND SHRUBS.



THIS MUST BE THE TOP OF THE WORLD WHERE THE GARDEN PEEKS OUT UPON THE GREAT PANORAMA OF HOLLYWOOD AND LOS ANGELES AND THE BEACHES AT SANTA MONICA BAY, AND WHERE FRIENDS FROM THE HILLTOPS WALK DOWN THE DELIGHTFUL GARDEN TO THE HOUSE.

TO him who has junketed half-way around the earth, who has lived almost continuously within congested districts of this or that metropolis, who has been for the most of his life surrounded by vast surfaces of masonry, glaring windows and crowded macadam, while striving to satisfy an internal urge for the creation of beauty, the opportunity that one here has to co-operate with lavishly generous nature in the achievement of his desires for beautiful surroundings is perhaps the most marvelous offering of California.

We have discovered that great opportunity in a canyonside garden up in the Hollywood foothills.

We think of it lovingly as our estate, not only because it is actually that, but more particularly because it has the appearance of expansive, estate proportions, by reason of a very definite design. By our cunning in this design the winding pathway disappears around and behind banks of shrubbery with the suggestion of leading onward indefinitely, while masses of foliage, that screen the habitations of our next door neighbors, seem to be the beginnings of wooded acres that apparently lie beyond, and there is little or no visual suggestion of boundaries.

Ours is a rear garden with none of the usual, unsightly back-yard paraphernalia. It is a rear-yard garden solely for reasons of privacy. We got that garden-privacy idea from gardens with which we became quite well acquainted over in France, but our garden has none of the formal or semi-formal and artificial Italio-French characteristics.

For us, the garden starts in an all-over, glass-walled sun-room that seems to be perched among the branches and foliage of a treetop, and from that point the garden proper spreads out and on up 170 feet of the canyon slope, like an especially lavish disposition of nature's own endowments, to an elevation twenty feet or more above the topmost roof-peak of our two-story dwelling.

It is largely a shrubbery garden, principally of shrubs that are native to these Southern California hills—sumac, laurel, California holly, nicotina, wild currant, the "monkey-flower," sage and the like, with a goodly sprinkling of veronica, lantana, acacia, cassia and budlia, for their fuller measure of blossoms.

Its planting is dominated by a definite color scheme (to an artist, that is an esthetic essential, you know), which has as its basis blue, purple and gold, with touches of red and orange and the masses of the foliage greens, of course.

The trees are eucalypti—of some five varieties—Arizona and Italian cypress, golden arbor-vitae, volunteers of wild willow, with one jacaranda, and a grand and lusty live oak that extends a number of crooked arms protectingly out over the fan-pergola.

Decidedly irregular, unshrubbed areas are rugged with golden gazaneas, clusters of "gold-dust"—as it is sometimes called—and purple convolvuli; bordered along, around and under the trees and shrubbery with equally irregular, connected and closely planted areas of blue and purple iris. Occasional flame-splashed nasturtium vines crawl about on the logs, disporting their radiance in the sunshine, while, over here and over there, lilies of the Nile and status rear their blue and blue-purple blossoms to greet and gladden the eye.

Down, around the northwest corner of the house, in a sunken dell, beneath large, spreading old sumacs and a towering young eucalyptus, moss-coated logs and boulders give a virgin, woodland character to the intentional profusion of the fernery, where quantities of a dozen or so native varieties of ferns culminate in two great, fifteen foot specimens of the Australian tree fern.

In the fernery we have tucked a number of blossoming and curiously leaved things, like begonias of different sorts, iris and gladioli



AT MANY VANTAGE POINTS ON THE UPWARD PATH ARE SET RUSTIC SEATS FOR REST AND OUTLOOK

for the sake of variety and color, while English ivy here covers the ground with a dark green carpet and creeps over the logs and around the boulders in fascinating convolutions. By contrast, the dark green of the ivy carpet accentuates the lush-green of the various, entangled massing of fern fronds.

The fan pergola radiates like Bartholdi's crown of "Liberty" at the top-most vantage point of our garden, offering (to those who tarry within its enclosure enjoying repose, its comfortable hickory chairs, and its long irregular, built-in, rustic seat), a very special reward. From here there is an outlook that is really superb, a broad, sweeping, spectacular vista of many thrilling miles out over Hollywood and Los Angeles, to the Pacific's Palisades, a vista that merges into a rugged foothill panorama, including Griffith Park as a foreground to the lofty mountain peaks.

We first conceived and painted this picture on our hillside in our mind's eye, just as we have, at first, conceived and painted other pictures that were to be put upon canvas. Being none too sure of our botanical knowledge and technique, but otherwise convinced as to exactly what we wanted, we called in a wise and interesting nurseryman who knew growing things and their habits so intimately that he could call every one of them by their unpronouncable, foreign-sounding names. We described to the nurseryman the character of



this and that of which we knew not even the most common appellation, or botanical family relation, but which color-wise and character-wise had fixed itself quite definitely in our imagination. The wise, interested and discerning nurseryman looked at the sun, figured out the shadow areas—after sizing up the original

(Continued on Page 34)



NOT ONLY ON THE HILLSIDE BUT IN PASADENA'S COOL ARROYO WHERE THE SEA BREEZE COMES UP THE DRY RIVER-BEDS NEW YORKERS BUILD THEIR HOMES WITH BEAUTY AND DISCRIMINATION. THE CALIFORNIA HOME OF MR. E. M. FOWLER OF NEW YORK AND PASADENA, ON CAMINO DE LAS PALMAS, PASADENA, CALIFORNIA.

ASSORTED AND INVITING BOOKS

Superb short stories—realistic and detective fiction—with thrills and frills—Alaskan scenes—and the ways of men with oil

So This Is Paris

In his first novel, "The Dominant Blood," Robert E. McClure showed a disposition to probe the peculiarities of fate and human nature. His recent work, "The Marble Lady" (Doubleday Page), gives one the impression that he has decided to make execution the thing and let the rest go hang. His manner of going, so to speak, has improved immensely; he has achieved a light and flexible touch; his viewpoint is remarkably consistent; and he has wisely avoided the pitfalls that yawn in the path of all who choose to enter the field of realistic fiction.

All of which makes this tale of young Americans living in Paris a vastly entertaining product, a slice of actual life done with photographic nicety. This is Paris, it is true, but Mr. McClure has not gone Ernest Hemingway and made his people degenerates amid surroundings of unwholesome gloom. The characters in "The Marble Lady" are normal human beings who conduct their affairs, however banal, in a perfectly natural manner, running true to form on all occasions. That young husband . . . he would be expected to play his part in a triangle with circumspection; the clever little wife who held the winning trump and knew it . . . there are thousands equally astute; that other woman would tell everything but what her listener most wished to know . . . what was she thinking; inscrutability and charm often act together. It is to Mr. McClure's credit as a craftsman that he has made this all so absorbing as to hold the interest and suspense, although he takes no omniscience unto himself at the end in order to divulge to readers, goggle-eyed with curiosity, just what was the lady's game.

An Irritating Lubricant

Oil lubricates machinery and irritates international relationships. Such inferences may be drawn from reading "We Fight for Oil" (Knopf) by Ludwell Denny. Tremendous issues have invariably many sides, one of which is commonly chosen for exploitation by the individual according to his private interests. Denny, however, seems to be a temperate observer, in this matter of the alleged struggle for the world's oil reserves, going on in recent decades between the British Empire and the United States, backed by their respective statesmen and financiers. His motive is evidently an eagerness to disclose what he has discovered in his reportorial capacity. As he has no particular literary graces, the layman must dig into the contents of the book for what he gets; he ought to be rewarded by this revelation of the oil-mindedness of governments and modern methods of getting what people want. For, whereas once men fought and bled and died for gold, they now sit quietly in comfortable office chairs and pull diplomatic wires for oil.

For Youngsters

In "The Trail of the Little Wagon" (Stokes) Alice MacGowan tells an exciting and adventurous tale of three youngsters who drove to California in pioneer days. One was a girl disguised and the story rests on actual facts.



ROBERT E. McCLURE, AUTHOR OF "THE MARBLE LADY," ENJOYS HORSEBACK RIDING

Two Books of Distinction

Two volumes of short stories published early in the summer belong in the "must be read" class for all who enjoy the best there is in modern literature. It is a pleasure to mention E. M. Forster, well known for his "Passage to India," as a writer who can go to marvelous lengths with English prose. He is of the school of British authors who look with great misgivings upon certain tendencies in modern progress, an attitude displayed with the utmost versatility and uncommon originality in his volume of short stories called "The Eternal Moment." Among them the most notable is "The Machine Stops," an extraordinary and gloomy conception of the end of the era, done with gripping symbolism and a metallic ringing in the style to suit the substance. An uncanny power is this of Forster's to bend his exquisite prose to fit the moment's mood, as is shown repeatedly in the stories in this volume.

The second writer is Hergesheimer, as distinctly American as Forster is British, and likewise not altogether pleased with the modern scene. However, he is more poignantly regretful than reproving about what he knows cannot be helped, and indeed what he really does not want to help. Not what we are coming to invites his fancy; it is what we have been that floods his imagination with its nostalgic spell. In his recent volume of short stories, "Quiet Cities" (Knopf), this longing becomes a thing of beauty, revealing a past evanescent with a remote and glowing loveliness. He is a master of American letters who can find such haunting *nuances* in the picturesque backgrounds of historic eastern cities; among summer books this is surely not the one to miss.

Delectable Detectives

Again in "Behind That Curtain" (Bobbs Merrill), Earl Derr Biggers introduces the slick and imperturbable oriental detective, Charlie Chan, with his droll and fetching English. Once the story is off on its most engaging stride, there is plenty of work for Chan and everybody else who likes to do a little guesswork. The author tosses off with a nonchalant air a couple of murders and various mysterious incidents, handling with facility and despatch a chain of coincidences winding round the globe to San Francisco. It is the jolliest kind of a detective yarn, since Mr. Biggers has too cheerful an outlook on life in general to make crime a gruesome mess.

Crime presents a somewhat appalling aspect in "The Mystery of the Blue Train" (Dodd Mead) by Agatha Christie. The reader, however, can bear anything in the way of horrors, that reels through such delectable melodrama and gives so cosmopolitan a flavor to the highest of high life. Persons who have heard much about this famous woman writer of detective fiction will simply love this example of her talent. In the opening chapters are keen characterizations of persons whose paths later are to converge. Especially intriguing is the one soon to be a victim of robbery and murder on the millionaire's special train from London to the Riviera. One hates to lose her from the story. And that nice and naughty Englishman . . . can he possibly be capable of murder . . . one thinks not. Mrs. Christie's tactics are somewhat different, but it is probably because her pet detective is a Frenchman with a voluble tongue. Yet his apparent willingness to share his investigations with the reader is all a bluff; the *denouement*, when it comes, is a most unexpected, albeit very welcome, shock.

In Cool Alaska

Alaska seems like a nice cool place to read about in the torrid summer time. A recent volume describing it, is "A Dog-Puncher on the Yukon" (Houghton Mifflin) by Arthur Walden, the man selected to accompany Commander Richard Byrd on his forthcoming expedition to the South Pole. The book in question is a business-like, matter-of-fact record of whatever came within the author's range of observation during those frantic years in Alaska's development, 1894-1900, while he was carrying on a transfer business in the busiest section of the territory. The book is to be commended for its honesty, its clear and concise representation of life as he found it and the lack of effort to be something he is not.

Unlike the recent book of poetry "in praise of practically nothing," "Adventures in Alaska" (Stokes) by Wendell Endicott, is a travelogue in praise of practically everything. There is no limit to the Pollyanna spirit which this man can show. His account of a hunting trip up the Tanana River proceeds with large bouquets for all concerned, to say nothing of the sweet encomiums on the climate. This well printed book contains accounts also of sporting events in other parts of the union.

SO BLOOMS THE FLOWER OF CHIVALRY

In California Pageants Throughout the Seasons

THE Los Angeles Pageant Association, through its president, Mrs. Ralph Waldo Trine, announces the names of two committees recently appointed and the rules under which original pageants may be submitted to the Pageant Reading Committee for consideration. It is the aim of the association to produce once, a least, each year a distinctly Southern California dramatic spectacle which will be the result of the combined efforts of writers, artists, musicians, actors and technical experts living in and near Los Angeles.

It is planned to produce the first pageant in June 1929 in the Hollywood Bowl.

Dr. Percival Gerson is the Chairman of the Pageant Reading Committee and the other members are Mrs. Hector Geiger and Warner Van Valkenburg. This Committee will choose five pageants from those submitted and the final decision will be made by an out-of-town committee, the personnel of which will soon be announced.

A bronze medal will be presented to the author whose pageant is chosen and, if possible, a royalty not to exceed one hundred dollars will be paid.

The committee to choose the medal design, and the maker consists of Francis William Vreeland, Chairman, Nelbert M. Chouinard and Roger Noble Burnham.

The conditions under which pageant manuscripts must be submitted follow:

First, pageants to be considered by the Los Angeles Pageant Association for possible production must be the original work of writers living in Los Angeles County and must be submitted anoymously. There must be sent with the manuscript of the pageant a sealed envelope containing the name of the pageant and the name and address of the author typed on one sheet of paper. On the outside of the envelope should be the name of the pageant only.

Second, it should be clearly understood by each person submitting a pageant or pageants (no person may submit more than two pageants each year) that the Los Angeles Pageant Association assumes no responsibility for the safety of the manuscripts although reasonable precaution will be taken; that the Los Angeles Pageant Association being a civic and non-profit association it is necessary to protect the officers of the association from damage suits of whatever character. Its purpose will be to judge manuscripts strictly on their merit and its decisions and activities will be honestly and fairly administered. Nevertheless, it should be clearly understood that each person submitting a manuscript does so at his own risk and that, as before stated, the association assumes no responsibility for the safety of the manuscripts although reasonable precautlon to that end will be taken. Auhors should keep carbon copies of pageants submitted. The pageant chosen will be produced without cost to the author if conditions at the time make production seem advisable. It is the aim of the association to produce the pageant but production is not guaranteed.



MISS GERALDINE JONES (LEFT), AS BARBARA, DAUGHTER OF JACOBUS, AND MR. JAMES CHESTNUT (RIGHT), AS MICHAEL-THE-SWORD-EATER IN THE SANTA CLARA COUNTY'S ANNUAL FIESTA DE LAS ROSAS OUTDOOR PLAY "THE PIPER," STAGED AND DIRECTED BY MISS VIRGINIA SANDERSON. THE SAN JOSE PLAYERS OF THE SAN JOSE STATE TEACHERS COLLEGE WERE RESPONSIBLE FOR THE PRODUCTION. THE FINANCING OF IT WAS DONE BY THE EXECUTIVE COMMITTEE OF THE FIESTA DE LAS ROSAS.

Third, in choosing the pageant the judges will take into consideration, in addition to its literary and dramatic merit; its suitability for production in the Hollywood Bowl; the timeliness of the subject; a consideration of the expense of the production. If no pageant submitted is found available for production at any given time the association reserves the right to produce any other pageant which may be deemed suitable by the Pageant Reading Committee.

Fourth, a bronze medal, specially designed, will be presented under the auspices of the Los Angeles Pageant Association, with appropriate ceremonies, to the author whose pageant is chosen for production.

Pageants must be in the hands of Dr. T. Perceval Gerson, Roosevelt Hotel, 7006 Hollywood Blvd., Hollywood, California, by midnight, September 1st, 1928.

SAN JOSE, that blessed old town of the north, which all Californians hold dear, had an especial reason for the Fiesta del Rosas, the Historical Pageant-Parade, last Spring, as the year was the one hundred and fiftieth since founding of this the first Spanish pueblo in California in 1777. As in the Tournament of Roses in Pasadena no artificial flowers are allowed under any circumstances; nor is any device displaying an advertisement permitted. The whole community is interested in the Fiesta, and entries come from the surrounding neighborhood.



THE OUTSTANDING CONCERT OF THE SEASON AT THE HOLLYWOOD BOWL IN POINT OF ATTENDANCE, BEAUTY OF THE NIGHT, AND ARTISTIC SATISFACTION WAS THE SOLO NIGHT OF JULY WHEN MME. SCHUMANN-HEINKE SANG AND THE ORCHESTRA WAS CONDUCTED BY BERNARDINO MOLINARI.

SOMEBODIES AND NOBODIES

Socially Registered With Apologies

By FREDERICK F. ISAAC

John Muschi

YOU would have found Giovanni Muschio —for that is his name in Italian—sitting up a tree, freezing to death and using very bad language had you strolled around the Lake at Arrowhead a couple of years ago, for even the most famous Bohemians find themselves in idiotic places now and again.

Muschi was wandering around the lake that year, looking at the view and the trees and listening to the glorious sounds which break the great silence up there every now and again. To obtain a better view Muschi climbed up an old ladder leading to a forest ranger's lookout.

The ladder broke, and until the next morning there he sat, swearing, frowning, freezing and shouting, till they came to look for him with a stretcher the next morning!

Everybody should know all about Muschi. He's one of the few Bohemians left in California and an artist of repute. A picture of his called "Victory" is in the offices of the Civil Liberty League, New York. It is a picture which bares war, dragging battlefield glory into the early morning, penetrating, indicating light which shines from the eyes of a hundred thousand soul tortured lonely wounded mothers, whose hearts quicken and whose faces pale at the sound of the word war. It was on view at the Mission Inn for a time.

But to go back to Muschi. He's been in America twenty-three years—and will probably learn to speak English tomorrow.

If you want to find Muschi have a look in the kitchen. Not that his pet hobby is that of making love to the cook, but he is a little bit cookoo over spaghetti. He cooks it in the morning and then for a change he cooks it again at night. For thirty years he has cooked, inhaled and thrived on spaghetti. The rumor current on the coast that Mussollini has ordered a statue of him to be made of petrified paste and placed in the city hall of Genoa in recognition of his services to the export business is almost, but not absolutely true.

The kind he likes is that which comes in "bowtie" shapes. His friends say it has mysterious strings in it—you see they have to eat it too. And then there's the sauce. Muschi says it's veal, but others say it is something they would hate to spell.

The biggest insult anybody has ever hurled at Muschi is that he makes limp spaghetti—they said it the other day on the veranda and Muschi was furious.

Three weeks ago Muschi expressed himself, privately and possibly just for the sake of making interesting conversation, as being theorctically, an anarchist . . . that is to say, so far as his country of origin was concerned. Then we suggested that the present regime in that country, though somewhat tyrannical, was putting more bread and better wine into the mouths of the sisters and mothers of the disciplined workers; that it was heightening their standard of living. He smiled and saw our point of view. Muschi would not hurt a fly.

Unless it happened to be in the spaghetti.



WHAT WILL "TALKING PICTURES" DO TO THE ESTABLISHED STARS? THAT IS A QUESTION WHICH IS ON THE TONGUES OF HOLLYWOOD FOLK AT PRESENT. MISS LOIS MORAN IS ONE WHO SHOULD REAP AN AMOUNT OF ADVANTAGE FROM SOUND PICTURES HOWEVER, FOR HER VOICE IS EXCEPTIONALLY CHARMING, THEY SAY

Mercedes Gleitze

Until about a year ago, Mercedes Gleitze was typing dull letters in an even duller office in London for twenty-five dollars a week.

Today she is covered with grease, very wet and the center of a lot of attention, for she is doing her best to swim the Irish channel.

Boats are so expensive.

However that is not the reason Miss Gleitze is swimming the Irish sea. Because, although twenty-five dollars in English money a week does not seem to be so very much, it really is very useful in London. Prices there are about half what they are in the United States.

I mean in London one can spend the evening in a gilded cafe, with white linen covered tables all around one; an egg, bread and butter, and coffee served one by a waitress, with a full-fledged orchestra playing its noisiest, all for a dime or so.

Which all goes to demonstrate that five pounds a week is really quite a lot of money over there.

But to go back to Mercedes. Seventeen years ago you might have seen her running down to the water's edge at Brighton (that, you know, is where naughty dukes go for the week-end) to plunge into the sea with waterwings tucked below her arms.

The other day she swam (1) the English channel and (2) the straits of Gibraltar.

In Tangier, Morocco, the British consul sent for her and begged her not to swim the straits. There were sharks in that part of the sea, he said, and obviously he did not think that a brave little English girl was the right sort of diet for a shark.

In her first attempt Miss Gleitze said she was almost afraid. Fishermen in the boat were keeping a special lookout for sharks. Before she had gone far she heard the splashing of big fish near her but the fishermen told her it was only caused by porpoises.

"That made me feel quite at home," she said afterwards. "Porpoises always accompanied me on my other channel swims . . . I like them . . . They keep me company in the water.

"I made six attempts on the straits altogether. On my third attempt I had another spasm of uncertainty. The sea was very calm and very cold when I left the shore at night. About half way across I suddenly heard a swirling noise, and the sea lashed up like boiling water. Not knowing what was wrong, I cried out to the men on the boat to come quick. When the boat came up I was pulled in, and had to give up the swim.

"The swirling was caused by the meeting of currents, I afterwards learned, but in the dark I didn't know what had happened or what was in store for me."

Why does this little girl do all this swimming business? For one reason she likes the fun of it, and for another . . . well, she thought that if everybody else was making history, why shouldn't an English girl do it, too.

Which is a very nice kind of patriotism.

How to fill out the page, that is the question! Whether it be better to go on writing about Miss Gleitze, the English swimmer, or to write of something altogether different.

And anyway, about Miss Gleitze—we will give the girl her full title to make a short story long—Miss Mercedes Gleitze. What other angle is there that we could write about, except an interview with one of the porpoises? So I will tune off for the evening, mes amis, inviting you to turn over to the next page, printed for your enjoyment.

STAGE TONES AND MOVIE-TONES

Questions and Answers, Plots and Counter-Plots

BY ELLEN LEECH

CERTAINLY not more than one person in a hundred understood two words of the lines of the Ken-Geki brought to us by the members of the Imperial Theater of Tokio, but the use of tonal effects by these players, combined with their unlimited and spell-binding art in pantomime made the tragedies exactly as vital as if done in English. There are no unimportant parts, every inflection, every move is a guide to the swiftly moving story. The renditions were tinged with that stoic restraint we have come to associate with anything Oriental, but violently realistic at times, then sinking to a mere whisper, a growl in the throat, or a few words shot forth in staccato measure. The two plays presented were tragedies and so billed, but historical ones, not dealing with sex problems, and only one had the least hint of "love interest," and that was so shadowed by the sword play as to be lost in recapitulation. Any mention now of the players is apt to bring on a tribute to the magnificent use of the broad swords.

Does Maude Fulton flatten her voice so perceptibly in the maid's role in "Mary's Other Husband," the Edward Everett Horton midsummer offering to show us she can produce a movietone without the aid of a machine? Anyway her laugh, regardless of the vicissitudes entailed by the small "Rough-house-Willie" makes forgiveness possible. "The Woman of Plots" would serve equally well, possibly be more illuminating, as a title for the production. This thing of living one scenario after another, under no direction but a rather wild imagination, might force a suffering household to hang up a motto, "Life is real, life is earnest," or the shorter, more modern, "Don't Kid Yourself." Lois Wilson was kindly received into this fold for stage training and from it returns to the screen for work in a movie-tone.

Does an artistic community foster the drama more liberally, or why is it that Laguna Beach, with probably not more than two thousand inhabitants can support two Little Theaters? Of course they don't give a performance every week, but each group promises to give a play every second month. The Community Players have a playhouse, as the Community Club is housed in a new building with a stage and accessories, which is at their disposal. The Little Art Theater has no playhouse but gives its productions in Fairywood Ampitheater, which is a eucalyptus grove with good acoustics and a seating capacity of several thousand. The presentation of the month by the group is Owen Davis' acting version of "Robin Hood," the evenings of the fourth and eleventh. Wayne Moore is the director, a finished and capable one.

And now the "Thinkies!" Oh, my Gosh, what won't they do to us, and for us next. It isn't quite clear how the "thinkies" work, but to see all is not to know all, so quite likely more and more light will be diffused around every angle of the pictures as we go along. It does seem that Sid Grauman is tempting Providence,—to advertise a thinking picture may some day include a thinking audience, and then where are we? We may be inclined to say, indeed "there is less in this than meets the eye."



JANE COWL REVISITS LOS ANGELES BRINGING TO US ROBERT EMMET SHERWOOD'S SATIRICAL COMEDY, "THE ROAD TO ROME," OPENING AT THE BELASCO THEATRE, AUGUST 13.

When we get the talkies who is to be the final arbiter as to what bits of dialogue we get, the author, the producer, the director or the talkees? In case the author is long since dead, as will apply to the classics and the tragedies of one William Shakespeare, the field is narrowed but not so narrow but that the studios may well suggest fields of carnage comparable to anything in the days of Greece or to a time when prize fights were estimated more by gore than gold. The conferences on selection will be worth well sitting in on but the things you can pay to see and hear are not always the things you wish to see and hear.

If in your youth, pardon, that is, the youth of the nineties, you read and were thrilled by "Saint Elmo" you should see, perhaps you did see, a production of the play by the members of the Workshop of the Pasadena Community Players. Faultlessly presented in the manner and style of acting, which was acting in those days, the fair Edna was much too pure for any use to which she could be put these days, and the once so wicked Saint Elmo wouldn't even qualify now as a heman. Without clowning it at all the cast made of this early melodrama the most delightful comedy, tinged with the proper appreciation of the work of the men and women of their field but of other times.

Will all this upheaval make the cinema more of an art, or even more of a circus? We will see. Perhaps it will give science another problem to solve, is the eye less easily offended than the ear? Certainly the eyes have stood much punishment in the past, now we may see what the ear will stand, is the brain more easily satisfied with the messages brought by the eye or does it rebel more readily through the ear?

Is it, or isn't it just so much blah, all this talk of lessons in voice culture for the stars of the screen? We might conclude that great actresses were made by a few lessons in diction, whereas no amount of lessons ever made an actress or an actor. Nobody can be really taught to act, a proper use of the hands and feet can be imparted, a voice may be modulated or increased in volume but if the vital spark be lacking what is the use. An actor is chiefly concerned with emotion, to transmit to us qualities and gradations of certain states of the heart and mind, every fine shading of fear, of anger, of misery, or every faint heartache, he must bring to us without effort and convincingly. If he can do this nothing else really matters, and if he can't do this, nothing will help anyway. Vivid and arresting personalities are what the stage and screen need. A history of the stage does not prove the necessity of a deep, resonant voice, though naturally a pleasing one is desired, perhaps Sarah Bernhardt of all the great ones of the stage is the only one whose voice remains in the consciousness, whose tones linger, but no more vivid personality ever lived either. The wise and dear Joseph Jefferson is quoted as saying, "A fine voice has ruined more actors than strong drink."

SOUTHLAND

Country Life As It Is Writ

COUNTRY LIFE'S "Summer Furnishing Number" contains prints in color and photographs of many a charming room—articles written, as one author says, "for that worthy strata of society, where cultivated tastes and aesthetic yearnings are not invariably supported by a correspondingly expansive pocketbook."

As this is the "strata" to which California Southland largely appeals, we propose to emulate this leading Eastern journal and show some of the delightful interiors our California Architects are building, together with the clubs, hotels and private houses furnished and decorated by local people and with furniture made by our talented creators of California furniture.

Not as yet have we on this coast begun to make our own fabrics—and Schumacher, Lehman-Connor, Karpen and Armstrong are as needed here as on the Atlantic shore.

The necessity for a quality magazine on the Pacific Coast is emphasized again in Country Life, whose contents design for May showed a lovely photograph by Moulin. It depicts a picturesque farm house fifty to one-hundred years old, sheltered by an old live-oak many times older, all surrounded by flowering prune trees planted—to this writer's knowledge — fifty or more years ago. Who could have written the legend below it is hard to say. Perhaps the San Franciscan, Gabriel Moulin, marked this photograph "Prune Orchards in the Santa Clara Valley," and some live, energetic, Eastern editor—knowing more than was necessary—wrote the rest. It reads; "Spring attired prune trees in California's lovely Santa Clara Valley, since laid waste by the tragic breaking of the great St. Francis Dam in March."

This takes the prize for Eastern published blunders with six mistakes in three lines!

It really isn't safe to write of scenes three thousand miles away with only a photograph to guide one. Fancy calling it "Spring" in February! And not knowing the Spanish!

The Franciscan friars who gave the lovely Spanish names to every river, vale and mountain they first saw in travelling over the virgin country of California were apt to take the Saint's day as their foremost suggestion for a name and Saint Francis was their best beloved, and Santa Clara a great favorite. But the little "creeks" near San Jose—California's first pueblo, in the great Santa Clara Valley, fifty miles down the peninsula from San Francisco have no dams built in them to give way and flood its thousands of acres of cherry, almond, walnut, prune and apricot orchards. Water in this paradise comes bubbling up from deep artesian wells fed constantly from the Mt. Hamilton Range on the east and the Santa Cruz Mountains drenched with Pacific fogs on the west. Rain in our "Big Basin" full of redwood trees, is measured in its season not by inches but by feet!

The Los Angeles city reservoir which was washed out beneath its strong foundations, was in the little San Francisquito canon and the flood came down the wide "wash" of the Santa Clara River in San Buena Ventura County south of Santa Barbara, five hundred miles from San Jose!

Perhaps, for the information of our Eastern friends we should, ourselves, be a little more leisurely in pronouncing the full names we inherit from the Spanish Occupation. But why should one quality magazine try to cover the whole earth? Why not quote from California Southland when one wants facts about California?

Hoover

CALIFORNIA has every reason for supporting Mr. Hoover for President. He has lived and worked with us and for us at home and abroad; and we have never hesitated to claim him. We feel no necessity for explaining our unchallenged devotion to the man, to the American. Californians will vote for Hoover.

But the vast population of the Southland are not all Californians, and Tammany has come to Hollywood threatening the film companies. Let us not be careless because we are so sure that Hoover is worthy of the highest office in America.

Production Policies at The Playhouse

THE Pasadena Community Playhouse, after ten years of continuous service to the community, has naturally reached some definite conclusions as to just what a so-called community or art theatre should be. These requirements were stated by Gilmor Brown, the director of the Playhouse, at the annual meeting recently, in what was virtually a discussion of production policies.

"Critics of the Community theatre," said Mr. Brown, "are divided into two groups. Those who want a stage open to anybody who wants to act regardless of his capabilities, and those who want an art theatre limited to both competent actors and interesting plays. A fusion of both ideals is possible and is the solution of that problem."

"It is obvious that the main consideration which should influence our future policies is our audience. No theatre is good enough unless it is as good as it can be, until the conditions in which it lives have been made as good as possible through constant stimulation of the appreciation, understanding, and co-operation of the community, which is to say, its audience. Our audience must be developed both as regards its size and its quality. All the other cultural arts of the world can be brought to the people, but in the theatre it is necessary to bring the people to the drama. Having captured the attention of as large an audience as the Pasadena Community Playhouse has, it becomes the duty of the theatre to offer that audience the very best it possibly can, to carry that audience with it toward an ideal of perfection.

If we adhere to the community theatre idea in production, using as large a group of applicants for parts as the succession of plays will permit, then we cannot have finished performances nor will the theatre gain new friends or hold its old ones. On the other hand if we close the theatre to deserving talent and effort and offer only so-called art theatre productions, we instantly cease to be a community theatre in every sense of the word.

It must be remembered that the production of good plays requires good character interpretations and readings. The best play written may become the poorest thing to hear if the players level it to their low standard of work. The ruination of a good play is the inevitable result of an inexperienced cast. And the audience consciously or sub-consciously knows that something is wrong. I contend that any person desiring to play upon a stage should be sufficiently serious and intelligent to agree to undergo the necessary preliminary preparation, and to recognize the advantage of the highest standard of production and acting it is possible to get.

It is true, though the average run of patrons may not know it, that what makes a play acceptable is not only acting, not only a deep and penetrative understanding and reflection of the author's thoughts, but movement of the action—tempo, you may call it. A play must be sustained, that is, its action must be kept at a uniform pitch. It must not be allowed to drag, to become slow or monotonous. Experienced players know how to sustain a play. It is customary, when mixing a cast, to introduce enough experienced players to carry the others along.

"As a result of our employment of this means toward perfection we are occasionally subjected to criticism. 'John Smith is used too often,' say the critics, 'we want to see somebody else.' But where are the players with an equal amount of ability, which makes John Smith valuable? In every theatrical group there are those who show promise and who in time will be worth seeing and hearing. But it takes time to make actors.

"With these problems in mind the playhouse finds itself in its eleventh year of existence, divided really into four departments. First, and always foremost, there is the main

OPINION

stage with its regular productions. But in addition to this there are the Workshop, the Playbox, and opening in the fall of this year, the School of the Theatre.

"The Workshop in its short career of two years has proved its worth. It is just what its name implies, a laboratory where inexperienced but talented authors and actors work out their own problems before an audience which comes not to be entertained but because they are interested in the solution of those problems. Time has shown us that the main stage demands more technical knowledge than the average player can bring to it and the members of the community are finding the workshop a means of gaining that sustaining, definite quality which is so essential to a good actor's performance.

"The Workshop is really serving those people of the community who are not proficient enough to work on the main stage as yet, and it also allows very able players, who cannot afford the time that the two week runs of our regular plays demand, to satisfy their desire to participate in some form of dramatic work. In this same way it trains embryo directors and technical workers who aren't able to apply themselves to a regular course in those subjects.

"The Playbox is at the other extreme from the Workshop. It, too, is in a sense an experimental theatre. But its experiments are more advanced and require more technical facility than either the Workshop or the main stage can command. More than this its audience must also be an advanced one, rich in discrimination and free from popular bias. Whereas the Workshop is a theatre where players may find out what they don't know, the Playbox is one where they may find out how better to apply what they do know.

"The fourth department of the theatre and the newest is the School. This service is for those who have the determination, time, and financial independence to make an intensive study of the theatre. A two year course is offered at a relatively low figure which will thoroughly ground the student in the arts of the theatre. This work carried on by a producing theatre with as active a schedule as the Playhouse has, loses all its theoretical aspect and becomes a very practical, worthwhile training. The benefits to the student are obvious. The good which will come to the Playhouse is equally self apparent, for practical workers in the theatre with taste and discrimination are rare and hard for us to get.

"All these three departments therefore help the main stage and its productions. The problem of every community theatre is to have available at all times enough experienced players, non-commercial though they may be, to form a sustaining nucleus for each cast. New players come to us all the time but as soon as they are trained to a point of efficiency they are snapped up by other non-professional theatres who offer them parts they are not really ready for, or more often still by the professional theatres. These players cannot be blamed for leaving us. In many cases they need to earn a livelihood. But as each one leaves us there is a gap in the ranks that takes another two or three years of training to fill. As these other three departments of the Playhouse are developed people with training will be ready to step into their places very quickly.

"Finally, it is my opinion that no theatre, whether art, community, free, or otherwise can afford to have anything but good plays, efficient acting, and intelligent directing and producing. And that no so-called little or community theatre depending upon non-commercial talent and community patronage can make any progress without a subscription membership which guarantees a permanent audience, which in turn, enables us to produce the best of drama and encourage non-commercial talent to take up a tenure of service and training, and at the same time guarantee the directors enough experienced players to carry properly the best plays."

MAURICE WELLS
Associate Director, Pasadena Community Playhouse.

The Concept of God

SLOWLY through the ages man reaches a better understanding of the life that is his. Recorded in the literature, the folk song of each century, the race deposits its conception of the meaning of Life in general, and always, there is God! The Israelites travelling through the desert or the vales of Palestine could not get away from it, for they were God's chosen people destined to carry on. We, as the latest representatives of the race, cannot get away from it, because as the race travels on, it enters higher regions of spiritual knowledge and the fact that the Kingdom of Heaven is within us makes it impossible for us to leave it behind.

The Personalist, "a quarterly journal of Philosophy, Theology and Literature," edited by Ralph Tyler Flewelling of the Department of Philosophy, University of Southern California, devotes most of its July issue to a "Symposuim on the Concept of God."

In three articles, "The God of Philosophy" by Professor H. Wildon Carr; late of the University of London—"The God of Religious Experience" by Bishop Edward L. Parsons; Bishop of the Diocese of California—and "Science and the Concept of God" by Professor Flewelling, Editor of The Personalist, we are given the most advanced thought of our times in these three lines of reasoning as seen by these expert thinkers.

It might be profitable for the student of race history to use these three invoices as a touchstone to test the progress of the race in its Concept of God. There are illustrations of every different concept the race has had still living in the world today. Savagery exists as well as civilization and each stage could be illustrated somewhere, in some tribe or nation if one wished to write a book on the subject today. In fact, most of the Concepts of God which have been formed by the race through the ages, still linger in the United States, side by side with the concepts set forth by these leaders of thought in **The Personalist.** Could there be any more convincing proof that "God is a Spirit" and must be worshipped in spirit? "Rend your hearts and not your garments" said the Prophet of old. Yet garments are necessary in the world today. The spirit must be clothed with the body and the body must express itself as it may.

"Dr. Carr," says **The Personalist,** on its Contributors page, "in his Professorship at the University of Southern California, is making a notable contribution to the philosophical life of America." He certainly is stirring up the thought of Los Angeles to topics more vital than tourists or Real Estate.

In his article on God, the philosopher treats of man's Concept of God, its inevitable presence in philosophy, and also "what reform of the concept is indicated in the actual science and philosophy of today." He does not attempt to reform the world, nor God, but only to state the modern **Concept** of God in terms of philosophy. In contrast we quote:—"Years ago a special student attendant at the 'Godless' State University—at Berkeley—(condemned by Methodist forbears who were supporting a Methodist school)—entered the classroom of Professor Howison just as these emphatic words thundered from his lips "You cannot reason to a God." In this student, Methodism stood the test! Knowing full well that spirit does not need to reason. But whatever else was learned at that time from that course in philosophy has been forgotten."

But now, Professor Carr tells us we must form a Concept of God if we would reason correctly. The term God is no longer ambiguous. "It has a universal connotation apart from any special denotation or particular application." He defines—"It refers to the encompassing reality implied in the recognition of our own living experience as finite."

He does not claim that the **belief** in God rests upon any kind of reasoning, but "that the necessity of modern scientific thought to form a Conception of God is grounded on the nature of reason."

(To be concluded in September)

The Junior League's Country Fair at Santa Barbara

Sport and Rest at Edgecliffe Afterward



THE MONKEYMAN DREW A CONSTANT CROWD OF YOUNGSTERS AND GROWNUPS AND GAINED A SUBSTANTIAL SUM FOR THE PREVENTORIUM, SUNSHINE COTTAGE FOR UNDERNOURISHED CHILDREN, SANTA BARBARA'S PET CHARITY FOR WHICH THE JUNIOR LEAGUE HAS WORKED FAITHFULLY AND GIVEN THREE SUCCESSIVE COUNTRY FAIRS FOR SUNSHINE COTTAGE, SANTA BARBARA, CALIFORNIA

Near the bleachers of the The Peabody Stadium were the booths of Junior League members. The China-Breaking Booth, the Cane Rack, the Cake and Candy Booth; and in the foreground the crowd around the monkeys and their organ master was typical of a Country Fair



THE FORTUNETELLER'S TENT WAS A PICTURESQUE BIT OF THE COUNTRY FAIR

Sunshine Cottage

THIS is the third show given by the Junior League of Santa Barbara for the building of Sunshine Cottage. The first Annual Country Fair in 1926 cleared $15,000 and the building was begun. In April, 1927, it was opened and the children began to arrive. The Hospital Clinic sends them and the Community Chest helps in their maintenance as does the Christmas seal sale which the League conducts.

This year's show netted an equal amount or a larger one than the other two, enabling the League to pay for the entire building in three years.

The capacity is limited to twenty children. As Santa Barbara is growing rapidly in population especially in the sections which need care, the responsibilities of the League increase in proportion and the waiting list of children may make another Country Fair and another addition to the building necessary next year.



AT EDGECLIFFE MANY OF THE JUNIOR LEAGUE MEMBERS AND THEIR CHILDREN ARE SEEN EVERY DAY ON THE LITTLE BEACH



MRS. ALICE HANCHETT, MISS VIRGINIA BARTLETT, MRS. WILLIAM S. SEAMANS PLAY TENNIS AT EDGECLIFFE



Above
Graciously posing at the request of SOUTHLAND *are some of the sub-Junior Leaguers on the beach at the Edgecliffe Club. Right, Peggy Spaulding and left, Seldon and Edward Spaulding, children of Mrs. Edward Spaulding; David Park, son of Mrs. Edgar Park, the President of the Santa Barbara Junior League stands second from the right and James Canby, son of Mrs. Waterman Canby and Douglas Wilhoit, Mrs. Merle Wilhoit's son are in the center of the line*

Taken on July 20th.



Temperature in the surf 65°. High Tide at 12:23 p. m.

After the show was over there were articles to be returned to those who had loaned them and accounts to be made up and bills paid. Meetings at Edgecliffe accomplished these things and also gave opportunity for these SOUTHLAND *snap-shots of the President, members of the League and some of their children. Seated at the beach table on the sand which is always covered with chairs are Mrs. Edgar Park (center), Mrs. Ralph Brooks and Mrs. George Baer*



GENERAL VIEW OF THE SANTA BARBARA HIGH SCHOOL AND STADIUM GIVEN TO THE CITY BY FREDERICK F. PEABODY. AT THIS, THEIR THIRD ANNUAL COUNTRY FAIR, THE JUNIOR LEAGUE CLEARED THE BALANCE OF THE COST OF SUNSHINE COTTAGE—PREVENTORIUM FOR BOYS AND GIRLS







Above, Mrs. Stephen Gates and Mrs. H. H. Davis going to The Grocery, their booth at the Fair.

The general view of the Peabody Stadium shows the booths not shown on page twenty. In the foreground may also be seen the line waiting for a ride in the "Red Bug" which disappears to the right with two thrilled youngsters on the edge of the picture. By contributing this feature to the Fair, Mr. James Fargo added many dollars to the fund



Above: Mrs. Algernon Davy serving ice cream and soft drinks at her attractive booth.

Center: The pony booth had a long line all day and gave the children much pleasure.

Below: Here Mr. William Seamans is seen behind the counter of the Ham and Bacon Booth serving his country and aiding charity by slaving for the Junior League. Mr. Charles Dabney, Montecito, and Mrs. Heinemann, San Francisco, are generous customers for charity

SOUTHLAND POETRY SECTION

Conducted by KARL TINSLEY WAUGH

Contributions in poetry, which should be original and must possess real merit, will be considered for publication in this section of the magazine. Address manuscript with stamped addressed envelope to the conductor of this section, 3551 University Ave., Los Angeles

AN OLD ORGAN

By Mabel W. Phillips

Its keys were yellowed and its ebon frame
Showed many scars; yet deep within its tone,
Were storied melodies whose sounds alone
Awoke the echoes of a master's name;
As stepping through the deepened gloom there came
The form of Handel, in whose eyes there shone
An ecstasy to greater power grown,
Since it no longer owed to earth its flame.

And listening there a moment with bowed head
As over broken keys his fingers stole,
I heard a strain of music softly rise
That seemed to be from some great fountain fed;
Having its source in an enraptured soul
That has drunk deep of joys of paradise.

SPENT SILVER

By Anne Hendriekson

To night
I found the sea,
The coin-catching pocket
Of the spendthrift moon.
Tossed silver bits
Hidden in the blue folds—
Or tumbling glisteningly
To dare the night!

THE SNOW MAIDEN

By Pauline Curran

The Snow Maiden came down to earth and was happy playing with Lel, the shepherd boy, until he left her because he found she could not love as mortals do. Then she prayed to her mother, Spring, that she might feel this love in her heart. It was granted, but too late. Her father, the Frost King, had warned her to stay in the shady forest, but she went into the Valley of the Sun God, Yorilo, with the other young people and died. In this verse she has been made to represent the type of idealist who turns away from the realities of life and lives in dreams.

Elf-fingered child of powdered mist,
Pale daughter of December,
(Born when those silver tears were kissed
To crystal flowers)—remember—
While you are vestal of the snow,
Beware the Sun God, Yorilo!

Spring presses up through joy and tears
But yours is placid dreaming.
What can you know of conquered fears,
The real behind the seeming?
Die you for lack of doubt or pain
When Spring is lifted up again?

You are an orchid, without root
In sorrow's soil, not knowing
That sturdier blossoms bearing fruit
Will triumph in their going.
They have, while you hide from the sun,
Ten thousand victories in one!

ROSES—SANTA BARBARA

By Christine Turner Curtis

There were those men who worshipped roses,—
They never saw the trellis hang
With cream and cherry ruffs of summer
But something smote them like a pang
Of bliss too sharp and pain too languorous—
They never saw the light wind turn
The leaves to lemon snow of roses,
But tears would make their eyelids burn
For a bare beauty past enduring.
When disks of angel-pink and curd
Shone in the bush like moons of morning,
There were those men who had no word,
Save for a kind of inward sighing.
And eyes which could not look their fill,
On the pure lustrous blossom-satin,
Clear bud and little blushing frill.

MAPLES IN SEPTEMBER

By Laura DeWitt Soper

Spring and summer overpast;
Frost bites in at last;
Some morning rudely you will wake
And startled inventory take:

Copper coins,
Silver coins,
A purseful of money-
Red like lacquer,
Golden like honey;
All—all—flying—
To the four winds adrift;
And the North Wind crying,
"Spendthrift! Spendthrift!"

Autumn fading out in frost;
Winter come; all tempest-tossed,
You must stand with none to care,
Hail-smitten, freezing, bare.

Copper coins,
Silver coins,
A purse without a lining;
Red coins and golden—
Oh, useless repining—
Hungry and gaunt,
Hands groping for a gift;
And the North Wind's taunt:
"Spendthrift! Spendthrift!"

YOUNG PUEBLO CHIEF

By A. Robins

Princely, slender he stood
In his shadowy glory
Of gray and orange-gold feathers,
Graciously swayed to my greeting
As wampum of birch buds
Sways to a south wind in April.
In onyx eyes two stars lighted
And on straight lips
Glinted smile-light
Faint and fine
As the slight white lines
On the inner bark of the birch trees.

When tones are accompanied by colors in an individual's experience, or any one sensation involves another of a different kind we have a perceptual synthesis known to the psychologist as Synesthesia. It may be a vast source of enjoyment of beauty. It is artistically exemplified by the poem, wherein flower hues are music tones.
K. T. W.

IN A CALIFORNIA GARDEN

By Mary Louise Hemphill

Spring's orchestra's in tune to-day;
The sun's imperial baton-sway
Rules this exquisite concert hall
Of leafy roof and ivied wall.
I have a box at this affair,
All curtained back with silken air
And canopied with sparkling blue,
With scented salt winds wafting through.

Where purple banners wave and float
I catch a keen, high bugle note;
Where rosy trumpets flaunt and flare
Soft melodies pervade the air.
Here clustered cornflowers' tinkling blue,
And bright forsythia's piping hue;
And there a haunting minor strain
Where Judas-tree's pink, misty stain
Glows in a corner shadow-cool;
With lilies chanting by the pool;
A trill of larkspur by the wall,
A clear, pure note where cannas tall
Flame by the fountain; harmonies
A-throb along the almond trees.
White elfin-bell a chime affords:
The roses strike deep crimson chords
From trellised arbors, blossom-gay—
Spring's orchestra's in tune to-day!

"ON LOCATION" WITH THE ASSISTANCE LEAGUE

The Location Bureau Is One of the Many Departments of the Work of The Assistance League

By LEE WRAY TURNER

AT Santa Barbara! And perhaps there will be many new toys or maybe some much-needed equipment at "Sunshine Cottage," where the underfed, tubercular children of the community are cared for, all because Mrs. John Percival Jefferson listed her artistic estate with the Film Location Bureau and because Colleen Moore, in searching for appropriate settings for her next First National release, "Oh Kay," chose Mrs. Jefferson's lovely garden for the wedding sequence.

Then again at Mr. Lucien Brunswig's attractive French house where Eve Southern made several sequences of "Naughty Duchess" under the direction of Mr. Tom Terris, children were benefited, Mr. Brunswig designating the money to "*Maisons Claires*" in France, where the tubercular children of the dead soldiers of France are cared for. Far-reaching are the results of the Bureau in co-operation with home owners and the studios.

Mr. William DeMille one of our most versatile personages in the industry chose Mr. Norman Pabst's home in Beverly Hills for his location in making "Craig's Wife" one of the most popular New York shows of last winter. Miss Irene Rich is carrying the leading role in this interesting story. Mrs. Pabst directs her money toward the charities of The Beverly Hills Women's Club.

Mrs. Oscar Howard's home in Fremont Place, The Talmadge Apartments, and the Chancellor Hotel will add to Francis Bushman's latest work in "Say It With Sables." The children in the Day Nursery of the Assistance League are the happy and grateful recipients of the money from these three locations.



SANTA BARBARA HAS BEEN BUSY ALL MONTH MAKING SPANISH COSTUMES AND TODAY WELCOMES THE WORLD TO ITS FIESTA OF OLD SPANISH DAYS, DRESSED IN APPROPRIATE STYLE. A VIEW IN EL PASEO, THE STREET IN SPAIN.

What charity work would be complete without some thought for our War Veterans, and so Busch Gardens was used by Al Jolson in his latest, and the writer believes, his best effort, "Singing Fools."

And so the work of the Film Location Bureau goes on—always eager to give the studios the best possible location for their stories, always grateful for the new listings, and always happy as we are able to help the many worthy charities of our state. During the past six months $7,570 has been distributed to the following charities:

Home for the Aged, War Veterans, Los Angeles Orphan Asylum, Pasadena Junior League Charities, Orthopaedic Hospital, "Maison Claire," Los Angeles Junior League Charities, Children's Hospital, Caddy Fund—C. C. Baillum, Boys and Girls Aid Society, Beverly Hills Women's Club Charities, Uplifters Polo Committee, Sunshine Cottage—Santa Barbara.

The Film Location Bureau offers you an opportunity materially to increase your charity donations without additional expenditure of time or money by listing your property with this Bureau for motion picture locations. Details can be secured by telephoning to HEmpstead 5506.



ON LOCATION IN GARDEN OF MRS. JOHN PERCIVAL JEFFERSON, WHO HAS GENEROUSLY LISTED HER LOVELY ESTATE WITH THE ASSISTANCE LEAGUE OF SOUTHERN CALIFORNIA, 5604 DE LONGPRE AVE., HOLLYWOOD. A FIRST NATIONAL PICTURE, "OH KAY." COLLEEN MOORE IN THE WEDDING SCENE

HOTELS AND TRAVEL NOTES FOR CALIFORNIA'S GUESTS

(Continued from Page 6)

AMERICAN GREEN CROSS
428 Bradbury Bldg.
Los Angeles

Editor, California Southland,
Pasadena, California.
Dear Sir:

I have read the inspiring article "Due to causes unknown" on page 19 of your April issue commenting on the Los Angeles Municipal Dam disaster in Ventura County.

It is indeed refreshing to find so much common sense expressed concisely on a subject of so much importance and so full of grave possibilities and menace. It is an unfortunate condition that you so aptly expose and there is no disputing the fact that on the whole we do not know enough to employ experts.

Undoubtedly, as you suggest, education might help a lot, but it must be undertaken in the very young to begin with.

The construction of large dams is open to the severest criticism. The construction of a number of small dams is a part of wisdom. Nature provides reservoirs in this manner and not under the artificial conditions created by man, as an offset to his stampede in destroying the forests which retain and conserve moisture instead of permitting it to be released in destroying volume. An example of this is to be found in the fact that the Government is now preparing to spend $300,000,000 on engineering work in the Mississippi Valley while the question of reforestation at the headwaters that drain into this great basin is left to a committee of investigation one year after the disaster has occurred, destroying some 700,000 homes with their loss of nearly a billion dollars.

The American Green Cross has undertaken to conduct this educational work and those who are identified with the American Green Cross have given freely of their time. Among the hundreds of prominent names on its Advisory Council are some of the best brains in this great land and there is now pending in Washington a Joint Resolution introduced by Senator Copeland, Democrat, and Wm. E. Evans, Republican of California, proposing that the Government stand behind this organization as it has the Red Cross, that disaster may be prevented.

Your paragraph, when you say "We must look to the top of each profession for the wisest and best" applies to this great problem of re-

(Continued on Page 26)

Permutit Soft Water Saves Clothes

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LEFT TO RIGHT: PEGGY EMORY, DAUGHTER OF MRS. MOLLIE EMORY, PERMANENT GUEST AT THE HUNTINGTON; HENRY NEWBY, ASSISTANT MANAGER AT THE HUNTINGTON; MRS. SONYA MUNDAY, OF LONDON; MRS. H. L. BARTLETT, PASADENA; MISS SONYA MUNDAY, SEATTLE; FARRELL MACDONALD, PROMINENT MEMBER OF THE CAST IN THE FOX FEATURE, "NONE BUT THE BRAVE," MANY OF THE SCENES FOR WHICH WERE FILMED AT THE HUNTINGTON WITH CHARLES NORTON, LEADING MAN; SALLY PHIPPS, LEADING LADY.

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SANTA BARBARA COUNTY PLANNING COMMISSION

A SHEET of paper, the letterhead of the first County Planning Commission in California bears the correct names which were received last month over the telephone and then man-handled by the devil that lives in all printing shops. They are:

Dr. Rexwald Brown, Chairman; John A. Jameson, Frank L. McCoy, D. Wright; C. L. Preisker, Chairman Board of Supervisors; Owen H. O'Neill, County Surveyor; Clarence C. Ward, District Attorney; L. Deming Tilton, Director of Plans.

This Commission has already begun to function. It has written a preliminary outline of the necessary survey and plan of the county in an attempt to clarify Santa Barbara County's problems and to set forth in logical sequence the steps to be taken in formulating the Master Plan of the county.

The first step is the same as that of any business management in taking charge of big business. It undertakes to find out exactly what the present assets and resources of Santa Barbara County are. It looks into the fascinating history of Santa Barbara County and studies the manner in which it has been settled, how its assets and resources have been put to use, and fundamentally acquaints itself ,as far as may be, with the life and wishes of the oldest residents of this part of the state, that their life, so full of the best and most generous endowment which California gives, may be articulated with all the modern appliances which this age affords. We may look for fine results from this Commission. It has the absolute confidence of the Board of Supervisors and of the people.

DE LA GUERRA STUDIOS



THE "STREET IN SPAIN"
HISTORIC DE LA GUERRA HOUSE
SHOPS AND STUDIOS
EL PASEO RESTAURANT
Open every day in the summer

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Come to the Kentucky Shop for the perfect gift! Here are lovely hand-loom fabrics from the Appalachian Mountains. Linens, shawls, scarfs and sport dresses. Beautiful expressions of skillful hands and color-loving hearts.

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CALIFORNIA SOUTHLAND has taken headquarters in the Studio of The Little Gallery at 28 de la Guerra Studios in the Paseo at City Hall, Santa Barbara. Here, by courtesy of Lyla Marshall Harcoff, subscriptions will be taken. $3.00 per year. To members of The Community Arts Association, $1.50.

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Enjoy its climate and scenic charm. Furnished houses for rent of all sizes and prices in Santa Barbara and Montecito. Write your requirements. Send for literature and maps free. Properties of all kinds for sale.
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Established 1903

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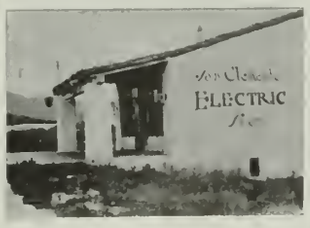
AIRPLANE VIEW OF HOTEL SAMARKAND AND ITS OAK PARK, POOLS AND FLOWER GARDENS. OBERT, PHOTOGRAPHER

Just under the wing of the airplane in this photograph by Obert is seen the curving line of trees which follows the Coast Highway to San Francisco. The main entrance to Santa Barbara here becomes the entrance to her finest hotel. The road curves through the grounds and down the hill on a road lately given to the city by the owner.

A beautiful city park full of oaks and sycamores here enhances the city streets and makes this part of Santa Barbara most attractive in its possibilities for future citizens.

The beauty of Samarkand has been pictured in all magazines as an example of profuse flowering and color in California's gardens. Much has it done to add to the fame of Santa Barbara; and more still will be possible when the parks of that city are connected by encircling boulevards and Samarkand, which is only five minutes from the post office, is made accessible from the south as well as from the north and east.

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Across from The Beach Club
Service Station
Lunch Counter and Garage
San Clemente, California



San Clemente Electric Shop
Distinctive Workmanship and Quality Merchandise
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B. H. LATHAM

forestation and flood control, and if you will look over the names on the enclosed list, I feel sure that you will agree that this fills the requirements you mention.

* * * * * *

Yours very truly,
F. H. COWLES,
Chairman, Fire Prevention Committee.

THE EXECUTIVE BOARD

Russell H Ballard, Chairman; George H. Barnes; F. W. Braun; Nelson Courtlandt Brown; Charles T. Butts; Harry Chandler; Frederick H. Cowles; Will G. Farrel; William R. Fraser; John A. Harts; Will H. Hays; A. Nesbit Kemp; P. R. Kent; Joseph R. Knowland; Mabel L. Mills, Secretary American Reforestation Association; Mrs. Florence Collis Porter; Wisner Gillette Scott; Joseph Schenck.

Among the hundreds of prominent men and women on the Advisory Council of the American Reforestation Association, founder of The American Green Cross—its incorporators and charter members, are the following:

E. H. Allen; Sarah Louse Arnold, President Girl Scouts, New York; Edward Everett Ayer, Endower, Field Museum and Library, Chicago; Allen C. Balch; Russell H. Ballard; Frank Barham; Charles R. Barrett, Fred W. Beetson, Mrs. F. T. Bicknell, C. H. Blandin, David Blankenhorn. Stocks and Bonds; Mrs. John H. Booth, President New York Federation of Women's Clubs; S. A. Nash Boulden, U. S. Forest Supervisor, San Bernardino, California; Nelson Courtlandt Brown, Professor New York State College of Forestry; Mrs. Robert J. Burdette; George H. Cecil, Supervisor Angeles National Forest; Charles H. Christie; O. P. Clark; George I. Cochran; Sydney S. Cohen; Louis M. Cole; W. E. Colby, Secretary Sierra Club; Hugh S. Cumming, Surgeon-General, United States Public Health Service; Charles Davis, President National Highways Association; James J. Davis, Secretary of Labor; J. Dabney Day, President Citizens National Bank; E. A. Dickson; Susan M. Dorsey; Paul Fuller, President Pathe Exchange, New York.

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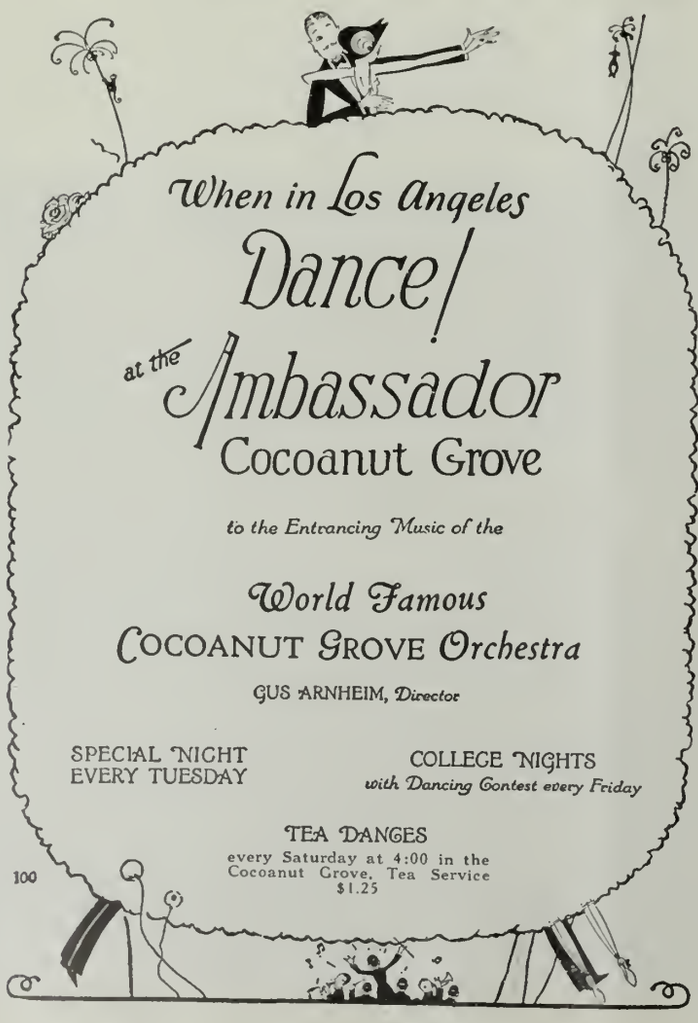


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Ornamental Iron Work and General Forging
Next to Furniture Factory. Prompt Service Given All Orders
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From a cow-pasture two years ago to the city of today, we have helped build the Spanish Village — and today — as then — furnish the lumber and all other materials that go to make San Clemente the City Beautiful.
W. J. BARRY, Manager.

BANK OF SAN CLEMENTE
Commercial Savings
Resources Over $350,000



NOW that the hill acres of San Clemente are opened for summer villa sites the beautiful growth of native shrubbery and cactus on the promontory above the turn of the highway near the big tent is noticeable. A walk to this part of the delightful seaside village inspires one with the hope that the whole hill will be made into a natural park, where all the world may enjoy San Clemente's fine situation and interesting view of passing airplanes, ships and myriad cars upon the boulevard. No planting is necessary unless a few olives and eucalyptus are set among the native growth.

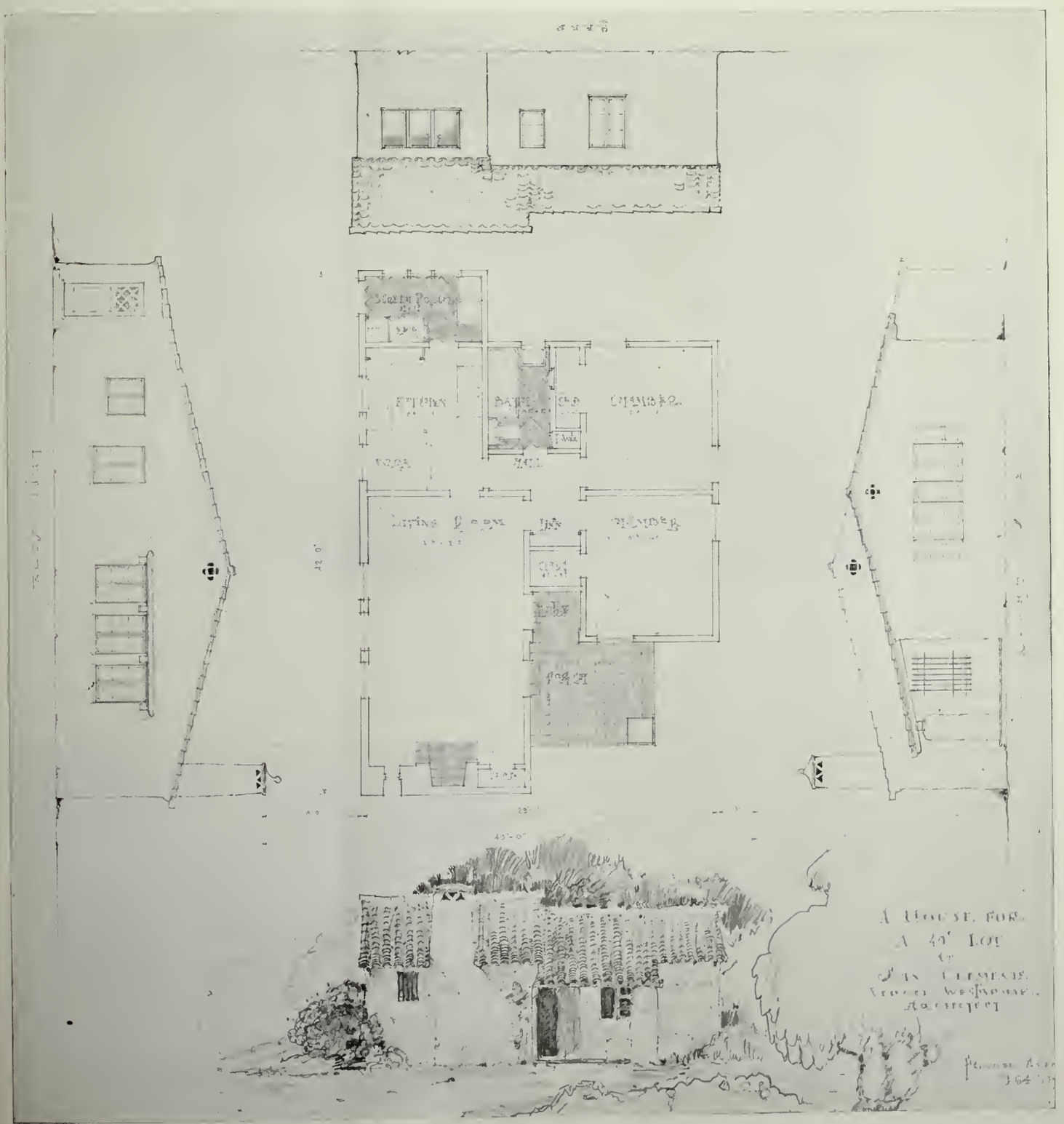
What is more characteristic of life in California than to rest on a hillside, wooded with this elfin forest and overlooking the sea!

A Series of Six Plans and Sketches of Little Houses to Be Built at San Clemente

THESE WILL BE RUN ONE AT A TIME ON THIS PAGE MONTHLY

OWING to an insistent demand for plans suitable for building upon the typical subdivision lots of the smaller sizes, these plans were prepared by Virgil Westbrook for Mr. Ole Hanson as a basis of general design and minimum requirement for the 5-room house on a 40-foot lot. Working drawings for these houses are available at the office of the architect in San Clemente.

IN THE belief that the most effective way to improve the general design of the small house is to contribute sketches, we are publishing each month one of these plates, which were ordered by Mr. Hanson that prints of all six might be in the hands of his salesmen. Good small houses would be as numerous as bad ones, if good plans and sketches were as easily obtainable as are poor ones.



SPANISH TYPE HOUSE FOR A FORTY FOOT LOT IN SAN CLEMENTE. VIRGIL WESTBROOK, ARCHITECT. SKETCHES BY RICHARD U. SEARES

Helping the Younger Architect

By HENRY C. NICKERSON, A. I. A., *Editor Architects' Pages*

THE publication by the Federal Income Tax Collector of the earned income and the profits of our well known Arehitects would prove a surprise to the Public. If it knew how little material gain the Architect derived from his work, compensation to him would be more freely given. Fortunately, perhaps, for the Public, many Architects have private incomes which makes it possible for them to render service of a high grade for a low return.

So it is well nigh futile to supply the younger Architects with a Golden Rule which will help them to quick prosperity. But since all vocations are at best a struggle and because the reward of the Arehitect is something other than pecuniary gain, we can encourage the younger generation with at least a promise of gratification for work well done and for helping others to consumate their cherished plans for a place for their family, their business or for public activities. Like other pursuits, competition must exist, and fair competition is welcomed by all Architects, both great and small. But when the Profession has to enter the field and share business with those skilled in Salesmanship and Promotion but untrained in the Art and Science of its chosen work, then an injustice exists. Particularly an evil is found in that type of service offered by some organizations which combine both design and construction and present this service as a sure method of saving money. There is no doubt that the idea of concentrating the planning and erection of a building has merit; many highly satisfactory projects have been completed in this way. But it so often happens that the Sales Department is more efficient than the Planning Department; and the Department which protects the Owner's interest is entirely lacking. The most attractive bait is the suggestion that the cost to the Owner of drawing the plans is virtually eliminated. This of course is impossible. Somebody has to be paid for this expert labor although it may never appear on any statement. So the Owner is merely deceived by a method of bookkeeping; and pays, not only for his own plans, but also often pays for the plans of others. Most building companies employing designers charge their salaries to overhead or promotion and since those designing must make a multitude of sketches and drawings for projects never undertaken, the cost of this must be distributed among those buildings which are completed. Then, of course, the quality of such design, both artistie and structural, is open to question. But most important of all, who is the man in such a method of doing business who protects the Owner's interests, who is the disinterested person who can fairly judge the fine point between the best methods of construction and the passable methods? It is there that the service of the Architect becomes insurance to the Owner. The younger Architect must study these questions of supply and demand, the kind of competition and the character of his competitors and must adjust his business to meet these conditions, safeguarding his own interests and those of his fellow architeets.

In the conduct of his business, the younger architect must face the probability of considerable non-profitable work and service rendered, drawings and advice for projects that are never compensated. The Doctor and the Lawyer have already begun to combine business principals with praetice, using methods of charges to elients which, for some unknown reason are not permitted to the architect. Almost every expert of the present day, discusses without embarrassment the question of compensation before commencing his dealing with clients. It is certainly more customary than otherwise for the Doctor, and particularly the Lawyer to explain his basis of charges at sueh a time and in such a manner that he is assured payment for each and every part of his work. Why not the Architect? How long will it be before the architect has the courage to render a bill for questions asked and answered over the phone, and the stupendous amount of preliminary work and the great number of drawings called "just a rough little sketch" furnished the public?



AN ETCHING BY ARMIN HANSEN, SAN FRANCISCO. LOANED FOR REPRODUCTION IN SOUTHLAND BY THE STENDAHL GALLERIES, AMBASSADOR HOTEL, LOS ANGELES

Every client expects the Architect who represents him to have a business sense and it is only right to expect him to apply this to his own affairs. The responsibilities of his position are ever increasing, more expert knowledge on varied subjects must be mastered and the Science as well as the Art of building is more than ever exacting. It would seem that the time will soon come when this will be recognized. The public will only appreciate the value of the Architect's service by a slow process of education; and those men who are destined to become the leaders of the profession must begin to plan how their position and responsibilities in the community may be recognized.

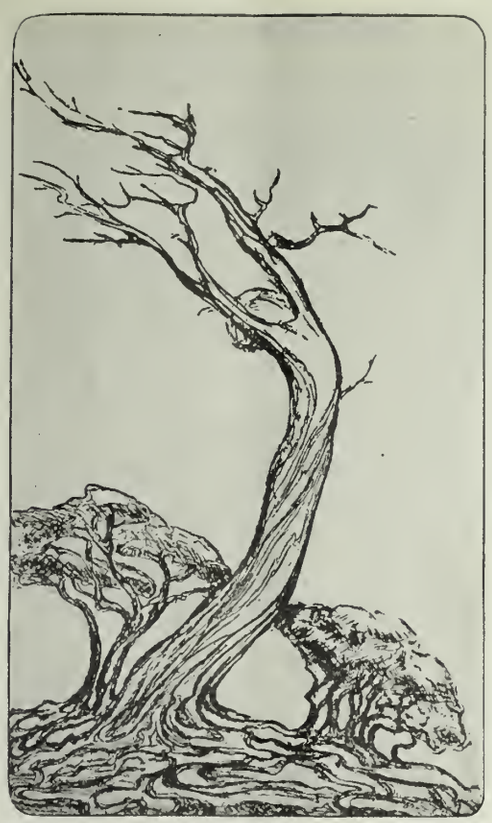
THE BUILDER EXCHANGE SANTA BARBARA'S BETTER HOMES EXHIBIT



EXHIBIT OF THE SANTA BARBARA BUILDERS' EXCHANGE. CONSTRUCTION OF WALLS IN DIFFERENT MATERIALS FOR THE EDUCATION OF THE PUBLIC WHICH VISIT THE BETTER HOMES EXHIBITION.

ETCHING AND DRY POINT

Continued from Page Eleven



Earthbound an etching By Mary J. Coulter, Santa Barbara

means of a silk pad, known as a dabber because it is dabbed or patted gently and evenly upon the plate. When the etching ground becomes cold it forms an extremely thin varnish upon the surface of the plate. The varnish is then smoked by holding the plate over the flame of a candle. This process blackens the plate and permits the etcher to see his lines. The etcher then draws upon the plate with a pointed instrument called an etching needle, which is held in the hand in the same way as an ordinary pencil. The sharp needle cuts through the etching ground and exposes the copper plate below, leaving a shining copper line against the black smoked surface. When the drawing is finished the plate is immersed in a glass tray containing an acid solution. The wax etching-ground is impervious to the acid, but the exposed copper is not—hence the acid eats into the plate wherever the copper has been laid bare by the needle. The action of the acid forms a line cut in below the surface of the plate, and the deeper and wider this line the heavier and blacker it will print. This operation with the acid is technically known as "biting the plate." If the artist wishes to bite some lines deeper than others, he takes the plate from the acid and covers the lines that have been bitten deeply enough with a liquid varnish known as "stopping-out varnish," which is applied with a brush. When the lines are thus stopped out, the plate is replaced in the acid and the biting continues in the unstopped lines. When all the lines have been bitten to the required depth, the plate is taken from the acid, the etching ground removed, and the plate is ready for the printing.



SAN CARLOS MISSION, CARMEL, MONTEREY. FROM A DRYPOINT BY MARY J. COULTER, EL PASEO, SANTA BARBARA

In the process known as "dry-point," the artist draws by digging into the surface of the copper plate with a sharp-pointed instrument, similar to the one used in etching, or with a diamond point tool, but as the instrument cuts into the bar copper without the use of acid, it is called dry-point.

The tool is held in the hand like a pencil and throws up the copper on the sides of the lines like a plough in the earth. The copper thus thrown up is known as "burr." If left upon the plate it holds the ink in printing and gives the printed line a soft blurred appearance. If the burr is removed with a scraper, the line that remains differs but little from the etched line, but the characteristic quality of dry-point is destroyed.

Sometimes dry-point is also used in conjunction with etching to give finishing touches and added depth, but the richest and most beautiful effect is obtained when used by itself.

The method of printing from both etched and dry-point plates is the same. The work on both types of plate is not raised above, but is cut below the surface, and the printing is done as follows: The plate is inked over its whole surface with a thick printers' ink by means of a roller or pad. The ink is then wiped off the surface, but remains in the lines. A sheet of damp paper is placed upon the plate, which is then run under a roller. The action of the roller presses the paper into the lines of the plate and the ink becomes transferred to the paped. The paper with its design upon it is technically known as a "print," meaning an impression from the plate.

Printing is sometimes done by professional printers as the etcher does not want to go through the tedious work of printing the whole edition; but the most ideal and perfect impressions should be those printed by the etcher himself, who thus carries to completion his original conception of the plate.

The artist's signature in pencil finally labels the print as a selected proof and in such an impression do we have the climax of the art of the print maker.

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FASHIONS IN ARCHITECTURE

By CHARLES KYSON
Consulting Architect Meline Bond & Mortgage Company

WHAT is to be the next fashion in architecture? This may be a startling question to the orthodoxically minded who may consider such an expression something of a heresy. However, the fact remains that fashion is not limited to ladies' attire but it exists in architecture as well. It is perhaps fortunate for the community that these architectural fashions be as short lived as some of milady's fancies in dress. We all recall not so many years ago when the Tyrolean, or so called chalet style, was imported from the emerald green valleys of Switzerland to our own shores lapped by the placid Pacific. Contemporaneous to this innovation our enterprising designers and speculative builders in their insatiable and misguided thirst for architectural novelty were greatly intrigued by the picturesque architecture of the land of Nippon where Fujiyama holds serene sway. This amazing architectural alliance of Japan and Switzerland bore astonishing and fearful fruits. This hybrid style had a fervid vogue until it merged into the late switch-engine renaissance when the common sense of the public, or perhaps it was a sense of humor, came to their rescue and the curtain descended upon this particular act of high architectural comedy.

Tiring of this exotic blend of architecture, which fortunately failed to take, these same designers and speculative builders whose courage exceeded their architectural understanding or sense of humor turned to the lovely and graceful architecture of our forefathers, the American Colonial, as their next source of inspiration: There ensued a violent architectural epidemic which scourged the land and there came into being, mile after mile of the so-called "Colonial Bungalow." Such a pass was reached that we came to believe the word "Bungalow" was somehow derived from the term "bungle," and to those of us who love and appreciate the graceful elegance of that enduring style of North America's early architecture this misguided gesture savored of sacrilege.

Do not mistake me for a carping critic, with an impaired digestion. There are times when I am quite an amiable person, which I can easly prove by my wife and what greater proof do you require? The critic, who by nature has nothing to offer but criticisms is frequently a most irritating person. Great eras of progress must essentially be characterized by experiment. This applies to progress in the art of architecture as well as those of other fields in human endeavor. However, the fact remains that experimentation should be left to the hands of the trained experimenter for this policy is in itself insurance of safer and saner results. We do not criticise the courage of minds which attempt new things, but we regret the valorous ignorance which cruelly manhandles and misinterprets a style of architecture which is a heritage of beauty handed down from the early days of the American Colonial. To those having an understanding of the artistic and technical phases of the problem of designing in this architecturally graceful but intricate style, they at once realize that a high order of artistic training and discrimination is essential to produce pleasing and artistic results. To work successfully in this architectural field, the architect must have a real understanding of design and proportion, with a background of real experience. Such architecture must be well done or it is terrible.

The picture fades out and we "dissolve in" on era of the Mediterranean style, so-called. Novelty-mad designers and builders frantically thumbed through books and magazines picturizing that magnificent architecture of those shores cooled by the blue waters of the Mediterranean,—Italy and Southern Spain. Improvemnts were made which might be permissible in the art of caricature but hardly desirable in that of architecture. Near-Latin builders out-Spained the Spanish and out-Spanished the Italian. Architectural terminology grew to encompass the various warts, bumps and swellings which infested the land. These were frequently and appropriately tinted in delicate shades of raspberry, with an all-unconscious humor at its chromatic, if slangy, symbolism. Restraint was thrown to the winds. The architectural term of scale or consistency was one unknown to the new and kaleidoscopic art of architecture, so-called. Small bungalows, which because of their diminutive size should have been given simple unpretentious roof lines were embellished with towers, bulbous balconies, etc. "Arty" effects were produced by overloading the unoffending structure with wheelbarrow loads of plaster flowers, garlands, and assorted gagets,—exterior stairs, balconies, bay windows and other architectural what-have-yous blossomed over night until the imagination reeled with the orgy of the new and novel.

We motored down street after street of the appallingly wondrous creations of the mind of man and weakly lay back and gasp, "What next, oh, what next?" We see still untold blocks of houses without one single claim to artistic merit. The cultured layman throws up his hands and despairingly asks, "In Heaven's name, what's next?" Let us hope it will not be the architectural compromise of the ingenious builder who, by way of architectural variety, made a two-family dwelling, Spanish on one side and English on the other.

Many authorities believe the next architectural wave will be in the English and also the French farmhouse type, or at least an interpretation of it. If the gods of art so decree, let us devoutly offer an incantation that an era of good taste and sanity will prevail. These are wonderfully beautiful styles and lovely results can be attained in their use, but they are not proof against the assaults of bad taste or ignorance. In the hands of the skilled and trained architect the public is safe, and there only.

At this point the reader is inclined to feel that perhaps I have been overly free with my criticism and it is rather up to me to qualify as a constructive critic. The difficulty largely lies in the fact that the building public usually build but once in a lifetime and are uninformed as to how beauty in architecture is achieved. This must be true because a recent check was made, and it was found that in Southern California less than three people out of a hundred employed the services of an architect to design their buildings and therein lies the answer. The architect is looked upon as a pure luxury and not at all essential to the average building operation. Unfortunately, for the building public, this idea has been fostered by a certain class of builders but this I will say, there is a growing number of the speculative builders who realize that good architecture pays and these men are commencing to spend enough more on their houses to secure the capable architect to design their buildings for them. They have found that it pays—sales are made more quickly. People will pay more money for a well arranged and well designed building and the builder finds himself dealing with a class of people who have money to make more substantial down payments. And so many speculative builders who have ignored the architect in the past are seeing the light, but the public has yet a long way to travel. When they come to a realization that the architect who plans their building performs for them the most vital, necessary and worthwhile service in their entire building operation, then will beauty in architecture become a more common thing.

There are two human elements absolutely necessary to a successfully built home—a competent and artistically trained architect and a capable and reliable builder. The mental qualities necessary to the success of these two men are so widely divergent that it is really humanly impossible to combine the two in one man. Assuming it were possible, no one man can live sufficiently long to achieve the training and experience to cover adequately the two fields of endeavor.

Architecture is man's contribution to the scenic beauty of a community. Good architecture is wonderfully good community advertising. There is nothing that does more to create and stabilize values than artistic buildings and homes. It adds to the reputation of a community. The average person loves to live in beautiful surroundings, the tragedy of it being that he has so little knowledge of how to achieve them, but that knowledge is growing. Due to the increasing number of periodicals devoted to the popularizing of good taste in architecture, the cultural sense of the public is growing. Slowly, perhaps, yes, but if you doubt it, compare the architecture of twenty years ago with that of today. Your inevitable conclusion will be that many people are commencing to realize what the trained archetect can do for them. Let us never forget, we are judged to a great extent by the building we build. If it has good lines, is pleasing in appearance, possessing a quite good taste and that rare element of charm, it is a tribute not only to our cultural achievement, but to our business intelligence as well.

SANTA BARBARA'S BETTER HOMES WEEK



DEMONSTRATION HOUSE "C" ON SAMARKAND HILLS, SANTA BARBARA. EARLE OVINGTON, OWNER

THE Better Homes in America campaign as developed in Santa Barbara, and many other places, includes familiar features: lectures, demonstrations, practical demonstrations and exhibits, but the most interesting is the week's showing of Demonstration Houses. During the Better Homes Week this year there was an unprecedented number of houses open to the public: There were twelve in Santa Barbara, another dozen in the Hope Ranch District, Montecito and Carpinteria, immediately adjoining. Eight more were scattered over the Northern part of the County, in the Santa Maria, Lompoc and Santa Ynez Valleys. Within the limits of the problem, which was that of home owners who do not pay more than $10,000 for house and lot, there was a remarkable opportunity for comparison and observation which was taken advantage of by thousands. The houses were carefully selected and showed great variety in price, style, size and location, as well as in garden development and furnishings. While some of the houses were furnished by the Committee with articles



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loaned by many local merchants, more were borrowed furnished and the Committee supervised the arrangement before the houses were opened.

In Santa Barbara County there was the widest possible co-operation, over 1200 men and women served on the many general and local committees. The Better Homes Campaigns are strictly non-commercial and are of great value to hundreds of thousands of our people. The National Committee issues many publications, including an annual Guide Book, suggestive and descriptive of the possible scope of campaigns in both urban and rural communities. The Santa Barbara Committee's 1928 Guide Book contains a detailed description of the cost of construction and of furnishing of a considerable number of the demonstration houses. It also contains an interesting series of budgets for house furnishings. Requests for reproductions of any feature of Santa Barbara's small houses will be granted by CALIFORNIA SOUTHLAND at a month's notice. Or, literature on the subject may be obtained by writing to Headquarters.

Headquarters, Better Homes in America Committee, Santa Barbara, Studio 3, 28 E. Carrillo.

National Headquarters, Dr. James Ford, Executive Director, 1653 Pennsylvania Avenue, Washington, D. C.

THE COLOR PLATES

IN pursuing its policy of reproducing on its cover each month a painting of California or by a California artist, SOUTHLAND is but using all space available to encourage the fine arts and acquaint our readers and the casual visitor with the art of this state and Coast.

There are in Southern Counties few native Californians who have arrived at a point where their work will bear reproduction; but before many years pass we hope to show the work of Californians trained in our own schools and kept up to date by frequent trips abroad.

Mr. Louis Sharp lives in Pasadena's cool arroyo. He received and gave of his knowledge in the Chicago Art Institute. He has painted many pictures for the Union Pacific and Santa Fe railroads, and has done much to make California landscape familiar.

OUR charming photographs of The Santa Barbara County Courthouse shown here and in Mr. Obert's space on Page 8 are crowded into this number that CALIFORNIA SOUTHLAND may again be the first to announce Santa Barbara's supremacy in beauty of her building. And the remarkable results of an estimate, which shows that while the average cost of public buildings is 70 cents per cubic foot, the cost of all this beauty was but 50 cents per cubic foot, makes the treasure which Santa Barbara County possesses all the more a tremendous thing to be proud of. "Beauty certainly pays."



CALIFORNIA SOUTHLAND DECLARES SANTA BARBARA'S COUNTY COURTHOUSE SUPREME IN BEAUTY. MOOSER AND SON, ARCHITECTS *Obert*

The Los Angeles Architectural Club

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MONTHLY BULLETIN

THE July meeting of the Los Angeles Architectural Club, held at the Artland Club on the 17th, attracted an unusually large assemblage. Among the notable guests present were G. D. Clark, secretary of the M. Clark & Co. terra cotta manufacturers of San Francisco; A. L. Gladding of Gladding-McBean; W. W. Dennis of McNear Brick Co., San Francisco, and W. M. Butts, eminent civil engineer and leading seismologist. The interest aroused was due to the excellence of the two speakers whose subjects congenially dealt with the structural use of bricks.

The first speaker, Major Lent of Cleveland, Ohio, who is chief engineer for the Common Brick Manufacturing Association of America, was introduced by Norman Kelch. He treated his subject from a technical standpoint, beginning with a history of brick and tracing its uses from the past to its varied uses at the present time. Authentic data was presented on tests which were recently made at Washington, the results of which are now being compiled and published by the Bureau of Standards. Chief stress was laid by Major Lent on the three elements of good bricks, brick, mortar and workmanship. The immense importance of this last quality was impressed upon the architects. For it was shown that the strength of a wall varies over 100% due to the workmanship on the bricks. The talk was terminated with lantern slides, illustrating the uses of brick.

Major Lent was followed by J. E. Johnson, architect and traveler, who spent six years in the West Indies. He continued the discussion on brick with references to its uses in the Islands in the buildings constructed by Columbus and his followers. Imported from Spain brick was used in the new world for all arches and employed wherever particular strength was needed. But for more general uses native coral stone was used. Mr. Johnson then branched off into a general travel talk, discussing the historic buildings of Porto Rico, Haiti, and Santo Domingo. He illustrated his lecture with slides showing detail views of the famous forts, cathedrals and residences, two of which are shown on this page.

Miss Tavernier, singer, entertained the club with a number of songs.



COLUMBUS HOUSE BUILT BY DON DIEGO AS A MEMORIAL TO HIS FATHER IN 1509.
Photographs Courtesy of J. Earle Johnson.



CHAPEL ROSARIO, BUILT BY COLUMBUS IN 1496. WITHIN THE PORTALS OF THIS CHAPEL, COURT MET AND DECLARED CHRISTOPHER COLUMBUS A TRAITOR AND OUTCAST IN 1500.

The next club meeting will be held on August 21st, the place to be announced later.

Although not so elaborate as the masque ball of last February, the informal club dance given at Melrose Hall on July 24th was a most entertaining affair. The five piece orchestra produced such lively music as to infuse the group with vivacity and good-fellowship.

The employment service of the Los Angeles Architectural Club is proving itself most popular among draftsmen, not merely as a means of finding local employment, but as a vehicle through which vacation travel is facilitated. Calls have come in from Yellowstone Park, Wyoming; Twin Falls, Idaho; Tucson and Phoenix, Arizona; and even from Texas. The men who have filled these out-of-town positions are enthusiastic over the opportunity. And while things in the city have been fairly quiet, twenty men have been placed through this office in the past month.

The membership of the club is climbing slowly but steadily. Twelve new members have been added to the list in the past four weeks: Georg Povelsen, Mayan Hotel; Wm. Bouchspies, 1642 Lyman Place, Apt. 5; Geo. Lingstrum, 445 Holland Ave.; Rees Roston, 833 S. Fedora St.; Herman Boisclair, 2206½ Huron St.; Conrad Buff, 1225 Linda Rosa, Eagle Rock; Winton Greening, Montrose, Calif.; Fred Henderson, 848 W. 42nd St.; Albert Hendrick, 517 N. Ave. 50; R. J. Brennan, 1256 Dunsmuir Ave.; Harry Bliss, 427 Cattaraugus St., Culver City; R. McC. Beanfield, 1876 Middleton Place.



THE DOME OF THE OBSERVATORY ON MT. WILSON NEAR PASADENA, HOUSING THE 100-INCH REFLECTOR

The Year in Astronomy

(Continued from Page 10)

minor planet that has been discovered. This is, in the first instance a bibliographical research, but it is far more than that, for all the published observations and orbits are being most carefully checked and classified and the data will later be subjected to statistical analysis.

At the Lick Observatory satisfactory progress has been made during the year on a number of programs including work on the open star clusters, on the flash spectrum, on a general catalogue of double stars, on the photography of the planets, and on the determination of the positions of reference stars for Schlesinger's photographic reobservation of the Astronomische Gesellschaft Zones.

Of the great number of researches in progress at the Mount Wilson Observatory I shall here refer to only two: Hale's work with the spectrohelioscope and the new method for the analysis of stellar spectra developed by Adams and Russell on the basis of the calibration of Rowland's intensity scale for solar lines. The latter is only in its initial stages, but it has already been applied with most satisfactory results to some of the high dispersion spectrograms of typical stars of the spectral sequence that have been secured at the coudê focus of the 100-inch telescope.

Dr. Hale's spectrohelioscope is in some respects an instrument even more wonderful than his spectroheliograph. Its revelations of activity in sunspots and prominences are simply fascinating, as well as of the greatest value. During the year Hale has not only continued his personal researches with this instrument but has devoted much time and energy to perfecting a simplified form of it that may be put into the hands of amateurs at a moderate cost. Already seven or eight spectrohelioscopes are in use at stations well distributed in longitude and it is not too much to hope that the time is near when the Sun may be kept under continuous observation throughout the 24 hours of the day.

While research has not been neglected at the Stewart Observatory, the equipment has been used largely for purposes of instruction. The equipment of the Chabot Observatory, that, here at Pomona, College, and of observatories connected with many of the schools and colleges in the Pacific Area, has been used entirely for instruction and for the diffusion of astronomical knowledge. In this connection we should not lose sight of the public nights at the larger observatories nor of the many public lectures under the auspices of the Astronomical Society of the Pacific and of other societies, and special mention should be made of the enthusiastic and successful work of the Amateur Telescope Makers' Society of Los Angeles.

Summing up in a sentence, the year has been one of marked progress in contributions to knowledge and in the diffusion of knowledge.

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AN ARTIST'S GARDEN

(Continued from Page 13)



ONE OF A SERIES OF PHOTOGRAPHS TAKEN BY VIROQUE BAKER OF THE GARDEN OF MR. AND MRS. FRANCIS VREELAND, LOS FELIZ BOULEVARD NEAR WESTERN AVENUE

growth that we intended to leave here and there,—scratched in the earth at different places, took the temperature of this and that location, scratched his head a few times in contemplation, made some entries in a notebook and returned to his nursery to gather together the types of things fitting into our definite plans and, as yet, nameless specifications,—the types of those things, that is to say, which would grow where we expected them to grow. We followed him in a couple of days over to his vast nurseries and made our choice from the various assortment of plants, shrubs and trees that he had figured would grow where and as we wanted them to. We spent every spare moment and hour, (and, many were the full days) of a deliriously happy sequence of twelve months or more, in excavating and plain d i g g i n g, planting, building log and rustic things, and lugging rocks and boulders (big ones, some of them), down from off the neighboring hillsides. We transplanted wild things, bringing them carefully over from the surrounding hills.

In our garden we have cultivated, pruned, fertilized, trimmed, irrigated, sprinkled, sprayed, stalked the destructive snail and all his slug relatives, flirted with scampering lizards, coquetted with wary frogs, talked and whistled with mocking birds, played peek-a-boo with shy little mountain hares, scattered crumb feasts to a flock of frequently visiting quail, and thoroughly enjoyed ourself in time that could be stolen from the more or less serious events and labors of a fairly busy period of five years.

And here, away from the maddening crowd, we now sit in supreme delight beside the first lady of this delightful domain and our trusty Airdale retainer, lord of all we survey in our beloved "estate," of 60x220 feet, with nearly 400 acres of grandly rugged and splendidly natural Griffith Park serving us as a front yard, while a great, thriving metropolis is spread out down there all around us, straggling away, off over hill and dale, toward the sparkling, majestic Pacific. In the moonlight of a balmy summer's night, when the mocking bird sings, and the cricket chirps, and the frogs and tree-toads are doing their throaty best to harmonize in the woodland chorus, and the great city's lights are like a million twinkling jewels, this is a realm of alluring enchantment.

To our peculiar way of thinking, ours is a very remarkable and perfectly wonderful garden.



THE BETTER HOMES WEEK LUNCHEON IN THE COURT OF THE MARGARET BAYLOR INN, SANTA BARBARA, APRIL, 1928

Montecito Inn, Santa Barbara, a Center for Sportsmen

As one enters Santa Barbara from the south, Montecito Inn presents an attractive refuge from the highway.

Turn to the left down Olive Mill Road and enter the Blue Bird Garage.



Open patio, and private dining room for parties add to the attractive dining room, whose grilled windows are seen in the pictures below.

Photographs taken just as the building was finished. By Rick's Studio, Santa Barbara.

BETWEEN THE ENTRANCE TO THE LOUNGE, ON THE LEFT, AND THE HIGHWAY WALL, ON THE RIGHT IS A COMMODIOUS PATIO, OR FORECOURT WHERE TABLES ARE NOW PLACED FOR GUESTS TO DINE OUT OF DOORS. ACORSS THE STREET IS A FINE GROUP OF PINES AND AN OAK PARK.

SPORTS clothes of some sort are *de riguer* at Montecito Inn. In other words, one wears what one will.

At the strategic point, where Olive Mill Road crosses the Coast Highway, "Montecito Circle" has become the center for motorists going to the polo field, going to the golf club, going for a swim at the Beach Club or motoring through, as Eastern travelers do, to San Francisco and the north, or Los Angeles and Mexico.

The highway makes a double curve at this point and in solving the traffic situation the making of a round point and sports center for Polo, Golf, Aviation and the Beach is inevitable and wise.

Reaching the Inn by Southern Pacific train, which the Bluebird taxi meets at Miramar, I saw, on first entering the pleasant, handsome lobby, sportsmen and sports-women at rest. An aviatrix from the Carpenteria field for dinner, golfers and horsemen were dining in the patio, and the garage was full of the sportiest of cars.

Associated with The Montecito Company as Manager of the Inn, is Mr. James C. Fargo of New York. Mr. Fargo is a brother-in-law of Mr. Joseph B. Thomas and hunted for several years with the hounds at Millbrook, N. Y., where Mr. Oakley Thorne of Millbrook and Montecito is master. He



THE QUAINT ROAD SIGN CARRIES US BACK TO THE DAYS OF THE COACH AND FOUR IN MERRY ENGLAND.

belongs to the Racquet and Tennis Club of New York and before coming to California also belonged to the Tuxedo, Turf and Field, and the American Yacht Clubs. He played polo with Squadron A, New York Cavalry, having been a captain in the 77th Division during the war and an officer in Squadron A afterward.

Fox hunting may be said to be his main hobby, and he has hunted in Middleburg, Front Royal and Warrenton, Virginia; Peapack, New Jersey, and Millbrook, N. Y. He is well fitted, therefore, to lead in the forming of a sports center for Montecito, where all sports seem to concentrate.

Montecito Inn is a convenient and reasonable hotel for those who wish a stopping place in Montecito. The Bluebird Garage, which has long functioned as a necessity of the highway, saw the coming congestion and, curving the best corner available, set its wide door and commodious storage rooms on the only lot zoned for business there. The garage faces east on Olive Mill Road and travelers may find on entering a convenient passage way to the hotel, where the comfortable bedrooms, charmingly furnished by an expert, are attractively simple, and the wants of the traveling sportsman are catered to while he lets the world go by on the boulevard outside and "takes his ease at his Inn."



MONTECITO INN AT THE CROSS ROADS WHERE OLIVE MILL ROAD MEETS THE HIGHWAY NEAR SANTA BARBARA. BUILT BY THE MONTECITO COMPANY FOR WHICH IT WAS DESIGNED BY E. S. HARMER. THIS COMPANY HAS ALSO BUILT SEVERAL HANDSOME RESIDENCES BY MR. HARMER IN MONTECITO AND IN HOPE RANCH PARK AND SANTA BARBARA.

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From a Pre-Development Report, Oct. 12, 1921, by L. G. Sinnard

Climate represents the predominant value of this property. The distinct, though slight, difference between the pleasant elevations (of Rancho Santa Fe) and the heavier air of the seashore affords an invigorating variety in temperature which greatly enhances the comfort and charm of living here.

The restrictions suggested governing cost and design of buildings, proper maintenance of orchards and improvements, make for rapid and substantial growth, and insure a desirable measure of exclusiveness and protection of values.

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The Rancho Santa Fe Country Club was formed in Sept., 1927, and in 30 days the necessary memberships were underwritten by property owners. The $200,000 golf course is now building.

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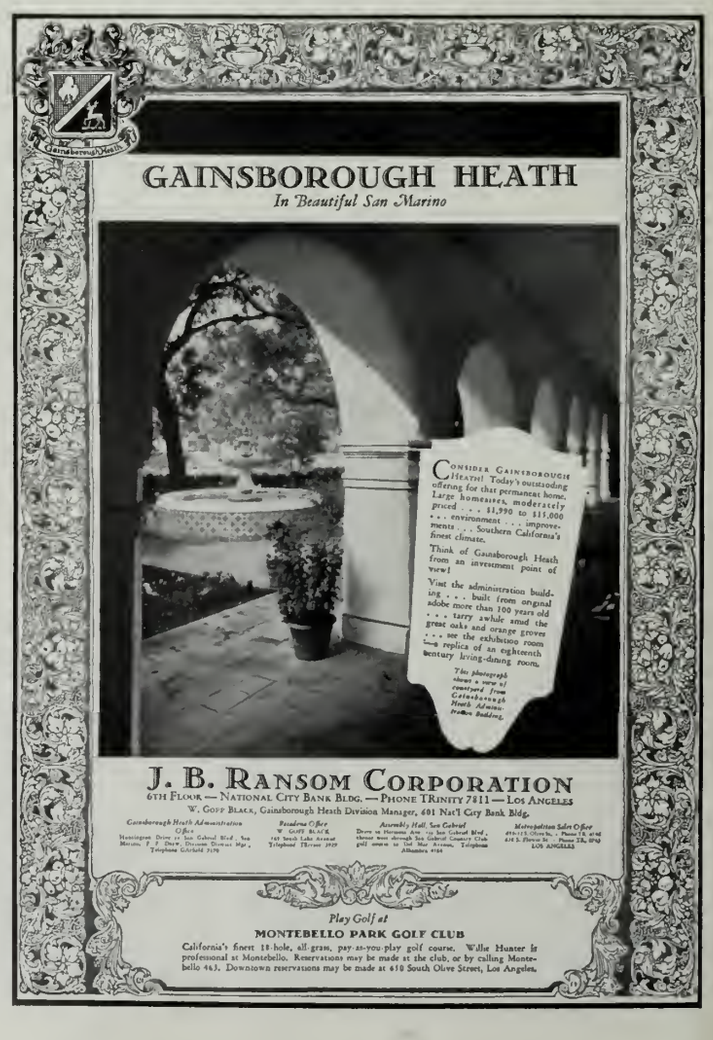
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CONTENTS

PAGE

LITTLE INDIAN GIRL.....*Cover Design*
(From a Painting by Nicolai Fechin. Courtesy of Stendahl Galleries)
SOUTHLAND CALENDAR.....*Ellen Leech* 4, 5, 6
MRS. HUNTINGTON'S PRIMITIVES..... 7
NOTES ON ART FOR CLUB STUDY..... 8
AN HOTEL, BY EDWARD V. ULLRICH, A.I.A..... 9
BOOKS OF THE MONTH.....*Louise Morgrage* 10
SYMPHONIES UNDER THE STARS.....*Jessica K. Seneca* 11
IN A SAN DIEGO GARDEN.....*Marcia Potter* 12, 13
THE DRAMA.....*Ellen Leech* 14
SOMEBODIES AND NOBODIES.....*Frederick F. Isaac* 15
SOUTHLAND OPINION 16, 17
THE EAST AND THE ORIENT—*Frederic J. Dennis*
FIESTAS AND SUMMER DAYS..... 18, 19
SOUTHLAND VERSE.....*Edited by Karl T. Waugh* 20
ON LOCATION WITH THE ASSISTANCE LEAGUE..*Lee Wray Turner* 21
REPORT OF THE CHAPTER MEETING.....*H. C. Nickerson, A.I.A.* 24
A SMALL HOUSE FOR A FORTY-FOOT LOT AT SAN CLEMENTE..... 25
THE ARCHITECTURAL CLUB OF LOS ANGELES..... 26
ART IN LOS ANGELES COUNTY CLUBS.....*Blanche Ballagh* 27
SEGREGATED CONTRACTS .....*Verner B. McClurg* 28
THE BLAKSLEY BOTANIC GARDEN IN SANTA BARBARA..... 30

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SOUTHLAND CALENDAR

Conducted by

ELLEN LEECH

Announcements of exhibitions, concerts, club entertainments, college events, lectures, dramatic productions, etc., for the calendar pages are free of charge and should be mailed to CALIFORNIA SOUTHLAND, *Pasadena, at least ten days previous to date of issue, the fifth. General articles and poems will not be bought for another year.*

Clubs

VALLEY HUNT CLUB, PASADENA:
Informal dinner dances in the Pavilion were inaugurated early in the season and are held on the second and fourth Thursdays of the month.

ANNANDALE GOLF CLUB, PASADENA:
Every Wednesday is Ladies' Day, with luncheon, bridge, and afternoon tea.
The course is now in the best possible condition. A few constructive changes have been made and others are in prospect. The new holes are ready for play.
The tennis courts have proved popular with all lovers of the game, members and their guests.
The swimming pool is now open and swimming parties are the order of entertainment.

FLINTRIDGE COUNTRY CLUB:
September 6, "Maid's Night Out" is inaugurated on Thursday evenings. Dinner is served and menus may be arranged in advance by early reservation. Sunday evening buffet suppers are discontinued until October 1. Dining room is open Sunday evenings, table d'hote dinners being served.
Carol Fletcher, former national diving champion, gives swimming and diving instruction at the club's pool every afternoon except Saturday and Sunday from one-thirty to four-thirty o'clock. Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11.30 to 2 p.m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
The four new tennis courts are completed and ready for the tournaments planned.
The club has three complete polo fields, now in perfect condition.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty.
The new club house provides every modern club convenience and comfort. Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
The club again has an eighteen hole course, and one of the best. Established about thirty years ago, the club was the second in the State, and had an eighteen hole course, later changed to a nine hole.

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PASADENA GOLF CLUB:
The attractive new clubhouse, modern in every respect, is well adapted to varied entertainment. The course has been improved and ranks with the best. Dinner is served on Sunday from five-thirty to seven-thirty. The usual luncheon and dinner service prevails throughout the week.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

PASADENA ATHLETIC AND COUNTRY CLUB:
The first smoker for the 1928-29 season is held Wednesday night, September 19. Fashion Show, September 25, in the main dining room from the dinner hour on, staged by Switzers.
Golf Committee announces monthly Ball Sweepstakes, open to club members only.

THE GABLES, SANTA MONICA
The new Glass-Roof Plunge was formally opened last month with an interesting program of events.
Thelma Payne is the swimming and diving instructor. Roger Cornell is swimming instructor and in charge of The Gables Plunge.
"Swimming Teas" may be arranged with the social hostess. Refreshments are served on the Promenade encircling the Pool.

FLINTRIDGE RIDING CLUB:
The club announces the second and fourth Thursday of each month as Club Night, with dinner at six-thirty, and with cards, riding and games after dinner.



SOUTHERN CALIFORNIA YACHTING ASSOCIATION:
Newport Harbor will stage the famous international Star championship series the latter part of August. The series will open August 30 and end Sept. 6. San Diego will close the year with its third annual midwinter race series for hydros and outboards for the national championships under the auspices of the Mississippi Valley Power Boat Association.
E. J. Gourley of the Santa Barbara Yacht Club is Commodore of the Association.
Other officers elected for 1928 are Sam Rindge of the California Yacht Club, vice-commodore; Commodore Ray Morris of the San Diego Yacht Club, rear-commodore; Milt Hesselberger of the Catalina Yacht Club, flag captain; and Dick Loynes of the Newport Harbor Yacht Club, port captain. Fred Bosbyshell was re-elected secretary and treasurer.

NEWPORT HARBOR YACHT CLUB:
To September 5, International Championship Series, Star Class Races. Tempe III defends the championship brought to the Pacific Coast last year for the first time. The list of entries include foreign challengers from Cuba and British Columbia, then Hawaii sends a contender, as well as representatives of Eastern and Long Island Sound fleets, New Orleans Gulf fleet, San Franiisco Yacht Club, Santa Barbara Channel fleet, and the San Diego Bay.

SAN CLEMENTE YACHT CLUB:
This latest addition to the sailing and cruising organizations of southern waters has elected the following officers for the year: Commodore, Ole Hanson; vice-commodore, Hamilton H. Cotton; rear-commodore, Haakon H. Hammer; secretary, Tod Bates; treasurer, Hugo Carlson.

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Art

LOS ANGELES MUSEUM at Exposition Park has many interesting art exhibitions to run through September. Paintings and prints from the Museum's permanent collection show many old friends as well as very fine recent acquisitions, including the works of local and Eastern artists which have been donated, or purchased by the Museum.

A very interesting collection of water colors owned by Mrs. Henry A. Everett of Pasadena cover a wide period of time and represent outstanding artists such as Mary Cassatt, Leon Kroll, Thomas Moran, Chauncey F. Ryder, and George Bellows. They make a very harmonious group and are comparable in selection to the collection of oil paintings also loaned by Mrs. Everett some months ago.

Mr. and Mrs. Preston Harrison galleries of French and American art are permanent, and the Chinese Munthe collection is to remain indefinitely.

PACIFIC SOUTHWEST EXPOSITION, in the Art Department, awarded Medals and Honorable Mentions as follows: Karl Yens received the first gold medal for his oil painting "Birds of San Greal"; the second gold medal went to "The Lily," the work of Charles Stafford Duncan of San Francisco. The first silver medal was awarded Maynard Dixon for his "Wild Horses of Nevada"; the second silver medal went to Hanson Puthuff for his "Morning in the Sierras." First bronze medal was won by Jessie Arms Botke for the decorative painting "Flower Decoration with Cockatoos"; the second bronze medal went to Power O'Malley's "Road to the Sea." Honorable Mention was accorded George Barker's "Russian Woman"; Walter Cheever's "Day Dreams"; and Perry McNeely's mountain picture, "What God Hath Wrought." In sculpture the gold medals went, first to Andrew Bjurman's "The Parting of the Ways"; and second to Harold Swartz's "Girl with Cape." Silver medals were awarded Edna Kelley's "Torso"; and Louise Everett's "Bust of Mademoiselle X." Bronze medals were given to Humberto Pedretti's "Ecce Homo"; and Henry Lion's "Grape Picker." The Exposition medals were designed by Roger Noble Burnham. The jury was composed of Antony Anderson, Merrell Gage, John Hubbasd Rich, Arthur Millier and William Wendt.

THE FOUNDERS EXHIBITION at the Grand Central Art Galleries, New York, extends through September. In the fiftieth year of existence these galleries have probably been visited by a larger and a more widely divergent public than any galleries in the country. From a mere storage loft in the Grand Central Terminal the galleries have grown into beautiful showrooms.

AN EXHIBITION of figure-composition paintings in oil is sponsored by James D. Phelan of San Francisco to encourage figure drawing as distinguished from landscape and still life, and is to be held at the Bohemian Club, San Francisco, September 8 to 15 inclusive. There are three awards, $500, $300 and $200, for the first, second and third selection of painting exhibited. All painter residents of California are invited to participate. Canvases must have been painted within two years prior to showing and done in oil paints. The jury is composed of Reginald Poland, Arthur Millier, Roi Partridge, William H. Clapp and C. Chapel Judson.

THE WESTERN ASSOCIATION OF MUSEUM DIRECTORS held the eighth convention at Oakland last month. William Alanson Bryan of the Los Angeles Museum is president.

ORRIN WHITE, commissioned by the Southern Pacific Company, is doing a series of California landscapes for their offices. Mr. White has finished a lovely Lake Tahoe scene, and is completing a mountain picture of San Gorgonio and San Jacinto.

ROI PARTRIDGE exhibited a complete collection of etchings at the University of California at Los Angeles last month. Mr. Partridge is one of the foremost etchers of America and is dean of arts at Mills College.

ROBERT B. HARSHE, director of the Art Institute of Chicago, has been elected president of the Association of Art Museum Directors. This Association is to meet in Chicago in 1933, during the Fair.

ROCKWELL KENT is holding an exhibition of paintings at the East-West Galleries, Western Women's Building, San Francisco, during September.

JULES KIEVITTS always has examples of the best work of the Dutch and Italian painters in his galleries at the Vista del Arroyo hotel, Pasadena.

KANST ART GALLERY, 6182 Mulholland Highway, Hollywoodland, a general exhibition of paintings by American and European artists.

STENDAHL ART GALLERIES, Ambassador Hotel, Los Angeles, announces interesting exhibitions.

The first three weeks of September there is a showing by Cornelius and Jessie Arms Botke. During the last week Haldane Douglas exhibits his modern things, the first show since his return from Europe.

PASADENA ART INSTITUTE, Carmelita Gardens, was closed during August that retouching of the walls might be done and several changes made. The galleries reopen this month with an interesting arrangement of paintings and sculpture.

AWARDS FOR MINIATURES in the Art Department at the Pacific Southwest Exposition at Long Beach were assigned as follows: The gold medal to Emma Siboni for her painting, "Camaraderie"; the silver medal to Gertrude Little for her "My Father." A bronze medal to Martha Wheeler Baxter; and honorable mention to Claire Shephard Shisler, Alice Blair Ring, and Ella Shephard Bush. A special gold medal was awarded to Laura M. D. Mitchell, for her collection of miniatures, by Theodore B. Modra. As Miss Mitchell was one of the jury of awards she was not eligible for the regular gold medal.

THE ART SECTION of the Los Angeles County Fair will include the exhibition of miniatures recently shown at the Pacific Southwest Exposition at Long Beach. Laura M. D. Mitchell will be in general charge of the exhibition. The dates of the Fair are September 18-22.

DAISY M. HUGHES, Los Angeles artist, recently held on exhibition of paintings at the Galleries George Petit in Paris.

AMERICAN UNION OF DECORATIVE ARTISTS AND CRAFTSMEN, a recent organization with headquarters in New York, stand for the development of genuine contemporary design in the things of everyday usage. Kem Weber is a charter member and advocates the creation of a Pacific Coast Chapter.

FINE ARTS GALLERY OF SAN DIEGO, Balboa Park, held the Southern California Art Salon throughout last month. The American pictures recently acquired include a number of Californians. Charles Reiffel has given the gallery thirty-six drawings, made in many parts of the world. "Near Florence," a water color by Colin Campbell Cooper is a recent acquisition. Other Californians who have their work permanently on view in San Diego are Helen K. Forbes, president of the Women Painters of San Francisco, Elliot Torrey, Alfred R. Mitchell, Edward Borein, and Gustav Baumann.

IN THE COMPETITION FOR POSTERS under the auspices of the Santa Barbara School of the Arts, to select a poster for the annual "Old Spanish Days" fiesta, the first prize, $200, was awarded to Betty Shropshire of San Diego. The second prize, a tuition scholarship in the Santa Barbara School of Arts, was won by Mary Herwig of Los Angeles, a student at Otis Art Institute. First honorable mention was given to Jack Hanes of Glendale, and second honorable mention to Henry A. Gottsche, also a student at the Otis Art Institute.

WILLIAM WENDT is making a sketching tour into the San Gabriel mountains. Just where his path will lie or length of time elapse before his return to his studio at Laguna is variable.

AINSLEE GALLERIES, Barker Brothers, Los Angeles, are showing an interesting collection of paintings by American and European artists, as well as a group of pictures by California painters.

DANA BARTLETT GALLERIES, 2025 Ocean View Street, Los Angeles, always present an interesting group of small paintings, moderately priced, principally by Western artists.

WILSHIRE ART GALLERIES, 3309 Wilshire Boulevard, Los Angeles, offer an interesting show for September.

THE BILTMORE SALON, Los Angeles BILTMORE, is showing a varied and important collection of paintings by European and American artists.

Music

ADOLF TANDLER and his Little Symphony Orchestra give another California Night of Music in the Hollywood Bowl, September 4. Among the artists appearing are Arthur Friedheim, pianist, as guest conductor; Master Emil Charles Danenberg, the ten year old boy pianist; and Agnes Kraemer, soprano from the San Carlo Opera Company. The program also includes a new ballet, written by two Los Angeles artists and staged and performed by Norma Gould and her dancers.

COMPOSITION PRIZE of the Hollywood Bowl was awarded to Mrs. Grace Elliott Gibson. The overture was given its first public presentation at the Bowl, August 23. Mrs. Gertrude Ross is chairman of the Bowl composition committee.

THE HOLLYWOOD BOWL closes a most successful season September 1. Eugene Goosens returned for this, his third season, to conduct the final two weeks of these summer concerts.

THE NEW BORISSOFF QUARTET, a recent organization, enters the Los Angeles chamber music field under the sponsorship of the Pro Musica Society. The personnel of the quartet is Josef Borissoff, first violin; Emile Ferir, viola; George Benkert, second violin; and Nicolas Ochi-Albi, 'cello.

THE ADOLF TANDLER TRIO provided music at Fawnskin, Big Bear Lake during this, the fourth summer season.

THE SMALLMAN A CAPELLA CHOIR, John Smallman, founder and conductor, gave the closing program at the Pacific Palisades Association in the Auditorium on the grounds.

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THE STOCKTON SYMPHONY ORCHESTRA was recently organized by C. M. Dennis, dean of the College of the Pacific Conservatory of Music in Stockton. There are sixty-one members and the opening concert was most successful.

SAN FRANCISCO SYMPHONY ASSOCIATION, through the president, J. B. Levinson, announces new plans for the coming season. Instead of the usual "pair" of Friday and Sunday afternoon concerts there will be thirteen Friday concerts at the Curran Theatre, thirteen Saturday night Symphonies and and eleven Saturday night popular concerts at Dreamland. The guest conductors include Ottorino Respighi and Rudolph Ganz. Among the guest artists are Matzenauer, Brailowski, Friedberg, Astral, Piastro, Penha, E. Robert Schmitz and Kubonschutz. The season opens November 2, two weeks later than is customary.

FLORENCE KAISER WHITE was the soloist at the first summer concert given by the Glendale Symphony conducted by Modest Altschuler, at Nibley Park, Glendale, last month. The winter series of subscription concerts are scheduled to open October 26, with later concerts on December 3, January 21, March 11, and April 29.

THE LONG BEACH OPERA COMPANY announces rehearsals for the coming season opens the first week in September. Guido Caselotti, founder and director of the organization, states four operas will be produced.

THE CIVIC ORCHESTRA OF SAN DIEGO gave popular concerts throughout August on Sunday afternoons in Balboa Park, directed by Nino Marcelli. Mrs. Artie Mason Carter christened these "Sunset Symphonies" and has aided tremendously in arousing public interest in them.

THE ARGUS MINIATURE BOWL, Eagle Rock, closed this season's chamber-music series with a notable concert. Rudolph Reuter, pianist, was the soloist, and the Levings-Barstow Trio, composed of Vega Barstow, violin; Marcia Levings, 'cello; and Doris Levings, piano, chose a delightful program.

THE REDLANDS BOWL offered varied and unusually interesting programs throughout the summer season. A notable program included Gertrude Ross, pianist-composer, assisted by her daughter, Corinne Ross, reader; Melville Avery, baritone, and Margaret Monson, soprano. The music composed for the Pilgrimage Play by Mrs. Ross was given.

"WARRIOR'S SONG" from the Indian opera, "Wewahste" by S. Earle Blakeslee, sung by Yowlache, Indian baritone, was a featured number in the Friendship of Nations pageant at the Pacific Southwest Exposition.

Announcements

PASADENA COMMUNITY PLAYERS announce the plays scheduled for September at the Pasadena Community Playhouse are as follows:
September 4 to 15, "Puppy Love" comedy. by Adelaide Matthews and Martha Stanley. September 18 to 29, "Devil's Disciple" by George Bernard Shaw.
There are no performances Sunday or Monday nights; matinees, Saturdays only.

THE WORKSHOP, Recital Hall, Pasadena Community Playhouse, is thoroughly established as a component and valuable part of the Playhouse work, while holding its own individuality. The Workshop gives its own selected plays with its own directors and players. The plays are given Saturday evenings and are open to the public.

THE WORKERS' TEA has been established at the Pasadena Community Playhouse as a means of bringing together the various branches of the work, and are held in the Green Room the third Friday of each month from four to six.

SCHOOL OF THE THEATRE, sponsored by the Pasadena Community Playhouse Asociation, opens in October. Gilmor Brown is Supervising Director, and Charles F. Prickett, Business Manager.

PAGEANT PLAY, "Felicita," is given in Escondido, Labor Day, also on Sunday, Sept. 9, and on Admission Day, the 10th which is also "Grape Day" in Escondido. Dr. B. F. Sherman, director of the Escondido Community Players is the author of the pageant and directs the production, which is given in the Bowl between Lake Hodges and Escondido.

ROBERT HALLOWELL is showing water colors and oils at the San Diego Fine Arts Gallery, Balboa Park, through September.

THE SOUTHWEST MUSEUM through the director, James A. B. Scherer, announces that September 1, Mark Raymond Harrington of New York will become director of research at the museum.

STATE ASSOCIATION OF CALIFORNIA ARCHITECTS, Southern Section, announces that permanent offices have been established at 528 H. W. Hellman Bldg., Los Angeles.

STATE FAIR at Sacramento opens September 1, runs through September 8.

REPUBLICAN STUDY CLUB OF LOS ANGELES holds the first meeting of Fall, September 14. Mrs. Edward C. Magauran is president.

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HOTELS AND TOURIST NOTES OF CALIFORNIA'S GUESTS

(Continued on Page 22)

LA RAMADA INN

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The United States Government Survey reported that the most equable climate in the world was found at three points in Southern France and in California. Santa Barbara was one of these places.

"THE FLUTE OF THE HILLS," presented at the Nature Theater, Mt. Helix, Sept. 15, is an Indian drama, the work of Mrs. Lucy O. Miller. Ralph Wendell Hastings has the principal role.

LOS ANGELES PAGEANT ASSOCIATION announces that the final date for mailing manuscripts of pageants from which one will be selected with the view to its probable presentation in the Hollywood Bowl in June 1929, has been extended to midnight, September thirtieth. All pageants must be the original work of residents of Los Angeles County, and sent anonymously to Dr. T. Preceval Gerson, Hotel Roosevelt, Hollywood.

DANA BARTLETT has opened a new Bartlett Gallery at 3358 West First street at Commonwealth, Los Angeles, showing a fine selection of paintings by Payne, Lauritz, Braun, Bartlett, Gilbert, Curtis, Cotton, Berg, Pages of Paris, Stuber, the Vysekals, De Kruit, Hunt, Donna Schuster and other western artists as well as some of the Eastern painters. There is also a very large stock of etchings by the noted men of England, France, Italy and America.

LAGUNA BEACH ART ASSOCIATION held ground breaking ceremonies for the new gallery, August 25, and the work of building will proceed at once.

SERENDIPITY ANTIQUE SHOP, INC., of Pasadena, opened the new and attractive Refectory last month for the service of luncheon as well as teas, this is in addition to the service of tea in the lovely gardens. In opening this service to the public the Serendipity asks that reservation be made the day before when lunch is desired. Beginning the first week in September Mrs. James Porterfield, who so successfully conducted the El Paseo in Santa Barbara, has charge of the luncheon and tea service.

CALIFORNIA FEDERATION OF BUSINESS AND PROFESSIONAL WOMEN'S CLUBS hold the ninth annual convention in Giant Forest, Sequoia National Park, September 8 to 10. Miss Margaret Mary Morgan is the federation president in San Francisco. The matter of affiliation of the California federation with the National organization is under discussion.

ASSOCIATION OF BANK WOMEN hold the sixth annual convention in Philadelphia, September 30 to October 4, in conjunction with that of the American Bankers Association.

LONG BEACH EBELL CLUB has made interesting and varied bookings for the season, one of particular note being "To Lhasa in Disguise" by Dr. William Montgomery McGovern, October 22.

THE SAN DIEGO FALL FLOWER SHOW is held at Balboa Park, September 20.

SAN DIEGO COUNTY TENNIS CHAMPIONSHIPS on the Balboa Courts, September 1-2-3.

SANTA BARBARA POLO CLUB announces a tournament in the summer season for September 1, play continues through the 15th.

VENTURA COUNTY FAIR, September 12 to 16, promises augmented entertainment for this year.

LOS ANGELES COUNTY FAIR at Pomona is scheduled for September 18 to 23, and boasts of never being late. The plan worked out by the Los Angeles County Regional Planning Commission and the fair officials will result in permanent fair buildings and fairgrounds to comprise more than a hundred acres. The first of the permanent structures will be completed for the 1929 fair. The night horse shows will add again to the interest.

THE ORANGE COUNTY FAIR, the twelfth annual, held at Santa Ana opens Labor Day. The Orange County Riding Club plans the race program, and there is the usual running races on the fast track.

SAN DIEGO COUNTY FAIR is September 15-19, with the San Diego County Horse Show opening the 16th, running through the 19th.

ARTLAND NEWS BULLETIN: The Monday night Informal Hours are proving a social and artistic success and are known as "Friendship Programs."
The dining room is open and serving luncheons every day except Sunday. No dinners until fall.
Bridge parties every Wednesday at 2:00 p.m. for women. 1st and 3rd Tuesday of month at 8:00 p.m. for men and women. The hostess will provide prizes for afternoon and evening parties.

A BRILLIANT AUDIENCE attended the closing of the ninth annual season of the famous Pilgrimage Play, the great drama of the Christ, in the open-air theatre near Cahuenga boulevard and Highland avenue., Hollywood. The opening night marked the 433rd presentation of this drama of the Christ. The 450th presentation in August honored the memory of the late Christine Wetherill Stevenson, founder.
The roles of the Christ and of the Mary Mother were taken again this year by Ian Maclaren and Mary Worth, both players of international fame, and whose portrayals last year brought them many encomiums. Several new figures appeared in this year's cast, all excellent.

CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

The Italian and Flemish Primitives at the Huntington Library
The Arabella Huntington Memorial Art Collection



"Master of the Castello Nativity" Madonna and Child with St. John Italian (Florentine) school, late fifteenth Century. Panel [wood with gilt frame elaborately carved and painted]. Height 45¾ inches, width 30½ inches. Out of the collection of the Baron Brownlow, Ashridge Park, Berkhamstead, England.

"Master of the Castello Nativity" is the temporary designation which experts on art give to the Florentine painter whose name is not yet known; the work from which he is named is a picture of the Nativity in the Royal Villa of Castello, near Florence, Italy.

A PRELIMINARY Hand-Book of the Art Collections is issued by the Huntington Library for the use of the groups of Californians and their guests now thronging the Huntington Galleries. It says of Mrs. Huntington's collection:

"In the last months of his life Mr. Huntington carried out a cherished project of establishing a memorial to his wife. Mrs. Huntington had been especially fond of a small collection which she had formed of Italian and Flemish primitives. Mr. Archer M. Huntington, who inherited these paintings, presented them in memory of his mother. A few other primitives were added, and about them were gathered French sculptures, bronzes, Sevres porcelains, and a general collection of furniture and other objects of art, largely French of the eighteenth century. They came mainly from the collection of George J. Gould, J. Pierpont Morgan, and the Rothschild family. These objects were arranged in four rooms in the west wing of the Library building, and by a special Deed of Trust, dated April 23, 1927, the west wing and its contents were perpetually dedicated as The Arabella D. Huntington Memorial Art Collection."

THE ITALIAN AND FLEMISH PRIMITIVES IN THE ARABELLA D HUNTINGTON MEMORIAL COLLECTION.

AMONG the objects of art in this collection — so precious to the youth of California in the study and enjoyment of painting — the primitives are an inestimable boon. Western pioneers and their children, who have never been out of the State and cannot look forward to their going, find in the Huntington Galleries a generous answer to their hunger for the finest products of the past. And if with Beodeke or Vasari in hand they can begin here an intensive study of the art of painting in its infancy — they may become connoisseurs in art before they grow old; and by a comparative study, derive a fund of enjoyment from the other galleries and the libraries now at the service of all dwellers on this far distant shore.



THE RAPE OF HELEN OF TROY. A PAINTING BY BENOZZO GOZZOLI, FLORENTINE PAINTER, 1420-1498

Benozzo Gozzoli was a disciple of Fra Angelico. A painter who was an animated story teller, he goes quickly and easily along, pressing into his composition animals and plants, architecture and landscape and group after group as he feels he needs more and more figures. He is a great lover of nature; his meadows are enameled with flowers and birds and beasts and his quaint trees and bending arbors burst with clusters of bloom and are heavy with fruits. The pure, serene spirit of Fra Angelico's Art in Gozzoli is embued with more human and homely an element. It was the pleasant places of the earth rather than the fields of Paradise that he painted. His work is more living and less divine than that of his angelic master, Fra Giovanni. Description and photograph by courtesy of Mrs. H. Wildon Carr, University of Southern California.

THE photograph on the preceding page was purchased before the word "copyright" was placed on the photographs for sale in the art gallery. Photographs purchased subsequently are found to have this word on them and, no explanation being obtainable, a painting by Sir Joshua Reynolds which was to have been used here for comparison is omitted until permission to use it is received. Equally valuable for that purpose in showing the actual development of the art of graphic representation between 1400 and 1900 is the little engraving of a charcoal drawing below. This is a "school piece," drawn by an art student a few years ago, in the Stickney School, Pasadena. It shows the high average mastery of delineation of the human figure attained by modern students of art the world over; and is placed here merely for comparison with the skill of the best painters of the 15th C.

ART NOTES TAKEN IN THE GALLERIES OF EUROPE

NOTES taken in the Art Galleries of the city of Berlin, which were begun in July SOUTHLAND, carried the reader through the beginnings of painting as described in the little picture by Duccio of Siena, and recorded the effort of the primitive painter to depict what he saw going on around him, as well as to make an altar-piece according to the rules of the Church. Perfecting the effort of all previous painters who strove to express the devout spiritual and religious thought of the time are the works of Fra Angelico.

In the gallery at Berlin there were in 1899 when this study was made, no authentic paintings by this saintly Master. But the series of angelic figures surrounded by a halo of gilt background are familiar to everyone.

They illustrate better than any black and white reproduction the exquisite daintiness, the ethereal loveliness of Fra Angelico's paintings and their beauty is easily comprehended and enjoyed by all in reproductions in color and gold.

In studying the actual powers of the painters of that period in the history of painting, it is doubtless wiser to take for illustration some more mundane subject. In the Berlin Gallery was studied therefore, a painting by another primitive whose dates are about the same as those of Fra Anglico, Benozzo Gozzoli was Fra Angelico's pupil and assistant in extensive frescoes. His paintings therefore, show the grasp of the technique attained at that period. William Michael Rossetti says of Fra Angelico's work: "Technically speaking, he had much finish and harmony of composition and color without corresponding mastery of light and shade and his knowledge of the human frame was restricted."

ART NOTES, NO. II, 1420-1498

BEFORE going on to Fra Filippo Lippi, I must mention one follower of Fra Angelico who is represented in the Berlin Gallery. Benozzo Gozzoli, Florence and Pisa, 1420-1498.

The only one of his paintings here is spoken of as a "Youthful Work" but it is very sweet and dainty in coloring. A Madonna and Child seated on a low cushion on the floor. Behind them Magdalene and Martha are partly shown in the corner where they hold up the corners of a gilt curtain. The Madonna seated on a cushion with one knee raised to support the child, has an exquisite face surrounded by very fair hair. The face is full and is well drawn, as is the neck. In color and daintiness one recognizes the Master Angelico, but the drawing seems more human than his work. The gown or robe is of red and the mantle a dainty blue. There are no shadows of the figures, and a hard line marks the outline of the face where it comes against the veil. A hard line also surrounds the hands. The dark colors are muddy. The child is badly drawn and is not really seated but rather suspended on Mary's knees. But the face of the Madonna with its pale yellow hair and filmy veil is what one notices first and last, and exquisite is the only word for it. Benozzo Gozzoli painted a history of the world from scenes from the Old Testament on the walls of the cemetery—Campo Santo at Pisa. I think some of them are still preserved and have been copied.



A CHARCOAL SKETCH MADE IN THE LIFE CLASS OF THE ART STUDENT'S LEAGUE OF PASADENA, ILLUSTRATING THE MODERN MASTERY OF ANATOMICAL DRAWING

Books on this period are numerous and can be found in our excellent public libraries. Pasadena is especially fortunate in having had a nucleus of art reference books in the gift library of Mrs. Emeline Bowler, who, as a friend of Miss Susan Stickney, inspired the gift to Pasadena of the Anne Hathaway Cottage, in the gore between Fair Oaks Avenue and Lincoln Avenue, to be used for Art in perpetuity. Built for the Shakespeare Club, this picturesque little cottage was soon outgrown. When the club built its own club house on Los Robles Avenue the property reverted again to the donor, Miss Stickney, who then dedicated it to Art at the instigation

(Continued on Page 27)



Casa de Mañana Where the Gay World Lingers

SOMETIMES the very essence of a town's attractiveness is concentrated in the hotel which has grown out of the necessity of that town's hospitality. Such is the case in La Jolla, San Diego's pleasant watering place. Its fine hotel, Casa de Mañana, is the flowering of La Jolla's growth from a few cottages above the safe waters of a little cove in the rugged and interesting shore.

The good taste and the simple summer life of those who first built at La Jolla have determined the character of the village. Its first and fundamental basis for beauty and usefulness lies in an absence of any ambition to become a city. Cities enough we have in southern California. The chief object of the dweller in a city is to get out of it and no more delightful place than Casa de Mañana exists in which to end such flights from town.



STATELY PEOPLE DINE IN THIS STATELY DINING ROOM—ULLRICH, ARCHITECT, LA JOLLA—FOR WHETHER IT IS THE CLIMATE, OR THE NEARNESS OF THE ARMY AND NAVY, OR THE PRESENCE OF THE FAIR CHATELAINE HERSELF THAT DRAWS THEM, THERE ARE MORE BEAUTIFUL WOMEN SEEN AT CASA DE MANANA THAN ONE OFTEN SEES ABROAD. THESE REMARKABLE PHOTOGRAPHS ARE BY NORMAN KENNEDY

On the other hand, those who seek the salubrious shores of the Pacific for either travel or vacation find in Casa de Mañana the best example of all that is desirable in California's restful and interesting watering places.

Young as it is among the finer hotels this modern and beautiful resort has profited by all the good examples found in our California hotels.

Distinctive programs are given; richly colored objects of art from the Orient sparkle under many colored lights. The food is like that prepared in our best homes, supplied by the famous fruit, flower and berry gardens of this part of the coast. So that, this little hostelry is rightly named and may be looked upon as the epitome of Californian service and hospitality.



Much of the action in "The Splendid Californians" by Sidney Herschel Small, centers about the mission of San Rafael Arcangel. This mission was founded in 1817 and served as a hospital where monks were restored to health and service. Every vestige of the buildings has long since disappeared.

Courtesy of the Pasadena Public Library.

A SHEAF OF RECENT FICTION

In variety—withering satire—social retrospects—another Geste romance.—Also Geology with charm—and building yachts with authority.

Old Spanish Days

In "The Splendid Californians" (Bobbs Merrill) Sydney Herschel Small tells a story of mingled love and politics, choosing for his theme a period in California's past commonly overlooked by romancers, namely the 1820's. The scenery of Marin County provides him with a gorgeous background against which he moves and groups his figures, Franciscans, Indians, haughty Spanish ranchers and lovely señoritas. He moves them about rapidly enough to suit the most captious taste for adventurous romance, but often in arranging stills he poses them in a somewhat stilted fashion, due beyond a doubt to his quite evident concern over historical accuracy in trappings, a matter in which he is letter perfect. That is the reason, perhaps, why "The Splendid Californians" commands respectful attention from anyone who is keen about the local bits making up the historical mosaic of this variegated state.

Fishy

In a moment of relaxation from writing popular plays like "Interference," Roland Pertwee tosses off a fish story entitled "Fish Are Such Liars" (Houghton Mifflin). In it he relates a yarn of a vain old trout with a tattooed tail in a French chalk stream, who took to showing off and nearly paid the penalty. It is all very suave and subtly humorous, and the fishing technique will not offend the most serious angler.

Satirical

A year or so ago, Carl Van Vechten sojourned for a season in Hollywood and a book called "Spider Boy" (Alfred Knopf, Inc.) is the result; it is to be hoped that a still further result will not be the author's sudden demise, for men have been shot for less than this. He seems more than adequately equipped in a literary sense with sharp-pointed tools for constructing this flashing satire on nearly everything and everybody connected with the moving picture industry in Hollywood. In his hero, Ambrose Deacon, a playwright famous in New York overnight for his one successful play, Van Vechten has accomplished a sympathetic and effective character study, and he is no less successful in caricaturing movie stars and magnates in Hollywood. These caricatures are screamingly funny, but how nearly they resemble their victims, of course the general public can not know; it can appreciate, however the neat and telling verbal whacks dealt out to a scenario, in the making and complete, since many people see upon the screen the limp and vapid pulp for morons, furnished the movie stars for their often fine performances.

Pioneers

"Hill Country" (Stokes) by Ramsey Benson is the prize winning novel in the Stokes-Forum Magazine contest. The author shows both strength and skill in a reconstruction of the pioneering years in the Minnesota wheat fields. The story fairly reeks of sweat and toil and the struggle for material gain beside giving a clear impression of how the American melting pot goes about its simmering. In this narrative the politics of the eighties becomes a dramatic spectacle but perhaps the most novel feature is the method of dealing with biography. From time to time the shadow, as it were of James B. Hill passes over the scenes and for a shadow it is remarkably telltale. The love interest is slight but satisfactory since this kind of a social survey has little need of sex appeal.

That Pestiferous Jewel

Once again in "Beau Ideal" (Stokes) as in "Beau Geste," Major Wrenn stresses the ideals of an Englishman, honor, loyalty, courage and chivalry, virtues that should fit like a glove and never be discussed. In his two previous Geste novels, it seems he did not wring entirely dry the saturated affair of the theft of the "Blue Water" emerald, for in "Beau Ideal" he gives another vigorous twist and out pops yet another surprise connected with this priceless and ill-omened jewel. Once again he makes the great African desert yield its treasure of color and atmosphere and again in the French Foreign legion, he finds material for adventurous romance. His story telling charm persists to the end, where with a whirlwind of strategic moves and thumping accent on the brotherhood of man, he clears up everything there is to clear about the Geste family and their pestiferous jewel. And so *vale* to the Gestes.

Delightful Natural Science

Now-a-days, everybody wishing to keep in touch with advancing human knowledge, seeks at least a bowing acquaintance with the natural sciences. It is easy and pleasant to gain as much with some of the principles and theories of modern Geology, in reading "Old Mother Earth" (Harvard University Press) by Kirkley F. Mather. Professor Mather seems to be a scientist with a liberal education whose natural graces of style spread a tonic flavor over scientific data. These chapters were delivered originally as radio talks, and the public-spirited Harvard University Press in publishing them in book form has conferred a favor on a wider audience, for it is certain that all interested in this vital subject will enjoy it as presented in "Old Mother Earth."

Attention Yachtsmen

Stokes publishes a book which should prove attractive to young men and boys interested in the sport of yachting. It is called "Build a Winning Model Yacht," wherein Thomas Moore a marine engineer employed by the United States naval department, shows the amateur how to design, build and sail a successful yacht. Two naval experts testify that his instructions are simple and correct. Beside the text, the book contains black and white illustrations from photographs, numerous diagrams and designs, and mathematical tables in the glossary.

The sport of yachting so popular on the Atlantic coast has lagged somewhat here in California where equable summer skies should aid its promotion. Books of the kind described can do no less than add to the understanding of how to use our ocean.

LOUISE MORGRAGE

Windows on the Bowl

By JESSICAKATE SENECA

THE Bowl does not lend itself to sentiment for individuals. Always there is the vastness of the night sky, the dark brooding of mountains, silently to belittle all the affairs of men. And in an immense crowd, feeling is shallow. Therefore, two highly emotional events, the farewell of one great artist, the marriage of another, failed there to achieve their due significance and drama. One heard the last notes of Ernestine Schumann-Heink to the accompaniment of light laughter from adventurers who slipped and clambered upon the hillsides. One could not quite realize that this was the farewell of one of the greatest singers of the age. The dress that clothed her big broad form was of a bright and lovely blue, the color of hope, and she herself radiant with humanity. Why should one who can still sing so beautifully bid us farewell? Molinari conducted, he who was in some essentials the best conductor of the season. One of the Bowl's biggest crowds attended; surged and overflowed upon the wide ascents, and spread over the hillsides, and made of itself entrancing pictures. The seated multitude of twenty thousand souls filling the steep wide hollow of the mountain, appeared in the darkness as though plastered upon its background; like dim sculptured forms of some immense decoration; or even, in its faint-hued masses, like the variously colored naked soil itself. When the powerful white light sprung and struck, the inert mass shuddered, and came, as if by miracle, to life. The mob, beholding itself, thrilled in self-adoration. "See the people!" cried above, below, the raptured voices.

To achieve that which the Bowl at one time seemed to promise, the ideal union of great Nature and great art, there must not be too vast an assemblage of human beings; because the multitude in itself exerts a powerful counter-attraction to the mind and senses; and its enormous, unconscious influence, unconcerned with art, means that not Nature, and not art, but Humanity becomes in the scene the supreme interest. This is specially the case at the Bowl because of the free movement of the crowd throughout the evening, and the fascination of its sudden subsidences into mysterious shadow, its abrupt emergence into harsh and vivid light; its endless surgings—slow massed rhythmic movement, that in so great a space, and detached against a motionless and immensely indifferent background, has such significant beauty to the eye. So proud and gay it seems, this crowd, so hopeful of finding what it seeks, so sure of itself. Once upon the glorious close of the great Beethoven number, there came from far up in the darkness, an infant's feeble cry. One had seen it earlier borne upward—an unloved babe it seemed, snatched from its due of cradled quiet—its tiny sleeping face a small pearl, a thing of perfect peace in the midst of the dark surging throng. That feeble cry in the darkness against the deep affirmations of the music, without recalling the poet's words, one could have thought the cry of humanity itself, the innermost spirit of this restless seeking multitude, blind and pitiful under its gay outward-seeming, adrift upon the tides of mysteries. But in the heart of the music sounding there in the night with such compelling power and beauty, was deep knowledge and assurance, the spirit of man fearlessly and joyfully facing the unknown.



MARIA JERITZA, WHO WILL SING IN TOSCA AND TURANDOT IN THE LOS ANGELES GRAND OPERA COMPANY'S SEASON OF TWO WEEKS, BEGINNING OCTOBER SIXTH

Mina Hager, the American mezzo-contralto, remains pleasantly in memory. Her voice and her song, Pergolesi's Salve Regina, suited the Bowl. Her beautiful upper notes, sustained on ample breath, floated out into that great space, clear, tender, pure, and seemed to bless the night. In her Millspaugh Hall recital the lack of emotional fervor and depth of apprehension was more noticeable in a group of Schubert songs. Her free movements, spontaneous smiles, and strength and sincerity of aspect made her personally attractive.

Percy Grainger contributed largely to the interest of the season, with two new and beautiful compositions; one, To a Nordic Princess, dedicated to his bride; by his superbly eloquent playing of the Grieg concerto, and by giving us his marriage as a spectacle, generously sure of right responses behind what seems when one is part of it, the immense triviality of the crowd. Cimini, the night when Grainger was soloist, used noticeably ugly movements of the body in conducting.

Wild Nature, the Bowl's one unique element, the priceless and irrecoverable thing, little by little slips away. One wonders why, when the foundations of the tall and evil house that now overlooks the Bowl were being made, half a dozen of the trees needed to shroud the rim were not rushed up to the top at once instead of waiting indefinitely until all were procurable. Why some cart loads of the soil gouged out of the sides were not carried up to raise the low barrier there. Why, as a temporary expedient, the wire fence was not heightened, and hung with sacking; or even those undignified cement tree trunks moved up to the top. A few yards of sacking hung over the fence would have hidden from view that outrageous billboard. Trees will only partly mitigate the evil. The house that now rears itself hatefully over the rim, is the forerunner of others. The Bowl is hospitable to all sounds; and mingling with the symphony concerts will be the bedtime wail of babes, the dogs' nocturnal howls; the radio announcers; hilarities of jazz, and of the dance; and the hard voices, the loud hard laughter, of those insensitive and callous people who will inhabit them.

One is grateful for a return to simple outlines with this season's shell, though the trivial side erections show that not yet accepted is the principle that Nature being here the supreme architect, the architecture of man, except in barest simplicity, is out of place. More imaginative and delicate lighting is one of the most needed changes. A faintly green-toned light, a glowworm green, seems the least undesirable color in which to envelop such a scene where artificial light is at best merely a necessary evil. It is really only the ground that needs to be well-lighted, and, if they could be adequately protected, quite low lights would be the least disturbing, and least obscure the contours of Nature above. The physical future of the Bowl seems uncertain, with the land speculator threatening it above, and the housing of the monstrous regiment of automobiles eating into it below.

An Interesting California Garden

The Western Home of Mrs. Frances Rusch

By MARCIA POTTER

With the iron seat come dreams of the old plantation home 'way down in Louisiana





This eight-year-old garden is backed by a fine row of eucalyptus, seventy feet high, which came out of quart cans eight years ago. They make a marvelous background for a garden full of charming vistas and unexpected nooks and corners.

The planning, altogether by the Mistress of the Garden, was done to so dispose shrubbery, trees and plants as to break up the straight line of a large flat lot, creating vistas and that perfect privacy and peace which means home, and all without the usual resort to a stone wall.



Facing the Coronado Golf Course

"Sunrise Sky and the Sunset Sea"

The results have been highly successful. The shrubbery has been chosen and placed with the idea of contrasting different types and colors of foliage, the fine against the coarse, the grey against the blue greens. This brings out many a lovely silhouette in an unexpected corner.



The house is built around a patio, with six double French doors opening on it, one from every room. This, with its lovely vines, hibiscus, and oleanders trained against the walls, and its wise selection of ferns, fuchias, pelagoniums, cactus and begonias, makes a bewitching bit of inside garden always in view.



The house faces the Coronado Golf Course, with North Island in the distance. It is but three blocks from San Diego Bay and at night the city's myriad lights, with the destroyers lying at base in the foreground, make a picture fairylike and unbelievably lovely.

STAGE TONES AND MOVIE-TONES

Playwrights, Directors and a School

BY ELLEN LEECH



Seene from the "Strange Interlude" by Eugene O'Neill, given by the Theatre Guild in New York. Nina, Lynn Fontanne, and her three men—husband, lover, friend, played by Earle Larimore, Glenn Anders and Tom Powers

"the only living life is in the past and future . . . the present is an interlude . . . strange interlude, in which we call on past and future to bear witness we are living."

YOU may not be sure O'Neill thinks he is depicting life in any of his plays, you may be sure he is experimenting with methods and means of conveying ideas and emotions, balancing old, old stage craft against the most modern thought. Probably no other playwright would put his production to the test established through the hours required for the "Strange Interlude" to say nothing of demanding a discrimination between the spoken word and also the spoken thought, but at least O'Neill gives his potential audience the credit for brains, he isn't writing for morons. Thus everybody responds, the intellectual, the merely curious, and the novelty seekers, with no slackening in the demand for seats. The original company has been succeeded by a second which, under the training of Tom Powers of the first company, is likely to run another year.

In "The Vegetable" by F. Scott Fitzgerald there is none of the dainty whimsicality of Barrie's fantasies, which is after all too much to expect of a dream induced by gin sold by such a bootlegger, but there is much to amuse. The two flights of oratory in the second act serve to accent the change in old and new politics by contrast with the acceptance speeches which filled the air during last month. Through the impassioned rhetoric which comes to the lips of the about to be deposed president we hear again the garbled remains of oratorical flights at a time when no speech would have been tolerated that did not extend from the "ice-bound north to the warm and sunny waters of the Gulf," and when the opponent always had in reserve that "horrific hole in the sky" into which he propelled the renegade who dared oppose the rights of the sovereign people of these United States.

Our Infant Industry must by now have reached the teething stage and we may explain the output to that feverish cause. There should be some explanation of the fact that three rather important pictures recently released all carried disagreeable characteristics. "White Shadows in the South Seas" emphasizes the curse of the whites when greed is uppermost, but any civilization is a curse that puts blue denim overalls on a defenceless human, particularly one that for generations has gone clothed in hibiscus flowers and a few shells.

"The Godless Girl" is a portrayal of horrors in a public institution where young people are legally incarcerated not that we may rush in a body to see what may be done about it but to hold the attention of the masses who swarm to see stuff of that temperature.

In "The Man Who Laughs" the facial distortion makes so visual a thing of superstition and its often attending horrors that the sentiment and the love of the almost too-sweet girl fails to overcome it.

When three pictures appeal more to the morbid, have a tendency to rouse a shudder rather than a smile, is it because they are nearer to art? Art need not be beautiful, but the moderns seem to insist it must necessarily be ugly, they refuse to paint flowers with reason, but why paint rotten vegetables.

"The Unique Ashley-Todds"—only one is unique, the over-generous wife, the philandering husband is merely ordinary,—by Leiz Chrystal was given its first presentation last month by the Workshop Players at the Pasadena Community Playhouse, and while modern in import lacked entirely a modern axis, as the young wife was so entirely engrossed with the happiness of her husband as to throw him into the arms of the vamp on every occasion for no better reason than that she wanted him to have everything he wanted, forgetting that in getting it she might be deprived of the only thing she craved for herself—his love. Wives of today are not so foolish, they know what is good for a husband and let him have a nourishing diet but none too highly seasoned. What was good in the play was ruined by poor direction, which savored much more of the days of "East Lynn" than of the present time. Declaimed lines went out some years ago, along about the time dramatists ceased cutting out all profanity, or interjecting it only without the vowels.

With all this training in English and diction perhaps this deluge of "Well, folks" may be wiped out. Where did it come from? Both Monte Blue and Sid Grauman in their movietone remarks so addressed the audience and in a Seventh street shop with exclusive tendencies such a term was employed. With the greatest relief another trend is welcomed in an invitation to an afternoon reception at which we are assured "a collation will be served" and again in the advertisement of a shop which reads "feminine apparel."

If you associate Escondido with grapes, because of the publicity given to their Grape Day Festival, another interest may be added and grateful praise given to the Community Players of that village in that they are helping to keep alive the romance and tradition of California in presenting "Felicita," the ninth and tenth, in the amphitheater between Escondido and Lake Hodges. "Felicita" is written and directed by Dr. B. F. Sherman and retells the story of the battle of San Pasqual, fought about five miles from the scene of the pageant, and the principal battle in winning the state for the union. Felicita is the Indian maiden who gave aid to the wounded American soldier. The original Felicita only died last year at the age of one hundred and four, whether her longevity was due to this charitableness history neglects to say.

Schools and school days are not what they used to be in the little red school house in the days of the three R's. Now, especially in a school of the drama, the tendency is all to the five A's,—adventure, author, actor, audience, and of course atmosphere. All of which will soon be supplied by The School of the Theater, opening October 1, following the development of the work at the Pasadena Community Playhouse.

SOMEBODIES AND NOBODIES

Socially Registered With Apologies

By FREDERICK F. ISAAC

Carl Laemmle

About forty-five years ago, the president of Universal Pictures Corporation could have been seen patiently holding a donkey while his father sold things to the occupants who stood framed in the little back doors of the little homes in Laupheim, a little place in Southern Germany.

Mr. Laemmle is not holding the donkey any more. In fact one of his minor departments in Universal city is holding a miniature zoological gardens for him—elephants, monkeys, lions and tigers—to the value of about thirty thousand dollars, for use in his pictures.

Uncle Carl Laemmle, the truly popular head of the important picture making company, sailed for New York with fifty dollars sewed to the inside of his pocket. He was eighteen years old then. To start with, he found a job, that of errand boy for a Bowery drug store. Saving a dollar or two from his alleged remuneration, he pushed on to Chicago, where he sold newspapers when he could hold them from blowing away, and as the time passed—stockyard jobs—farmhand jobs—bookkeeping jobs—Laemmle worked his way up to manager of a clothing store. And all this time his accent featured more Vs than Ws.

But this atom of immigrating energy was not the type to settle down as a yes man to customers with a yen for fashionable pants. Having saved three thousand dollars as he had climbed the ladder, Laemmle determined to invest the lot in his own pluck and to start on his own.

He became interested in a nickelodian and decided there and then to sell entertainment instead of socks. The result is Universal City and a flock of employees who worship him.

But if ever Mr. Laemmle has a donkey for someone else to hold, I would advise him to give young Mr. Alfred Stern the job. For young Mr. Stern, the fifteen-year-old third assistant director for Paul Fejos, would be better at holding the donkey than the position of third assistant director to Paul Fejos.

I had to accompany two ladies through the studio the other day—it happened that they were the mother and sister of a newspaper man—and he came over to the watchman on the set and said in a loud, rude voice, in front of the ladies, "Who in the —— gave these people permission to come in here!" Two or three times he said this until the kind and elderly watchman stammered an apology for him. A minute or two later he came over and said, "Haven't they gone yet?"

The newspaper man did not mind very much, however. He was getting his impressions of Hollywood.

But Uncle Carl Laemmle himself is a very esteemable fellow.

Baltazar Fernandez Cue

And as a matter of fact there's a little more to it, too, but the linotype boys don't work on Sundays.

Now Mr. Cue's name may be rather long, but this cannot be said of his face, for he is an incurable optimist. And when I say optimist I mean optimist. Two months ago he lent me fourteen dollars. I have paid him nine to date by installments and he really thinks he will get some more.

There is only one thing wrong with Mr. Cue—he doesn't believe in signs. That's all very well in regard to cats crossing the road and people walking under ladders, but when it refers to traffic signals and he is at the steering wheel, it ruins the smooth flow of motor car conversation. You have only to mention Mexican presidents, Ramon Novarro, Tamales, Piccadilly Circus, "look at that charming girl," and the traffic signals are about as important to him as powder puffs are to pugilists.

But Cue has an interesting past. Spanish by birth, six years of civil engineering study and calf love in gay London town, then out to Mexico he went.

When he gave a magnificent oration at the funeral of President Carranza, the Mexican political bosses winced. When he wrote an open letter to the next president revealing the truth about a dinner which was being publicly featured as given by a Spanish colony to the president—it was really a faked affair sponsored by businessmen—they not only winced again but rushed him out of the country.

But today, after starting all over again, he writes for two continents of Spanish readers, drives a fine car about as well as a Swiss general in command of a Jewish battleship and tells fishing stories about his Chevrolet traveling from Santa Barbara to Hollywood in two hours and a half on a teaspoonful and a half of Vermuth.

And another thing. Cue's the only writer I know here who does nine thousand words a week for editors still asking for more. At least I should imagine he is. I write two words and a comma and my typewriter sounds a bell for lunch.

Baltazar Fernandez Cue is a very wonderful fellow—just ask the waitress in Pasadena



A RECENT PORTRAIT OF MISS GRETA GARBO, THE SWEDISH ACTRESS WHO HAS MADE SUCH A HIT FOR HERSELF ON THE AMERICAN SCREEN IN M-G-M PICTURES

Walter Weems

Where do they get all those ideas from in Hollywood? Let me introduce you to Mr. Walter Weems. His partner said, "I've got an idea. Let's both of us go to Honolulu for a month. We'd think out the best film mystery story every imagined." Weems looked up from his desk, "Honolulu be—no," he said. "We've got the biggest mystery I've ever seen right here in this office. Heavens knows how we're going to pay the rent."

The "Our Gang" screen kiddies have just left on an American tour. This is what Weems has written for Farina's business when they touch Illinois:

The leader of the tour will appear on the stage and say, "Where is Farina? Has anyone seen Farina?" After a moment or two, to a roll of the drums and a chord from the orchestra, the little comedian will burst out a dummy drum, placed before the trap drummer of the stage jazz band.

"What on earth are you dressed up like that for?" he will be asked as he appears all but totally hidden in armorplate.

"Ah heard this was Chicago, mister, an' I ain't gonna take no chances!" he'll reply.

Douglas Fairbanks

At one end of the Fairbanks dressing room is a swimming pool. At the other end, a massage couch. Upon his dressing table is a miniature telephone exchange, placed there so that at any minute even while they make him up, he can communicate with anyone in any part of the studio. Recently while travelling he put on five pounds weight, which caused him some disquietude. The other day he put on a Beret cap, which caused some of the others some disquietude.

While in London, with his lady who recently (sh-h-h) secretly cut off her curls, the president of the Maryland republic enjoys the hospitality of Park Lane.

SOUTHLAND

Where "East" and Orient Meet

CALIFORNIA, especially that part of it which feels still a strong connection with "The East" and still calls some eastern place "back home," has a peculiar responsibility in the body politic. The Orient, that mysterious country old as time and out of which the human race came, lies west of us; and the rest of the country "back home" knows little of it.

People of leisure, retired or never fully occupied since Alma Mater sent them out to conquer, are here in California's play ground with plenty of time to think things out and plenty of opportunity to get acquainted with the unknown peoples from the other side of the Pacific.

Russia, clasping hands with our Alaska on the north joint discoverer of our northern coast has always visited us and expected us to understand her. San Francisco's cosmopolitan character has Cossack strains and down as far south as Santa Maria Frank McCoy has found old brass and copper articles under the drift of immigration from the East—"back home."

It is to help to formulate our policy and to attain a proper attitude as older yet freer citizens of a Republic that these pages are named "Southland Opinion." The original idea was to interview interesting people from both, and all, directions. Coming here in the leisure of their lives, the large number of educated people who now linger on this coast are free to form opinion.

Frederic James Dennis, Harvard University, 1912, Columbia Law School, 1915, has joined the staff of **Southland** and will edit the pages devoted to this subject. While at college Mr. Dennis was with the Harvard Advocate, the oldest college publication in the United States. He has been for the last two years managing editor of the Pasadena Realtor, official publicaion of Pasadena Realty Board. Born in Newark, New Jersey, Mr. Dennis has lived most of his life in New York City, prior to coming to Pasadena. —*The Editor.*

Russia and New York

A closer rapport is in process of being effected between the East and the West. As the pioneer in California of the type of magazine exemplified in the East by **Town and Country**, and **Country Life in America**, we feel that this forward step is a logical development of our history in the ten years of life of the **California Southland.**

Many have been the instances in the past where the culture of the Atlantic Coast has spread in varied forms westward, to lodge at last on the Pacific Coast. Of recent years, however, some of these currents of culture have found their sources along the Pacific slopes. They have established themselves and once so fixed have beckoned beyond the Rockies, at first timidly, then with more assurance. **California Southland** has watched this growth of culture and assisted it always to the best of its ability. Just as our new but vigorous fine schools and colleges are making themselves heard from in the fields of education, and athletics, so our architects, actors, artists and musicians are giving expression to our conception of creative art.

This magazine now looks East . . . and West across the Pacific. With your friendship and best wishes, we are going East to meet your friends and the friends of California in their clubs and meeting places.

Not only will we be introduced to the East, but we will also greet the West-bound traveler in the library and observation cars of the transcontinental railroads. We will attempt in these pages to guide the West-bound traveler, so that we will tell him about the beauties and interests of Southern California, the best hotels and shops, and the most pleasant way to spend the time here, both winter and summer. From the East, we expect to have in each issue, a "letter" typical of current thought in the East—to keep our Eastern visitors from getting homesick. After a while, we know that homesickness will wear away . . . but then they will no longer be "visitors."

In this current number Charles G. Shaw, of New York, a frequent writer for "Life" and the "New Yorker," writes from the East. Marie H. Kulakova, now of Pasadena, greets our readers with a word etching about one of our future trans-Pacific horizons of contact.—*Frederic J. Dennis.*

RUSSIA—THE BELOVED

By Marie H. Kulakova

The flower of Russia has borne fruit and the seed is scattered throughout the nations of the world.

When you have lived through but twenty springs, then everything seems possible to you; the skies are so near, and it is so easy and simple to snatch all the stars, gather them in an armful, bring them to the Beloved and say, "Here, Dearest, they are yours."

She will smile just a little bit embarrassed and grateful, and will say that, really, she does not know what to do with them.

"Anything you wish."

And when the lips will tire of kisses, you can throw the stars from the seventh story, down, into the streets.

It will be wonderfully gay, when they, like immense gold pieces, will roll along the streets, shrilly thumping on the streetcar's rails, burning feet of pedestrians, and leaving dark traces on the sidewalks and pavements.

Oh, how thrilling!

We have not taken any stars. Out of our life ten years were torn out. . . ten hurting years. . . torn painfully. . . With cracking of skulls, with sounds of tearing muscles. Ten springs, most fragrant and tender. . . as if they were not.

Instead of messages to the Beloved, we hastily drew the lines in our field books, and our professor was a tall red-mustachioed sergeant, who told us with respectful reproach: "Now, is it nice? Sir!" And our friends of childhood, having changed their lacy white frocks to the drab uniforms of Red Cross, soiled their dear hands with our blood, nursed us back to life or saw our brothers and mates go, never to return.

You, older ones, have had books, science, art, love. We did not have anything of it. We have had our life stolen, our homes brought into ruins, our families scattered. And because of that, we are different, absolutely different.

We are carpenters, painters, masons, sailors, lumberjacks, agriculturists, or just simply, laborers. We are serious, gloomy people. That's what we are.

We speak about our people, about wages, about foremen, about factories. And only sometimes, when our hearts are specially burdened, we, carefully, with quiet tenderness speak of Russia. Of our Beloved. Lovingly bending over the faded map, we speak of her Not of the World. It does not interest us in such hours. Russia is all the world for us, may be yet larger. In any case, more important. We are not White, nor Red. We are—Russians. And also we debate about Russia. And sooner or later we will come to Russia. We, lumberjacks, carpenters, painters, masons, agriculturists. Russia, herself, will call us. Russia, sad and lonesome without us. She herself will meet us, her sons. And the axe will knock, the hammer will ring, the saw rasp, but this time for our dear own country—Russia.

NEW YORK IN LIGHTER VEIN

Two Sketches by Charles G. Shaw

Straws show the way the wind blows in our Eastern metropolis, but deeper than the surface are currents of accomplishment.

IN CONFERENCE

"You can't see him now," mechanically announced the office boy, "He's in conference." And the sad-faced young man, who had been waiting an hour to interview the head of the firm, heaved a long-drawn sigh of weariness. In conference, indeed! he jeered beneath his breath. What an absurd, stilted euphemism it was, anyway.

Yet oddly enough, it was quite true. He actually was in conference—in conference with himself. And alone, in his innermost office, the great man sat staring out of the window, a look of the deepest dejection upon his face. Then, clutching his head with both hands, he began to groan pitifully.

What was he to do, he asked himself? Go on the wagon or find a new bootlegger?

GOSSIP

Her married life was not a happy one.
And how the neighbors loved to gossip about it!
They said that she and her husband fought like cats and dogs.
That she was always plotting behind his back.
That she was really in love with the doctor who lived across the street.
Or else they declared that an intrigue existed between her and the music teacher.
Or perhaps it was the bootlegger.
The fact of the matter was she was in love with no one.
She was merely bored stiff with her husband.

OPINION

The Clarence Urmy Award

ANNOUNCEMENT has been published in leaflet form by The Clarence Urmy Award Committee consisting of Newton H. Barry, Dean J. Wilmer Gresham, Garton D. Keyston, De Lancey Lewis, Austin W. Sperry. It says in part:—

"This award is to be established at Stanford University and consist of a cash prize each year to be awarded to the Stanford University student submitting the best original poem to the English Department of that University.

Funds for this award are entirely through subscriptions.

Early in life Clarence Urmy began writing poetry, and it was while living in Nevada City for a short time that he had his first poem in the San Francisco Call. Since that time his work has appeared in all of the leading magazines of the United States in national anthologies, and three collections of his poems have been brought out in book form.

After the Armistice his chant royal, "Peace," won first prize in a poetry competition conducted by the San Francisco Chronicle. His death occurred on June 2, 1923.

Clarence Urmy was selected by the Phi Beta Kappa honor society at Stanford University in 1909 to write the poem to be read at the annual meeting of the Society. His "Choral Ode to Beauty," written for this occasion, is considered a perfect example of the Greek form of Ode. While a master of versification and meter he never sacrificed beauty to form. All who know his work will agree that he was one of the sweetest singers we ever had. All through his books and verses there is beautiful poetry about the State that he loved. He never tired of singing of San Francisco and Tamalpais, the Contra Costa hills, the Napa and Santa Clara Valleys, and Los Gatos." His later poems are more deeply spiritual.

The Concept of God

(Continued from August Issue)

IN THE PERSONALIST for July was published an interesting symposium which gave an up-to-date synopsis of scientific and ecclesiastical interpretation of the meaning of the word God. Appearing, as it did, in the Journal of the Philosophical Department University Southern California, it presumably gave the definition accepted by that body of learned men. To continue: Dr. Carr defines the modern concept of God as the "encompassing reality implied in the recognition of our own living experience as finite."

He does not claim that the belief in God rests upon any kind of reasoning, but "that the necessity of modern scientific thought to form a concept of God is grounded on the nature of reason."

To quote part of an author's argument and not to quote all is unfair and stupid. We can, in the short space here offered, merely indicate, therefore, what these articles, so appropriately printed in The Personalist, mean to this writer as one interested in clearing the religious thought of the age of its useless tradition.

Gladly we broadcast the good news that both Philosophy and Science—diametrically opposed as they still are in the minds of many scientific men of today—have, nevertheless both found a concept of God indispensible. If Dr. Flewelling accepts Dr. Carr's meaning given to the term God; then his sentence on page 187, "we ought never to forget the limits which first principles and methods necessarily set for scientific thought" is,—according to our application of Dr. Carr's definition—in itself a frank statement that there is a concept of God in Science. For certainly the Scientific attitude of today recognizes Dr. Carr's "encompassing reality" when it makes constant, genuine acknowledgment of its own finiteness. Dr. Carr's concept of God is the scientific product of a scientific age. It is the contribution of science to the world of today. Work as they will, study as they may, dig deeply into any known science as men and women are doing—and wherever they go, and wherever they tread, on the farthermost edge of the finite world, the greatest of them finds Dr. Carr's "universal encompassing reality." This is proved by the very fact that science never by any chance says, "this is the end" but always, seeing its own limitations, knows there is an "encompassing reality" beyond.

If we accept Dr. Carr's description of the concept of God as the best this age can give us,—and he has sounded the depths of modern thought to obtain it—then Science and Philosophy are both today very "near the Kingdom." By devious paths they have reached the point which Faith reaches in one swift bound.

That the "God of Religious Experience" is amply presented in Bishop Parsons' paper needs no confirmation here. But that this religious concept of God as it exists now in the minds of modern, highly religious people is not to be ignored by the philosopher as unable to give "rational satisfaction," is proved by the astounding fact that Philosophy's concept of God, reached by subtle reasoning, yea grounded on (1) metaphysical principles (2) the psychological facts, and (3) scientific inductions which appear to the philosopher as "changeable only if we challenge the authority of reason itself" is clearly seen to be one and the same **concept** of **God** as Bishop Parsons describes in his paragraphs on "mystical experience." The main difference between Bishop Parsons' argument and that of Dr. Carr seems to the writer to lie in their definitions of what religion is. Dr. Carr says that mysticism though it may give personal satisfaction can never give rational satisfaction, and that it "is a deliberate turning away from reason in despair of satisfaction." There his search "is for a rational concept of God" and "though this concept is far from providing an object of religion, everything combines to assure us of its essential truth."

May we venture to remark that this is the God of religion as well? Is it not the explanation of the lasting qualities of the Christian religion? It persists; although what Dr. Carr describes as the "mystical conception of God," having no grounds on which to stand, has been discarded consciously or unconsciously by modern religionists in the church and out for generations.

God is indeed the Encompassing Reality to the modern Christian either as an individual or as a part of the Community of God—the Kingdom of Heaven.

The Episcopal Church of which Bishop Parsons is Bishop of the first diocese in California, has, perhaps, held itself mobile in a way to allow it to go farther in spiritual progressive thought than any other, unless it is the Swedenborgian which is all spiritual thought, with no organization to encumber it. Read the prayer which the class in personal religion has used for years—both as individuals and as a class at the Cathedral Church of St. Paul, Boston—and see if their concept of God is not founded on reason—is not in fact, identical with Dr. Carr's "Encompassing Reality."

"When the finiteness of our individuality is seen to apply not only to our material body but equally to our mind, then there is generated the positive conception of God" says Dr. Carr in his article. The act of religion may be mystical; it certainly is spiritual, undefinable by any physical terms. But this act is super physical and the mind by which the concept of God has been formulated leaps forward toward that Encompassing Reality with the strength of Faith, or learns to submerge itself in that encompassing reality of God's love, and be at peace.

THE CLASS PRAYER

(From the leaflet from The Class in Personal Religion—Cathedral Church of Boston)

Almighty God, Who art the only source of health and healing, the spirit of calm and the central peace of the universe; grant to us, Thy children, such a consciousness of Thy indwelling presence as may give us utter confidence in Thee. In all pain and weariness and anxiety may we throw ourselves upon Thy besetting care, that knowing ourselves fenced about by Thy loving omnipotence, we may permit Thee to give us health and strength and peace; through Jesus Christ our Lord. Amen.

The Joy of Marketing in El Paseo

When "Old Spanish Days" Come Again



The Fruit and Flower Market in El Paseo, at Santa Barbara, during the "Old Spanish Days" Fiesta last month drew patronage from every class and clime.

Photographs by Obert's Photoshop.



Senor Juan Cota and Senorita Anita Cota enacted the parts of bridegroom and bride at the Historical Pageant which closed the three-day fiesta, recreating the "Old Spanish Days," at Santa Barbara in August.



Mrs. Loekwood de Forest, Jr., and Mr. Loekwood de Forest Jr., wearing the costumes of Spain and upholding all the traditions of the "Old Spanish Days" at Santa Barbara in August.

Photographs by Obert's Photoshop.

As the Summer Days Shorten

The Pools and Trails Grow in Favor

Miss Yvonne Musto, daughter of Mrs. Clarenee E. Musto of San Franeiseo, both summer visitors at Hotel del Coronado. Miss Musto is one of the most attractive and one of the most popular members of the younger set.



When in the South this accomplished young equestrian enjoys a ride along the smooth sands of the Silver Strand, but is equally pleased with the trails in Golden Gate Park or the many avenues open to the riders down the Peninsula.



Miss Maxine Edmonds of San Diego, antieipating the joy of a swim in the pool at "Areadie," the estate of George Owen Knapp, Montecito, California.



Adelaide and Helen Louise Finkbine, daughters of Mr. and Mrs. Robert H. Finkbine of 1141 Oak Knoll Avenue, Pasadena, who enjoy the ring and the jumps at the Flintridge Riding Club on every day oeeasions as well as during the horse shows.

SOUTHLAND POETRY SECTION

Conducted by KARL TINSLEY WAUGH

Contributions in poetry, which should be original and must possess real merit, will be considered for publication in this section of the magazine. Address manuscript with stamped addressed envelope to the conductor of this section, 3551 University Ave., Los Angeles

TO HELEN

By Sara Van Alstyne Allen

Marble steps were made to echo silver sounds of sandals fair,
Scented winds were made to whisper in the magic of your hair,
And You were made to wander in the dusk alone with me,
Where peacocks flaunt their glory to the silent, summer sea.

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GULLS

By Snow Longley

What stirs my heart when gulls are flying,
  Race-old memories of outworn wings,
Or, etched in white on skyey grayness,
  Flutter and sweep of beautiful things?

Does my heart, too, long for freedom,
  Light and loveliness lifted high
Over the glassy sea that mirrors
  Far spaces of silver sky?

Is it the rhythm of life that enfolds me,
  Ebb and flow of the changeless sea,
Urge of love and death's completion
  Tracing their curve of ecstacy?

What stirs my heart in the sea gull's flying,
Beauty of flight, or my own heart crying?

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FANCY

By Elinor Lennen

Pepper trees are Spanish ladies, languorous and delicate,
Waiting, pensive, for their lovers who annoy by coming late.
When they come, the trees yet languish, turn their heads with studied wiles,
Toss their crimson ear drops idly, give the promise of their smiles.
All coquettish are their tactics, as they play in moon or sun,
But they have been made for loving, to be courted, wooed and won.
While they hesitate and murmur, while they seem to turn away,
Still I hear their constant whisper, "Love, come back, come back to stay!"

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HUNGER

By Cranston LeRoy Stroup

Hunger! And out of the freezing North
  The hosts of the Northland seek the sun.
Hunger! And out of the barren wastes
  The yearly pilgrimage is begun.
Driven out by the chill of ice
  On frozen streams, dead South they move;
Hear them honking down the sky,
  See them hurrying up above
Pagoda pine trees, and the woods
  Where frosts have turned the maples red,
See the "V" shaped caravan
  Heading South in quest of bread.

Hunger! And blind in the dark and damp
  A miner longs for a glimpse of sky.
Hunger! And hot in the steel-mills hell
  A worker wonders "Why, God, why?"
Despite the flaming arch of sky
  The stubborn mercury still falls,
And children shiver by the stove,
  While snow drifts through the flimsy walls.
The leaves are off the maple tree,
  No geese are flying over head.
And it is cold. And man alone
  Cannot go South in quest of bread.

WILLOWS

By Patience M. Leaver

I who love the sea and the way
Of a fountain's glistening emerald spray,
Tossing up and tumbling down
Light as a lady's gossamer gown,
Must live apart from these fair things .
Yet there are days when thought has wings
For I miss no fountain, no, nor sea,
When Spring has touched a willow tree.

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MIRAGE

By Anne Hamilton

I gave my lips, and on your shoulder laid
  My head, glimpsing a lovely land where seas
Of flowers, in flowing amethyst and jade
  Banked tides of violets beneath the trees.

I looked again, and fragile beauty died,
  Leaving no substance, only sliding mist
And twisting wraiths, baffled and languid-eyed,
  Of other women lightly loved and kissed.

I thought you gave a living love, and learn
  You only mirror my heart shallowly;
A bitter contrast to the flames that burn
  And sadden me with their futility.

So once again, by pain, I am reminded,
Passion's beauty is better seen half-blinded.

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REBIRTH

By Sydney King Russell

I think it will be easy to dissolve
  The bands invisible which long have held
Me to the earth; then slowly to evolve
  A being self-sufficient, unimpelled
By that which orders me now here, now there
  With no regard for duty or desire
And bids me what to eat and what to wear,
  When to rejoice, when triumph, when aspire.
I think it will be easy to discard
  All superfluities in folly borne
For many a doubtful day; to interlard
  With phrases new, discourses long outworn
And speaking as befits a heavenly bard,
  To hail divinely the celestial morn.

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DUST AND TRANSFIGURATION

By Lois Snelling

I went into a little kirk;
  Canary birds were there.
Their cages hung, one on each side;
  Their music filled the air.

The funeral rites were being held
  For one who'd passed away.
"Ashes to ashes; dust to dust,"
  I heard the preacher say.

Those yellow birds had no regard
  For cant or priestly gown.
They trilled right through the man's discourse,
  As though his words to drown.

"What is Death?" I heard one mock.
  "'Tis Life!" the answer came.
"'Tis Life! New Life! New Life!" they sang,
  Their little hearts aflame.

"Ashes to ashes; dust to dust,"
  The priestly accents rang.
"What is Death but Life? 'Tis Life!"
  The trilling chorus sang.

"On Location" With the Assistance League

One of the Many Departments of The Assistance League

By LEE WRAY TURNER

"Hello! This is the Assistance League Film Location Bureau."

"Warner Bros. Studio calling, and we would like to use a very exclusive French home in one of our pictures."

"Yes—we have a number of very desirable French homes listed—one designed by an architect from France, and the money received from its use going to The Tubercular Orphans of France. I shall be glad to bring over photographs of several homes for your director to select from. Goodbye—thank you for calling us."

* * * * *

And so, after searching our files for the best French homes available—going to the studio, consulting with the staff—including director, technical director, art director and often the "gag" man—reading the script to be certain that the contemplated action would not prove objectionable to the home owner, and finally ascertaining whether it will be convenient to the owner for his property to be filmed on the day in question—Mr. Lucien Brunswig's home was leased for several sequences in "Stolen Kisses," starring Mae McAvoy—directed by Mr. Chas. Enright. Mrs. Frank Flint's most attractive colonial home, set among the spreading oaks, was also used in Mr. Enright's picture, "The Church of the Lighted Window," La Canada benefiting from use of this home.

Then again a call from Technicolor, the studio which is specializing in the colored motion picture, and from the previews the writer has seen, the results are most pleasing. They are asking for a home to represent Robert E. Lee's headquarters during the Civil war—and once again we have just the correct location, the beloved Banning House at Wilmington, which was built before the Civil war.



HENRY KERN HOME, HOLMBY HILLS, IS AVAILABLE THROUGH THE ASSISTANCE LEAGUE. BELOW, SENATOR FLINT'S HOME. "STOLEN KISSES," STARRING MAY McAVOY; CHAS. ENRIGHT, DIRECTOR.

Busch Gardens in Pasadena, with its rolling hills, rock terraces, superb trees, waterfalls and pools, is ever popular and has been used recently by Mr. Bretherton, directing Dolores Costello and Conrad Nagel in "The Redeeming Sin"—also Mr. Clarence Brown has chosen a very old oak tree in the gardens for one of the important sequences in "A Woman of Affairs," starring Greta Garbo and John Gilbert. It is always a joy to lease the gardens, as our World War veterans benefit from these contracts.

Mrs. Isaac Milbank of Country Club Drive, who is deeply interested in "The Home of the Aged," allowed her beautiful entrance driveway and Porte Cochere to be filmed in Glen Tryon's latest, "It Can Be Done."

Think of the money saved by the studio in not having to build house fronts—think of the opportunity of sending our marvelous California gardens all over the world—and—think again of the youngsters, veterans and the dependent aged who are made more comfortable by the monthly designations from the home owners whose properties are used in films each month.

This is all made possible through the Film Location Bureau of the Assistance League in being able to secure the most exclusive properties for the studios to use under the personal supervision of the manager. Would you not like to cooperate in this three-fold good that we are doing by listing your garden, swimming pool or home exterior with this Bureau, and, at the same time, accumulate your quota for the Community Chest? Our representative will be glad to give you the details of our service. The telephone number is HEmpstead 5506. Telephone for a blank to fill out.



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MODEST PRICES

CLUB CALENDAR, Cont'd.

Mr. and Mrs. Roland M. Hooker and two children, also Mrs. Francis Holhan, Mrs. Hooker's mother from New York, have been at the Huntington since early May.

PALISADES CLUB OF BALBOA: This conservative club, formed by cottagers at Balboa for their convenience and social enjoyment, has bought the old Palisades Tavern and is planning enlargement. The boat-and-bath house is finished and is very attractive.

HOTELS AND TOURIST NOTES OF CALIFORNIA'S GUESTS

THE HUNTINGTON, PASADENA



THE POOL AT THE HUNTINGTON ATTRACTS SWIMMERS AND AUDIENCE ALL SUMMER LONG FROM MAY TO MARCH, FOR EVERY TIME IS SUMMER-TIME IN CALIFORNIA

BELOW — MRS. J. B. K. NIXON AND HER DAUGHTERS: LEFT TO RIGHT — MARY ALICE NIXON, CLARA NIXON; STANDING, ELLEN NIXON. THESE LOVELY GUESTS AT THE HUNTINGTON ARE FROM VENTOR, NEW JERSEY, JUST RETURNED FROM A TRIP TO HONOLULU, THEY OCCUPY ONE OF THE BUNGALOWS AT THIS HOTEL WHICH NOW DOMINATES OAK KNOLL





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The Faculty of Collegiate School

PERHAPS the most notable among the faculty additions at Girls' Collegiate School this year is the coming of Miss Dorothy Ball of Rogers Hall, Lowell, Mass., to take charge of the work in physical education. Miss Ball is a graduate of the Boston School of Physical Education and is widely known in the East for her success in school girl athletics. The wholesome outdoor life at Girls' Collegiate makes for keen interest in riding, archery, basketball and field hockey. This year Girls' Collegiate expects to send a winning team to the annual Ojai Tennis Tournament.

Miss Frances Schuman of South Bend, Ind., has joined the faculty as a house mother. Miss Cathryn Mulhern, formerly of Miss Head's School for Girls at Berkeley, is the new Registrar.

The Girls' Collegiate School, long located in Los Angeles, has for several years been established on its own beautiful campus in the foothills west of Glendora just north of the Foothill Boulevard. The grounds comprise 50 acres of wooded canyons and hillside parkland which with the many modern buildings represents an investment of approximately a quarter of a million dollars. The strong faculty of 30 teachers under the direction of Miss Parsons and Miss Dennen, principals, offer a wide range of courses both for those entering college or business as well as for those planning more domestic careers.

DE LA GUERRA STUDIOS



THE COURT AT FIESTA TIME

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The Color Plates

THE painter who created the beautiful picture from which the color plates on this issue were made came to New York from Russia and has lately been painting at Taos.

His exhibition, given at The Stendahl Galleries, and later in Pasadena and in San Francisco, has aroused the liveliest interest among local painters. Nicholai Fechin is without doubt one of the world's greatest painters today. It is indeed a boon to the young art students as well as to all connoisseures of the fine arts to study and enjoy the colorful work of this most modern of masters. The "Little Indian Girl" is in the private collection of Mrs. Henry Everett, Pasadena, this year's President of the Community Arts Association; and the plates were made in San Francisco for WESTERN ADVERTISING which used them last year.

In the Blue Book of Art supplied us at the Biltmore Galleries by Miss Wisler, we found the following:

Nicolai Fechin, 2 W. 67th St., New York, N. Y. Born Kazan, Russia; November 28, 1881. Pupil of Repin. Member Imperial Academy of Fine Arts, Petrograd. Awards: First Prize Imperial Academy of Fine Arts, Petrograd, 1908; Proctor Prize, N. A. D. 1924.

Works: Kapustinga Imperial Academy of Fine Arts, Petrograd. Nude: Kuing's Galleries, Petrograd. Self Portrait, Museum of Kazan, Russia. "Isabelle" Albright Gallery, Buffalo, N. Y., "Lillian Gish" as Romola, Art Institute of Chicago.

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WILLIAM RICHARDS...*Three Years*

THE Biltmore Hotel at Santa Barbara was the place of meeting of the members of the Chapter of the American Institute of Architects on August 14th, 1928. Mr. Winsor Soule of Santa Barbara, took charge of the afternoon's entertainment which included a preview at the Lobrero Theatre of the Murals for the St. Francis Hotel, San Francisco, by Alfred Herter. Mr. Reginald D. Johnson, architect of the Biltmore, arranged an inspection tour of the Hotel for the members.

Professor Floyd Watson, of the University of Illinois, speaker of the evening, gave a short talk on acoustics, illustrated by lantern slides.

"AMERICA is developing an art of its own and the appreciation of it is more general than is usually supposed," says Chas. H. Cheney, Secretary of Palos Verdes Art Jury in releasing additional lists of the greatest examples of art submitted from various parts of the country in the Art Appreciation Inquiry which closes December 15th.

Accepted authorities of the country are submitting lists to the Palos Verdes Art Jury. They call attention to the fine things that have a universal appeal because of their beauty and innate quality of charm. America must learn to recognize good proportions anywhere.

Architect Thomas E. Tallmadge, author of "The Story of Architecture In America, and president of the Art Commission of Evanston, Ill., makes selections from widely separated parts of the country, as its achievements of greatest architecture, as follows:

The Most Beautiful Examples of American Architecture:

Home of Washington, Mount Vernon, Maryland.
Capitol, Washington, D. C.
Fine Arts Building, World's Fair 1893, Chicago.
Boston Public Library.
Morgan Library, New York City.
Woolworth Tower, New York City.
Lincoln Memorial, Washington, D. C.
Water Temple, Sunol, California.
Harkness Memorial, New Haven.
Tribune Tower, Chicago.

American paintings and sculptures nominated by Orra E. Monnette, prominent banker and president of the Los Angeles Library Board, are:

Greatest Examples of American Painting:

"Anne," George Bellows.
"Peace and Plenty," George Innes.
"Pot of Basil," John W. Alexander.
"The Conquerors," Jonas Lie.
"Church at Old Lyme," Childe Hassam.
"Northeaster," Winslow Homer.
"Sunset in the Woods," George Innes.
"The Look-Out 'All's Well'," Winslow Homer.
"Alice," Wm. M. Chase.



THE GRAND STAIRCASE FROM THE LOBBY CASA DE MANANA, LA JOLLA, CALIFORNIA. EDWARD V. ULLRICH, A. I. A., ARCHITECT
BELOW: SANTA BARBARA COURTHOUSE, WM. MOOSER, A. I. A., ARCHITECT



"Young Woman in Black," Robert Henri.

Greatest Examples of American Sculpture:

"The Hewer," by George Grey Barnard, Cairo, Ill.
"Cacchante," by Frederick MacMonnies, New York.
"Little Brother," by Paul Manship, Museum of Art, Detroit.
"Death and the Young Sculptor," by Daniel Chester French, Boston.
"Lafayette," by Paul Weyland Bartlett, Place du Carrousel, Paris.
"Joan of Arc," by Anna Vaughn Hayatt, Riverside Drive, New York.
"Appeal to the Great Spirit," by Cyrus Dallin, Boston.
"Grief," Adams Memorial by Augustus St. Gaudens, Rock Creek Cemetery, Washington, D. C.
"The Stone Age," by John J. Boyle, Fairmont Park, Philadelphia.
"Abraham Lincoln," by Augustus St. Gaudens, Lincoln Park, Chicago.

Women's tastes differ. The following list from the Art Committee of the Philomathean Club of Stockton, California, is interesting:

Greatest Examples of American Painting:

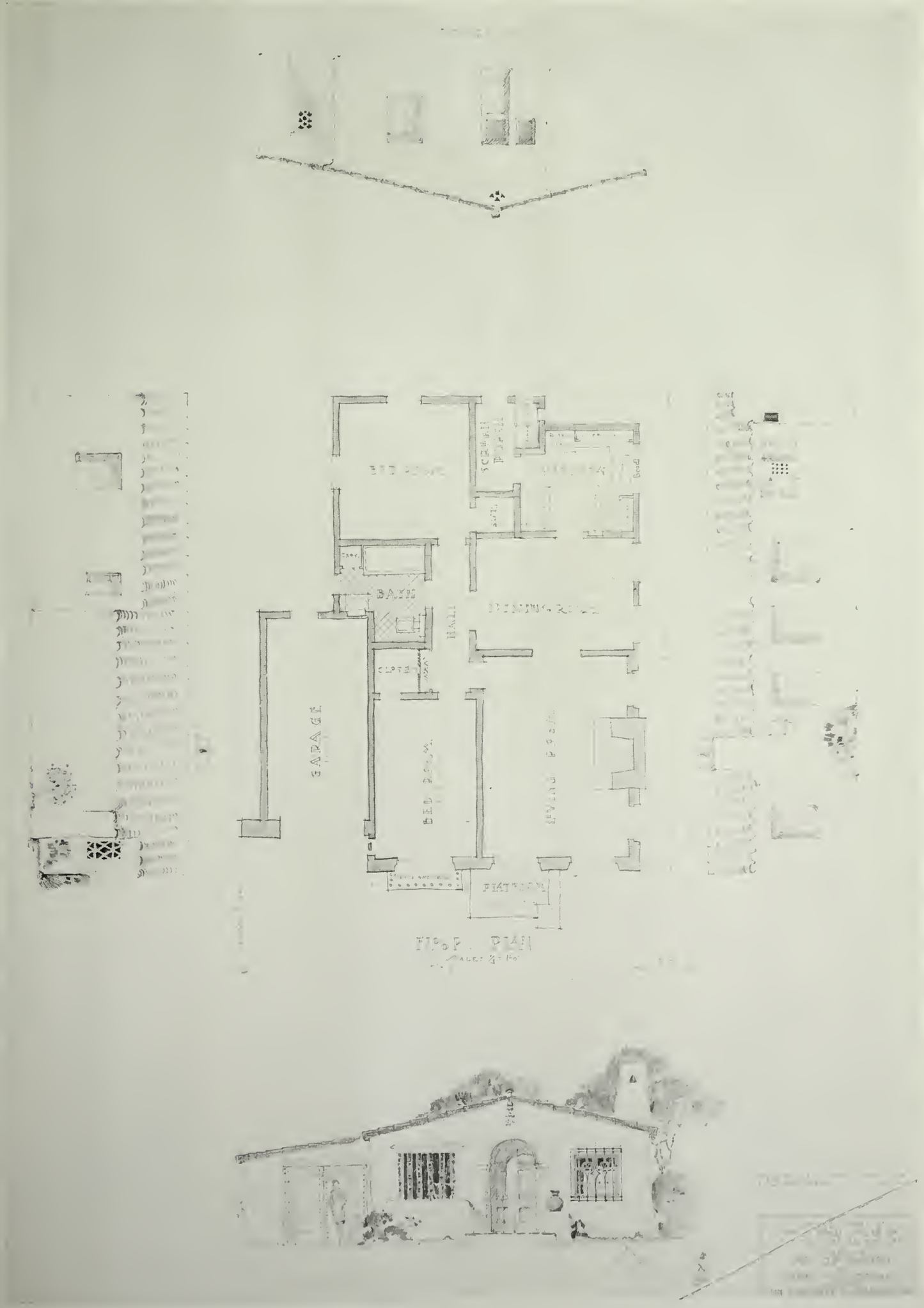
"Portrait of Washington," by Gilbert Stuart, Boston.
"My Mother," by James M. Whistler, Louvre.
"Carmencita," by John Singer Sargent, Paris.
"Marine," by Winslow Homer, Metropolitan Museum, New York.
"Augustus St. Gaudens," by Kenyon Cox, Metropolitan Museum, New York.
"The Ascension," by John La Farge, Church of the Ascension, New York.
"The White Shawl," by Wm. M. Chase, Philadelphia.
"ortraits," by Frank Duveneck.
"Carritas," by Abbot Thayer, Museum of Fine Arts, Boston.
Whistler's Paintings, Freer Gallery, Washington, D. C.

All persons interested are invited to submit lists nominating what they think is the greatest architecture, landscape architecture, painting and sculpture in the United States. Only ten examples of each are to be named and lists should be named and lists should be sent to the secretary of the Art Jury, Palos Verdes Estates, California. Similar lists are invited for the same subjects of the world's greatest art.

The object of this inquiry is to help to make America conscious of its art by provoking discussion of what is most worth while. The inquiry closes December 15th and shortly thereafter Palos Verdes Art Jury with the aid of a distinguished National Advisory Committee will consider all nominations and announce its conclusions.

The two buildings on this page are among California's contributions to the fine architecture of the United States.

ON THE opposite page is the second of the series of small houses, plan and elevation, made for a fifty-foot lot at San Clemente. Blue prints may be bought at a reasonable rate.



SPANISH TYPE HOUSE FOR A FORTY FOOT LOT IN SAN CLEMENTE. VIRGIL WESTBROOK, ARCHITECT. DESIGNS BY RICHARD SEARES, C. I. T.

The Los Angeles Architectural Club

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MONTHLY BULLETIN

THE regular monthly meeting of the Los Angeles Architectural Club was held on August 28th, at the Artland Club. The usual harmony induced by the Club quartette was followed by two speakers of distinction.

Mr. Wallace Waterfall, Chief Acoustical Engineer of the Celotex Co., spoke on the subject of Acoustics. His talk was enlivened by demonstrations of instruments used in connection with this work. He went thoroughly into the subject of sound insulation and acoustics, both as to detail in new structures and correction in rooms already built. Mr. Waterfall is a nationally known authority in this field and his talk was of vital interest to all architectural men.

The other speaker was Mr. W. G. Blossom, Field Superintendent of Education of the Southern California Edison Co. His lecture on "The Romance of Electricity" consisted of a preparatory talk describing the beginnings of the electrical industry, the early development of steam and hydro-electric operations, and the faith and initiative necessary to bring the Southern California Edison Company's great enterprise up to the point which has now been reached. The speaker also briefly sketched the tremendous program known as the Big Creek Project, involving construction work entailing a total expenditure of $375,000,000 or $15,000,000 more than the cost of the Panama Canal.

This was followed by two reels of wonderfully interesting motion pictures showing scenes of the high Sierra seventy-five miles northeast of Fresno and what the Company is doing in subduing nature's forces. There were many scenes of dams, power houses and tunnels, along with shots of the great truck trains hauling the supplies and materials up to the eighteen camps. In all there were hundreds of scenes thrilling to the imagination.

PRESIDENT Hales announced at the meeting that during the month of September the Club will hold a Small House Competition. This is to be one of a series which will be held. The prizes are not absolutely fixed as yet, but it is thought that the first prize will be $150, with the second and third ranging in proportion. Requirements for this competition are: it shall cost to build not more than $7000 and can go on a 50 ft. lot; it shall meet the requirements of modern electrical installation, for such as washing machines and refrigerators; it shall have an entrance hall; the material and style are optional with the competitor; the drawing shall consist merely of a perspective and a floor-plan. These drawings will be on exhibition after the judgment.

As the Los Angeles Architectural Club has recently moved its Small House Plan Service to the ground floor of the Architects' Building it is adding to its collection of plans daily. Prize plans of this competition, as well as plans entered which do not receive prizes, but which are accepted by a committee of the Club, will be sold through the Service. All but twenty per cent of each order goes to the entrant.

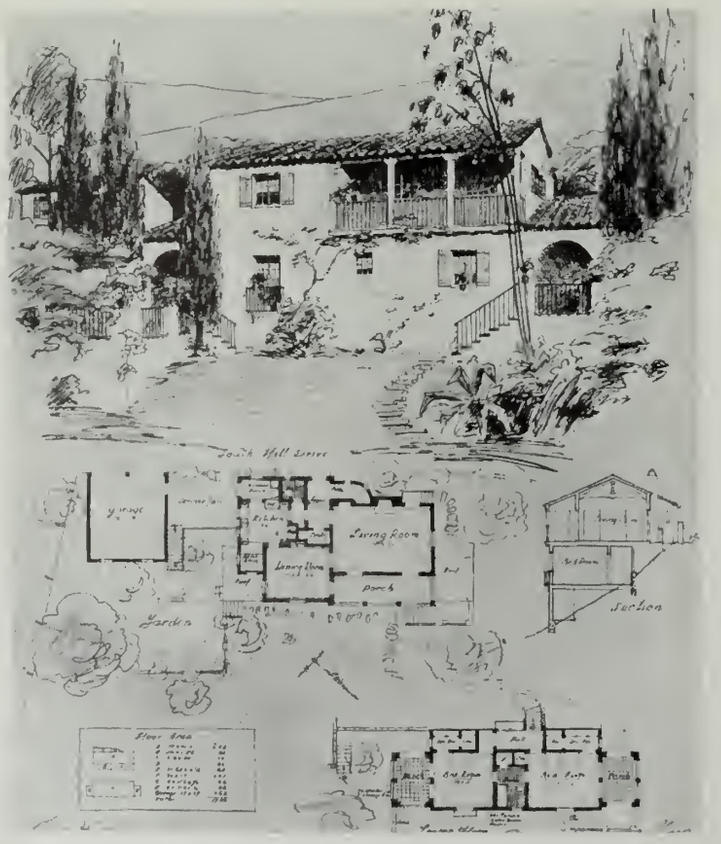
The aim of the Small House Plan Service is to furnish the modest home builder with plans for houses which will be both practical and beautiful, at a reasonably small cost, in the event that he cannot afford the services of an architect. In order to compete in no way with architects, the Service is limited to houses costing less than $7000 to build, and in every possible instance an architect is suggested.

However, the Service hopes to raise the standard of architectural design in the community by offering the small home builder plans that have been approved by an architectural committee, and so discourage him from building a house of bad design for which a contractor furnished the plans. This aim, which is far reaching in its artistic significance to southern California, can only be accomplished if architects and draftsmen belonging to the Los Angeles Architectural Club will enter the competition, or will submit their plans to the Service. There is no reason why persons who cannot afford the active services of an architect should not have the advantage, at least, of his trained sense of design. This is what the Los Angeles Architectural Club is giving through its Small House Plan Service.

A DELIGHTFUL announcement concerns the house-warming and dinner to which Mr. A. B. Heinsbergen invites all Club members. This is to take place at his beautiful new studio at Vista and Beverly Blvd., on September 4th. Mr. Heinsbergen is getting up an unusually attractive menu, and promises a memento of the occasion for all guests. An added feature to this particularly inviting evening will be vaudeville acts from Pantages, and the famous memory expert, Mr. Benton.

The Los Angeles Architectural Club, sponsored, during the month of August, an architectural exhibit at the State Building, Exposition Park. Architects whose work was represented were: Mr. H. Roy Kelley, one of whose prize plans is seen on this page, Mr. Wesley Eager, Mr. T. C. Kistner, Mr. Norman March, Newton and Murray, and Mr. Gene Verge.

If the Club is to carry on the important work which has been planned, a larger organization is essential. New members are coming in but not as many as are needed. Those who have added themselves to the membership list during the past month are: Richard J. Kemp, 908 N. Louise St., Glendale; Isadore Lewis Kohen, 3221 W. 27th St.; George Gustave Lourdou, 2504 Virginia Rd.; Robert Looser, 4209 Latonia Ave.; and Lee W. Felts, 5335 Hillcrest Dr.



THIS PRIZE HILLSIDE HOUSE, DESIGNED BY H. ROY KELLEY, IS ONE FROM THE COLLECTION OF THE SMALL HOME PLAN BUREAU AND IS ESPECIALLY PLANNED TO TAKE ADVANTAGE OF THE VIEW BY ARRANGING THE LIVING ROOMS ON THE UPPER FLOOR AND THE SLEEPING ROOMS BELOW. ITS BUILDING COST IS AROUND $7,000.

IT is a sad duty to record the passing of one of our members, Mr. Arthur Buss. He probably was not one of our best known members, because of his retiring disposition; but he always displayed interest in the Club's welfare, and was a regular attendant at Club meetings. Mr. Buss was well known among the architects as an electrical engineer of unusual ability.

FIRST prize of $200 in the competition for posters featuring the city of Santa Barbara, held under the auspices of the Santa Barbara School of the Arts was awarded to Betty Shropshire, San Diego Academy of Fine Arts.

The second prize, a tuition scholarship in the Santa Barbara School of the Arts, valued at $150, was won by Mary Herwig Otis Art Institute.

First honorable mention was given to Jack Hanes, a graduate of the University of Utah. Henry A. Gottsehe, Otis Art Institute, won second honorable mention.

ART NOTES FOR CLUB WOMEN

(Continued from Page 8)

of Mrs. Bowler. When California Institute of Technology was Throop College, this little cottage held the Department of Fine Arts; and under Douglas Donaldson and his sister, it later served the high school pupils and incidentally the whole town of Pasadena as a center of creative art.

When the new high school was built on Colorado Street, Miss Stickney was still living; and, at the suggestion of Mr. George E. Hale, then the President of the Pasadena Music and Art Association, she gave it to that incorporated body of art lovers to hold for purposes of an art school. Founded by C. P. Townsley, painter, a school of art grew up in Pasadena whose tradition has never died.

Mr. Townsley was called to found the Otis Art Institute in Los Angeles; and Guy Rose, Californian and notable American painter, taught the school until his last illness. Others have carried on what is really a free Art Student's League, where visiting artists from all over the country come in and paint from the model; or, art students have had the criticisms of such men as Richard Miller, Alson Clarke and other notable painters who live in the neighborhood of Pasadena or spend a winter or a summer here. Mrs. Lloyd Brown, Miss Mary Allen, Miss Soboni, Miss Maud Daggett as mural painters, miniaturists and sculptors have taught when called on or have at different times simply held the life class together and paid the model. No more ideal adaptation of an art student's league to the peculiar character of Pasadena as a city which belongs to the whole country in its science and art could be devised; and prospects that the Stickney Building will be opened in the Fall under responsible administration are forthcoming and greatly to be desired.

DEPARTMENT OF FINE ARTS OF THE L. A. DISTRICT OF CALIFORNIA FEDERATED WOMEN'S CLUBS

District Art Chairman (Mrs. Roy A.) Blanche Ballagh,
701-B, Belmont Ave., DR-0832

ART.

(Art is life, where we live, we suffer and toil.—Browning)

ART is law, order, balance and justice. It establishes the fine relation of life on all planes. It is this law or technic, which opens the doors through the creative arts, so that the ideals, the inspiration and the imagination, may come to earth like golden rays of spiritual and moral uplift that take away from the sordid everyday duties, and give us inspiration and aspiration for the beautiful in life.

Art in any home, club or community has a subtle, vital, unconscious influence, stimulating, developing and polishing every angle of human endeavor. It has the subtle power of inspiring people to higher ideals, and more constructive thinking and living. For the art of thinking molds concepts much in the same way as the sculptor molds his clay, the musician his tones, the poet his words, and the painter his colors. It is the real man, the true artist, that enduring force of spirit, which gathers light out of the clouds of Truth and Justice and builds it crystalized into beauty of character and sheds it abroad in personal service. That is the Builder—the true artist, and in that service is a vitalizing, quickening force from which the hearts of men take new lease of life and hope.

IT IS OF VITAL IMPORTANCE THAT WE FOSTER FINE ART in our homes, in our *clubs*, in our schools and communities. For it is for ourselves, our children, and our people and future civilization. The Great American Renaissance must come through the united efforts of the Federated Women's Clubs of America.

Club Presidents, build for yourselves an eternal monument by establishing *Right Now* an ART DEPARTMENT. For Fine Art is that in which the hand, the head and the heart of man go together.

The Art Department at its monthly Conference will give one lecture in art appreciation and visit one of the local galleries and meet the exhibiting artist.

"How empty learning and how vain is art,
But it mends the life and guides the heart."

Subjects for lectures: Our Home Beautiful; The Art of Thinking Art; The Right Architecture; Save Life and Beauty by Protecting Our Trees; Proper Color and Design for Interiors; The Necessity for Art Departments in Your Clubs; Beauty Is the Moral Quality of Life; Women—the Culture of the Nation Is Your Problem.

THROUGH Mrs. Ballagh's kind offices we are able to offer to clubs a special rate. If ten or more subscribe in any club the introductory rate will be $1.50 per year. Or, if the clubs wish to raise a certain sum they may retain, out of every $3.00 subscription they obtain, one third ($1.00), sending the other two dollars to 351 Palmetto Drive, Pasadena, with the name and address of the subscriber. The low introductory rate is to enable groups of club women to use the magazine as a text book on art and to supply them with paintings.

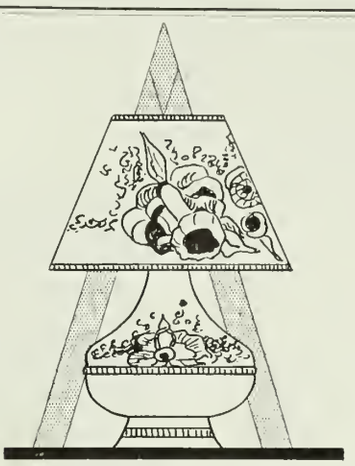
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Southland Schools

In this Department, and on Page 29, will be found the art schools and others.

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SEGREGATED CONTRACT BUILDING, BY VERNER B. McCLURG, ARCHITECT

DURING recent years there has been an increasing tendency to include the entire construction of a building in the Architect's contract under what is called a "Segregated Contract" basis. There are arguments for and against the system, but the fact that it is successful in operation in most cases and increasing in use seems to swing the balance in its favor.

Briefly to outline the working basis: The owner signs a contract with the Architect for the design and construction of a certain building for a fee of a definite per cent of the cost of said building. Under this agreement the Architect shall complete preliminary and working drawings and sub-let to the various tradesmen, sub-contracts for the complete erection of the building. These trades are, concrete work, carpenter work, plumbing, painting, etc. Contracts with these tradesmen are usually signed by the Owner or they may be signed by the Architect acting as agent for the Owner. Payments are usually made upon these contracts direct by the Owner upon written order or certification by the Architect.

Under this system the general contractor is entirely eliminated and the entire responsibility placed upon the Architect. From the general contractor's standpoint, naturally the system is all wrong, but it works nevertheless.

In the first place the Owner must have confidence in his Architect to employ him to *design* his building. In fact, the Architect actually *builds* the building in his office before it is constructed on the lot for he details and specifies everything that goes into it. He is, therefore, thoroughly acquainted with the final result before a shovel full of dirt has been moved on the lot. Through his preliminary interviews and negotiations with the owner during the drawing of the plans, he is certainly the person most familiar with the owner's wishes. Through his constant contact with all branches of the building industry and his cost data files and office organization the Architect is well fitted to carry on the actual building project.



PARK LANE, MONTECITO, CALIFORNIA
A Photograph by Jessie Tarbox Beales

I by no means wish to express a desire to relegate the general contractor into oblivion. His services are of equal value to the Architect's upon a building project. In describing the Segregated Bid system, however, he does not appear.

I will give briefly the advantages and disadvantages from various angles. First, from the Owner's standpoint.

For the System: Centralization of responsibility and authority for the entire project upon one person, the Architect. The Owner pays direct (upon certification by the Architect) all bills, therefore he knows definitely what is paid and that he has obtained what he is paying for. If he wishes changes or additions, cost of same is obtained for him by the Architect direct from the trades effected by said changes, and payment for same is made as all other payments. This eliminates the padding of costs for extras, so common under other systems. Accurate bookkeeping in the Architect's office, with regular statements to the Owner eliminate for the latter much worry and uncerainty of a financial nature. Lastly, the cost of the project to the Owner is usually less for the reasons which will be explained later.

Against the System: Competition of price on a general contract basis may lower the original price. This is not an entirely sound argument, for price cutting is poor practice and detrimental to good construction. If we expect a good job we expect the contractor to receive a fair profit for his services. Price cutting either cuts into this profit or reacts upon the construction. However, taking the reputable general contractors who would be asked to submit bids on a job by an Architect, as a rule their competing would be a desirable feature. Under the Segregated Bid system the Architect is the big boss with no one to check up on him, while under the general contract he acts as mediator between the Owner and contractor. This again is not a sound anti-argument, as it works both ways.

The minimum additional fee for the Architect on the Segregated Bid basis is fifty per cent increase of the fee for usual architectural services. Thus a ten per cent job would increase to fifteen, a six per cent job to nine, or usually ten. Under a general contract basis the Architect's fee would be, say, six per cent on commercial work. The general contractor should get ten per cent, making a total of sixteen against ten on the Segregated basis. The saving would go to the Owner.

From the Architect's standpoint opinions vary considerably. As a whole the Architect would prefer to stick to his own line. His arguments in favor of the system are as follows: Since he must under the ordinary architectural contract supervise the entire construction and keep accurate books on a job, why not give it a little more time and office work and receive the additional fee? Plans and specifications are identical except that the Architect takes over the requirements of both Architect and contractor. Individual jobs actually decide whether the Architect is better off financially by using the Segregated Bid contract. It often may happen that the personality of the Owner is such that the Architect's profit is eaten up by too much supervision. Certainly a great deal more of his time is taken up. As a whole, the Architect earns his additional fee, the good jobs balancing the bad ones. The Architect can usually tell from his first interview with a client whether there can be effected a saving to the Owner and a profit to himself by using the Segregated System and will advise accordingly. There are occasions, however, when the client has definite ideas of his own on the subject so that the Architect has no choice and must take his chance on a profit. With proper choice of project and thorough co-operation and trust between Owner and Architect, the Segregated Bid method can succeed and earn for both parties concerned.

APPLICATIONS for senior, associate, and assistant architect in the United States civil service open competitive examinations must be on file with the Civil Service Commission at Washington, D. C., not later than September 26, 1928. The examinations are to fill vacancies under the Office of the Supervising Architect, Treasury Department, in connection with the $200,000,000 public buildings program upon which the Government has embarked.

The entrance salaries are $4,600 a year for the senior grade, $3,200 a year for the associate grade, and $2,600 a year for the assistant grade. Higher-salaried positions are filled through promotion. Competitors will be rated on their education, training, and experience. Apply at the Post Office or the custom house of any city.

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SCHOOLS—(Continued from Page 29)



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(Note: A cut of some other school will be run in this space next issue.)

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AN OLD INDIAN DAM, ONE OF THE MANY CHARMING FEATURES IN THE BLAKSLEY BOTANIC GARDEN, SANTA BARBARA, CALIFORNIA
A NATURAL CALIFORNIA GARDEN

THIS garden, given as a memorial for Henry Blaksley, by his daughter, Anna Dorinda Blaksley-Bliss, has been delightfully described in a former issue of the SOUTHLAND by Mrs. Bissell. We are glad to be able to present to our readers, some heretofore unpublished notes about this interesting garden.

CARL PURDY, the Paeific Coast's pioneer in rock-planting, gave valuable suggestions, with praise of the opportunity offered for a unique contribution to plant study. He was especially helpful with suggestions for the roek-pool given by friends in appreciation of Mrs. Bliss' generous gift to all plant lovers.

The present writer does not know how or when Nature deposited the enormous rocks that lie on the edge of the canyon, but they made an ideal location for a natural pool, the water flowing down the bank over the stones into the basin below. Coming in by the main path one sees the pool's upper end focused on a finely proportioned live-oak, a dominating aecent at all times, but it is especially lovely when the western sky flushed with sunset colors—is seen through its branches. From the bank above the pool, one looks down on the planting with the Blaksley boulder and a young live-oak for background. The present planting is temporary, lending its eolor and charm only to be replaced later by the suitable botanieal plant. This is a difficult problem. Many of California's roek p'ants like shade and want to rest in the summer, while for the sake of visitors a perpetual exhibit is desired.

The pool's overflow forms a birds' bath much appreciated by feathered residents and migrating winged tourists. There is a tiny cascade for a shower bath too. Last spring the robins came en masse after lunehing on the olives growing in the orehard along the east ridge. To please the timid birds also, a second shallow basin is formed before the water flows into the little arroyo bordering the trail of the same name. Certain plants are like small boys—or perhaps it is the other way round—and love to wade in water. All along the margin of this brook, moisture-loving plants thrive and blossom. The banks above are thick with ceanothus spinosus, its pale blue flowers are like a soft sky in spring, while in winter the toyon berries make a red blaze among their green leaves.

The start on this trail from the entrance of the Garden, one passes between a mingled planting of San Diego ceanothus (e. oliganthus) dark blue blossoms and Fremontia californica—var. Mexicana—with orange flowers. The Falls trail is steep and somewhat adventurous. Hewn logs set in the steep bank and stone steps carry one down to the bed of the stream where boulders as large as a small house block the way. The chaparral trail climbs up from the arroyo trail and cuts its way between spine-bearing and thorny shrubs along the edge of the cliff.

Great care has been taken that the Blaksley Garden's development should be in keeping with its background and historic associations. Much thought has been given to the artistic value of the trail signs. They are hand-carved, and each has its appropriate emblem. The trail to Mission Falls has a padre with his staff leading the way; this signboard may send one's feet forward, but his thoughts will go back over the long trail trod by those faithful Pathfinders who brought the light.

E. B. B.



The "Sacred Fawn" is a light jade green in color and is finished in a high lustre.

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Half-hidden in a Persian Garden;—
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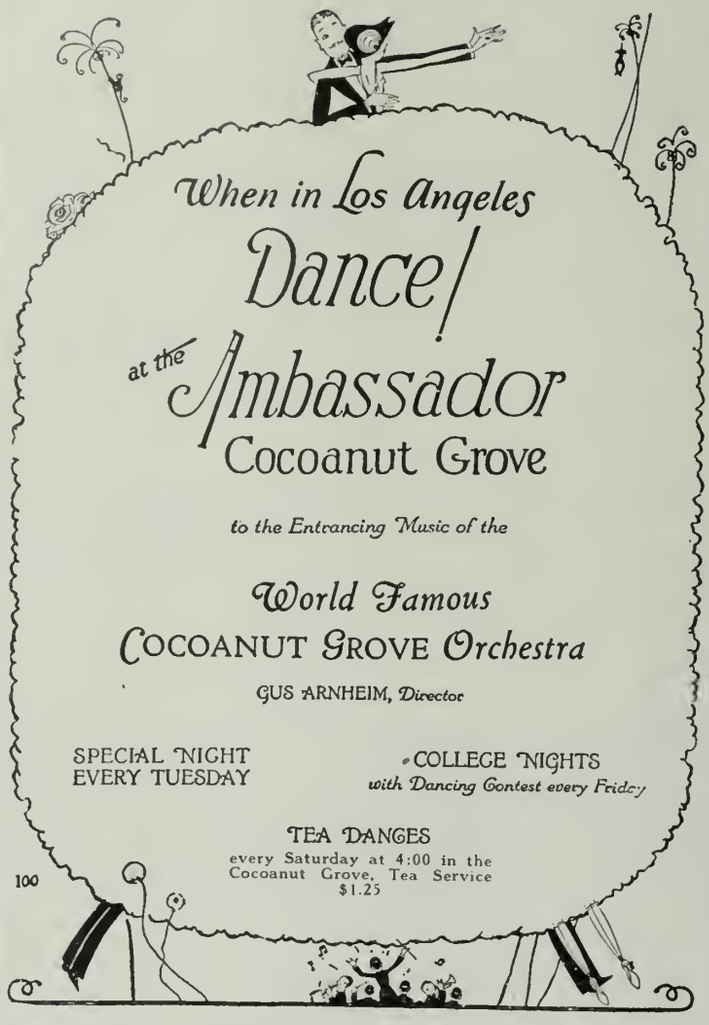
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SOUTHLAND CALENDAR

Conducted by

ELLEN LEECH

Announcements of exhibitions, concerts, club entertainments, college events, lectures, dramatic productions, etc., for the calendar pages are free of charge and should be mailed to CALIFORNIA SOUTHLAND. *Pasadena, at least ten days previous to date of issue, the fifth. General articles and poems will not be bought for another year.*

Clubs

VALLEY HUNT CLUB, PASADENA:
Informal dinner dances in the Pavilion were inaugurated early in the season and are held on the second and fourth Thursdays of the month.

ANNANDALE GOLF CLUB, PASADENA:
Every Wednesday is Ladies' Day, with luncheon, bridge, and afternoon tea.
The course is now in the best possible condition. A few constructive changes have been made and others are in prospect. The new holes are ready for play.
The tennis courts have proved popular with all lovers of the game, members and their guests.
The swimming pool is now open and swimming parties are the order of entertainment.

FLINTRIDGE COUNTRY CLUB:
"Maid's Night Out" is Thursday evenings. Dinner is served and menus may be arranged in advance by early reservation. Sunday evening buffet suppers. Dining room is open Sunday evenings, table d'hote dinners being served.
Carol Fletcher, former national diving champion, gives swimming and diving instruction at the club's pool every afternoon except Saturday and Sunday from one-thirty to four-thirty o'clock.
Tuesday is Ladies' Day and a special luncheon is served. In the afternoons informal bridge parties may be arranged, followed by tea.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11.30 to 2 p.m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
The four new tennis courts are completed and ready for the tournaments planned.
The club has three complete polo fields, now in perfect condition.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal.
Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday nigbt.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty.
The new club house provides every modern club convenience and comfort.
Lunchon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
The club again has an eighteen hole course, and one of the best. Established about thirty years ago, the club was the second in the State, and had an eighteen hole course, later changed to a nine hole.

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PASADENA GOLF CLUB:
Social season opened September 29.
Sunday evening, October 7, dinner, music by the club's ensemble.
Friday afternoon, October 19, invitational bridge tea, two-thirty to five.
Saturday, October 27, Hallowe'en party.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, witb bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

PASADENA ATHLETIC AND COUNTRY CLUB:
First formal dinner dance, October 6. Dinner served from seven to nine, dancing to midnight.
Gymnasium Classes open October 2. Aileen Allen, women's athletic director and swimming instructor.
Plunge open for men and women 9 a.m. to 8 p.m., except Sunday and holidays, 2-6 p.m.
"Early Days of Reno," evening of October 24.
Golf Committee announces monthly Ball Sweepstakes, open to club members only.

THE GABLES, SANTA MONICA
The new Glass-Roof Plunge was formally opened last month with an interesting program of events.
Thelma Payne is the swimming and diving instructor. Roger Cornell is swimming instructor and in charge of The Gables Plunge.
"Swimming Teas" may be arranged with the social hostess. Refreshments are served on the Promenade encircling the Pool.
Every Saturday evening from 8 p. m. to 1 a. m.—dinner dance, music by Earl Burtnett's Gables Rose Room orchestra. Every Tuesday afternoon-bridge luncheon—from 12 p. m. until 5 p. m. Every Sunday from 2 p. m. until 4 p. m.—league volley ball game.

FLINTRIDGE RIDING CLUB:
The club announces the second and fourth Thursday of each month as Club Night, with dinner at aix-thirty, and with cards, riding and gamea after dinner.

UNIVERSITY CLUB of Pasadena, 175 North Oakland.
Luncheon and dinner served every day except Sunday.
First Monday in the month an informal smoker is held.
Third Monday in the month is the date of the monthly dinner with the appearance of a speaker of note.
Last Monday of the month is the date of the dances.
Thursday evenings a Family Dinner is served for the families and guests of members.

CLUB CALIFORNIA CASA REAL, LONG BEACH:
Special bridge parties on Thursdays. Tuesdays are scheduled as Feature Days, art, literature, music, science or athletics.
Saturday evening dinner dances, with a special feature dance.
The Grill is closed during the winter except on Sundays and holidays.

PALISADES CLUB OF BALBOA:
A conservative club, formed by cottagers at Balboa for their convenience and social enjoyment, has bought the old Palisades Tavern and plans enlargement. The boat-and-bath house is completed and forms an attractive nucleus.

OJAI VALLEY COUNTRY CLUB, OJAI:
Offers an eighteen hole course, the finest golf attraction in the West.
The club house provides every modern club convenience and comfort.
Luncheon and dinner served every day.
Tea served as requested. Dinner dances may be arranged as desired.

ARTLAND CLUB, LOS ANGELES:
Monday nigbt informal hours, known as "Friendship Programs," are continued very successfully.
Luncheon is served every day, except Sunday.
Bridge parties for women every Wednesday at two; every first and third Tuesday for men and women. The hostess provides prizes for afternoon and evening parties.

PACIFIC SOUTHWEST CHAMPIONSHIPS, sponsored by the Tennis Patrons' Association of Southern California, are played at the Los Angeles Tennis Club to October 7. Three members of the championship French Davis Cup Team, including Henri Cochet, the new United States singles champion, are to play. Helen Wills also enters.

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Art

LOS ANGELES MUSEUM, Exposition Park presents:
California Water Color Society.
Water colors by Barse Miller.
Wood carvings and paintings by Peter Krasnow.
Outstanding examples of contemporary French and American art in the permanent Harrison collection.
The Munthe collection of Chinese art.
Open daily, 10 a.m. to 4:30 p.m., except Saturdays when the hours are 10 a.m. to 4 p.m.; Sundays and holidays, 2 to 5 p.m.

PASADENA ART INSTITUTE, Carmelita Gardens, has as always a well selected group of paintings by the members of the Pasadena Society of Artists; also a group of oils by Otto Schneider of San Diego. George Demont Otis is showing oils, principally landscapes; from Colorado Springs Mrs. E. N. Haynes brings an exhibition. Camera pictures of the Mediterranean section by Adelbert Bartlett are an interesting innovation, and Batiks by Gladys Garson bring wonderful color tones.

LAGUNA BEACH ART ASSOCIATION awarded prizes by popular vote in the August-September exhibition—$100 in cash, $50 in cash and $25 in artist's materials. "Tranquility," a seascape by Frank Cuprien won the first; "Granite Slopes," by Edgar Payne took the second, and "Navajo Land," by Frank Tenney Johnson, the third. The jury of artists gave awards to Clarence Hinkle, Mable Alvarez and Thomas Hunt; and honorable mention to David Tauszky, John Hinchman and Millard Sheets.

BILTMORE SALON, Los Angeles Biltmore, opens the new display rooms with a carefully selected group of paintings by California artists.

BARTLETT GALLERY, Dana Bartlett, proprietor, at 3358 West First Street, Los Angeles, is showing paintings by Maurice Braun, Paul Lauritz and other Western artists. Also a fine collection of etchings by Bellows, Childe Hassam, Armin Hansen, Henri De Kruif and others.

CHOUINARD SCHOOL OF ART announces the following artists are additions to the faculty: Paul Lauritz conducts advanced classes in landscape painting; Arthur Millier teaches etching; Milton Monroe and Vernon Caldwell have classes in commercial art; Julius Davidson and H. O. Peters teach interior decorating.

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, show to October 8 a collection of paintings by Haldane Douglas, principally done during his recent stay abroad.

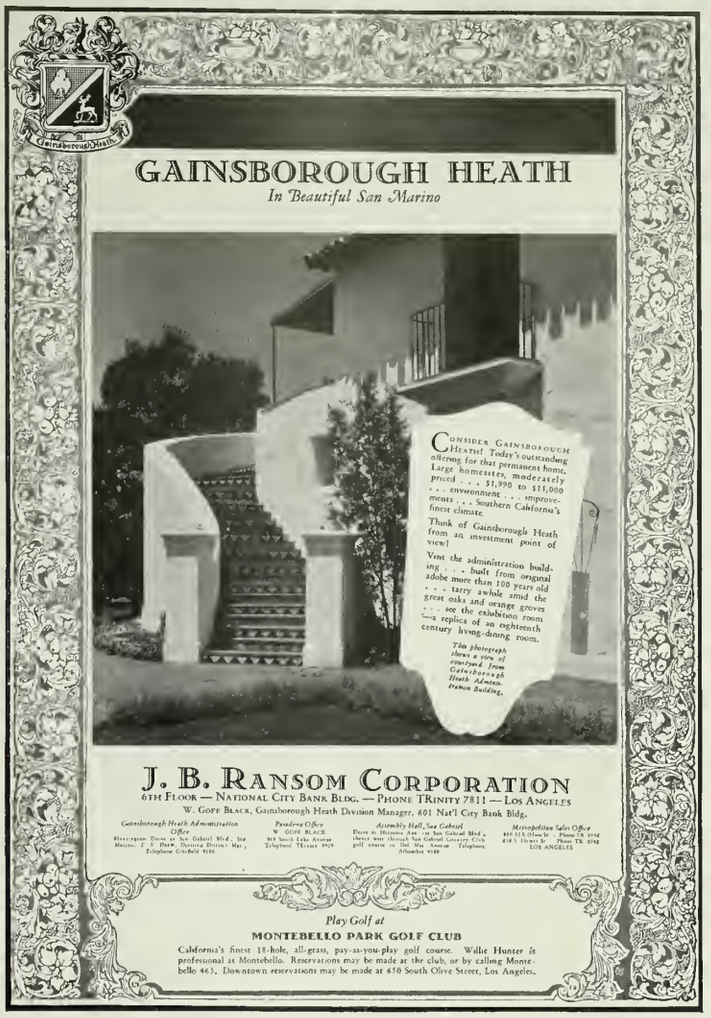
MARY GEARHART has been spending the summer abroad and will have much material for the Gearhart Studio, a general meeting place for the etchers and wood block workers in Pasadena.

PACIFIC SOUTHWEST EXPOSITION, recently closed at Long Beach, in the Art Department, Theodore B. Modra, director, awarded $150 in prizes as follows: Oil Paintings: Paris, by Joseph Kleitsch; Opalescence by Frank Couprien; Crashing Harmony by Paul Lauritz; Castle Rocks by Henry L. Richter; Pastor de Cabras, by W. Herbert Dunton, and Pueblo Girl by J. H. Sharp, $100 each. Other oils, Heart of Sierras by Marie B. Kendall, and Zinnias and Fruit by Mabel Alvarez, $25 each. Water Colors: Grape Harvest, by Dan Sayre Grossbeck; Mexican Evening by Loren Barton; and Midday Haze by Frank M. Moore, $25 each. Still life by Joseph Hyde was awarded the same amount. In sculpture the awards were as follows: Madonna of the Plains, by Merrell Gage, $250; Woman by Edna Kelley, $25 and Magdalene by Ella Buchanan, $25. The committee consisted of James Savory, Perry G. M. Austin, Max Wieczorek, C. J. Curtis and J. E. Hyde.

THE JAMES D. PHELAN COMPETITION in figure-composition, to encourage figure drawing as distinguished from landscape, was held at the Bohemian Club, San Francisco, last month and the following awards announced: First prize, $500, to John C. Atherton of San Francisco for his painting "Composition." Second prize, $300, to J. H. Gardner Soper of Hollywood, for his painting "Kailua Fisherman." Third prize, $200, to C. Stafford Duncan for his painting, "The Olive Drape."

NIGHT ART COURSE has been arranged by the University of Southern California, using the studio of the Building of Architecture. The instructors are F. Tolles Chamberlain, mural paintings, also a fine-arts class in drawings from life; R. Merrell Gage, modeling and sculpture; Clayton M. Baldwin, architectural design, including planning and composition, important buildings and groups of buildings; Amy Rosella Woller, general design.

ARTHUR MILLIER repeated his success of 1922 in again winning the California Society of Etchers prize for his etching "Our Lady Queen of the Angels" picturing the Church at the Plaza in Los Angeles. The exhibition was held in San Francisco at the galleries of Vickerey, Atkins and Torrey.



Eleanor and . . . .
Hollingsworth Beach

French and Italian Arts

I have just returned from Abroad. Many of the things I bought in France and Italy have already arrived—such as pottery teasets, linen cloths and luncheon sets, lamps and small pieces in the modern art designs. Also Cantagalli plates, bouillons, cups and saucers, vases, bowls and candlesticks. There are a few interesting examples of old pewter and silver.

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THE PRINT ROOMS, Hollywood, are adding constantly to the collection of etchings, engravings, woodblocks and lithographs.

LOS ANGELES COUNTY FAIR AT POMONA in the Art Department awarded the following prizes: Oil paintings: Millard Sheets, The Gypsy Camp, first prize; Stewart Robertson, Romance, second prize; Edith P. Truesdell, Mother Earth, third prize. Water Colors and Pastels: Karl Yens, Enchantment, first prize; Max Wieczorek, The Green Shawl, second prize; Barse Miller, Lucky Day, third prize. Miniatures: Gertrude L. Little, Lillies, first prize; Ella Shepherd Bush, Porcelain, Lacquer and Patina, second prize. Sculpture: Humberto Pedretti, Ecco Homo, first prize; Harold Swartz, "Seated Woman," second prize; S. D. Oliver, Moon Goddess, third prize. Honorable mentions in painting were awarded Joseph Kleitsch, Ernest Browning Smith, Luvena B. Vysekal and George Bandriff; in sculpture to Frederico Giorgi, Jason Herron, Fredreick P. Humphrey and Henry Lion; for water colors and pastels to Hope M. Bryson, Julian E. Garnsey, Robert Hallowell and Irene B. Robinson; for miniatures to Emma Sibeni, Sarah E. Traux and Clare Shepard Sisler.

NEWHOUSE GALLERIES held one of the most noteworthy exhibitions of the year last month, a showing of American portraits by famous old and modern artists. The group included two portraits by Henry Inman, two by Gilbert Stuart, a portrait of Frank Currier by William M. Chase, and examples in portraiture by John Singer Sargent, Wayman Adams and Robert Henri.

BENJAMIN BROWN having returned from a sketching trip into the High Sierras, to Lone Pine, Glacier Lodge and vicinity is busily painting in his studio.

ART LEAGUE OF SANTA BARBARA held an exhibition of paintings by Sergey Scherbakoff to September 22. Mr. Scherbakoff spent four years in Japan on the island of Oshima of the Bonin group and most of his paintings were executed on these islands.

VAN KEUREN GALLERIES, 3763 Wilshire Blvd., in the interesting collection of pictures, tapestries and antiques, have from the Armour collection "The Huguenot Wedding," by Firman Girard.

MARY YOUNG-HUNTER held an exhibition of 20th Century Chrysos Paintings at the Art League of Santa Barbara, 15 East De la Guerra Street, last month.

KANST ART GALLERY, 6182 Mulholland Highway, Hollywoodland, offers a general collection of interesting paintings by American and European artists. Through October there is a special showing of the work of Franz Bishop.

WILSHIRE ART GALLERIES, 3309 Wilshire Boulevard, Los Angeles, are showing western landscapes by J. Christopher Smith throughout the month.

ARTHUR HILL GILBERT was married last month to Miss Muriel Beardsley Flint, the daughter of Mr. and Mrs. Frederick W. Flint, Jr., of Los Angeles. After November 1, Mr. and Mrs. Gilbert will be at home at Pebble Beach.

AINSLEE GALLERIES, Barker Bros., Los Angeles, show a group of paintings by California artists, as usual, and also a general collection of canvases by American and European artists.

HOLLYWOOD CHAMBER OF COMMERCE has arranged a display of the work of the artists of Hollywood.

Music

LOS ANGELES GRAND OPERA ASSOCIATION opens the musical year in Los Angeles, October 3, and continues to October 15. The nine performances are given at the Shrine Auditorium, and the operas are Tosca, Turandot, Butterfly, Carmen, La Cena delle Beffe, Faust, L'Amore, Di Tre Re, Cavalleria Rusticana, Pagliacci and Andrea Chenier.

PHILHARMONIC ORCHESTRA OF LOS ANGELES, William Andrews Clark, Jr., founder Georg Schneevoigt, conductor, opens the tenth season this month. During the season fourteen symphony concerts will be given on Thursday evenings and fourteen on Friday afternoons; fourteen popular concerts will be given on Sunday afternoons. The current dates are October 25 and 26. The first Sunday afternoon popular concert is scheduled for November 4.

COLEMAN CHAMBER CONCERTS, Alice Coleman Batchelder, founder and director, again offers beautiful music interpreted by famous ensembles on Sunday afternoons at three thirty o'clock, Community Playhouse Auditorium, Pasadena. The opening program is given October 21, Sylvain Noack, violin, and Alice Coleman Batchelder, piano.

BEHYMER PHILHARMONIC COURSES include as usual a Tuesday Course of twelve events, a Thursday course of six events, and a Selective Course of fifteen events chosen from the Tuesday and Thursday courses. These concerts are given at the Philharmonic Auditorium, Fifth and Olive, Los Angeles, and the opening event is Thursday night, October 18, presenting Tito Schipa, one of the most satisfying tenors on the operatic stage.

BORISSOFF-MUSART QUARTET under the sponsorship of Pro Musica gives the initial concert, Monday evening, October 1, at the Los Angeles Biltmore in the ballroom. The organization, formed this summer under the direction of Josef Borissoff and led by him, is made up of Emil Ferir, viola; George J. Benkert, second violin, and Nicolas Ochi-Albi, 'cello. The ensemble appears twice this season with the Coleman Chamber Music series in Pasadena, in November and in January.

REDLANDS BOWL summer concerts closed last month with a notable program presented by Sylvain Noack, violinist, and Eugene Goosens, pianist-conductor-composer.

AMERICAN DRAMA ALLIANCE held the opening function of the season, a garden party, at the home of Mrs. Allen A. Maxfield, Pasadena. The lovely walled garden with its flowered terraces lent itself perfectly to the entertainment. Dr. Joclyn Manning, director of the organization, was in charge of the program, which consisted of excerpts from a one-act play by Romenia Ellis Loxley, now a student with Dr. Baker at Yale; the story of Madam Butterfly, given by Ingar Moller with exquisite pathos; and a primitive dance especially composed for the occasion by Jerome Andrews, "The Prayer of an Aryan Shepherd."

WOMAN'S CHORAL CLUB OF PASADENA, John Smallman, conductor, expects to give the first concert of the season early in December. This is the twenty-second season of this choral club, recognized as one of the best musical organizations on the coast, consisting of seventy trained voices. Two public concerts are given during the season. Clarence Kellogg, organist and pianist of Alhambra, is the accompanist for the year.

EUGENE GOOSSENS, after conducting the final two weeks of the Hollywood Bowl concerts, returned to Rochester, New York, to direct the season's concerts of the Rochester Symphony Orchestra.

SAN DIEGO CIVIC ORCHESTRA closed the summer series at Balboa Park with a notable concert as Mme. Schumann-Heink and her protege, Laura Townsley McCoy, were the soloists. The Orchestra is conducted by Nino Marcelli.

LAWRENCE TIBBET, California baritone, opens the Thursday series of the Behymer Artist Course at the Philharmonic Auditorium, Los Angeles, in a concert, October 23.

"THE BELLS OF CAPISTRANO," a new operetta by Charles Wakefield Cadman, has the premiere performance, October 12, at the Union High School, Hermosa, by the South Bay Opera Club.

MILAN GRAND OPERA COMPANY, with Alexander Bevani as director and L. E. Behymer as business manager, gives Los Angeles yet another season of opera. The organization will sing standard Italian operas.

TUESDAY MUSICALE holds the first regular meeting and recital, October 2, in the lecture hall of the Pasadena Public Library. Programs for the season include a variety of subjects, a new venture being the presentation of a series of operalogues.

AMPHION CLUB of San Diego, Gertrude Gilbert, president, opens the thirty-fifth season of its existence at the Spreckels theater, October 16. The programs as planned include internationally known artists, namely, Tito Schipa, lyric tenor; Louis Graveure, now a tenor, having abandoned his place as concert baritone; Kathryn Meisle, contralto; Hans Kindler, Dutch 'cellist; Harry Farhman, violinist; Leo Ornstein, Russian pianist; E. Robert Schmitz, French pianist; Anna Case, soprano; the Flonzaley Quartet; and the Niles Ballet, headed by Doris Niles, assisted by her sister, Cornelia Niles, and supported by a company of girls, a sextet of Spanish guitarists, and a selected orchestra, under the direction of Vololdia Brenner.

CAROLINA E. SMITH, manager of the Los Angeles Philharmonic Orchestra, has returned from a five months trip abroad, which included a visit to France, Austria, Belgium, Italy, Holland, Switzerland, Denmark, Norway and Sweden.

JOHN SMALLMAN having returned last month from a vacation at Lake Arrowhead has commenced rehearsals with his various organizations. The Smallman A Cappella Choir will give the annual performance at the Philharmonic Auditorium in November.

THE ABAS QUARTET, San Francisco, opens the series of six concerts October 22 at the Scottish Rite Hall.

LORENZ ANTHEM CONTEST is being conducted by the Lorenz Publishing Company of Dayton, Ohio, for anthems of attractive and practical quality. The first prize is $250, second $150; four third prizes of $75 each; and six fourth prizes of $50 each. Manuscripts must be in the office of the company at Dayton not later than February 1, 1929. Further information may be obtained from the Lorenz Company, Dayton, Ohio.

PACIFIC COAST MUSICIAN has issued a Special Edition of fifty-eight pages, attractively bound, and filled with well written articles of great interest to the professional as well as to the amateur musician. A very valuable feature is the list of musical organizations in many Pacific Coast cities, including musical clubs, their presidents and program chairmen.

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Announcements

PASADENA COMMUNITY PLAYERS announce the plays scheduled for production during October at the Pasadena Community Playhouse are as follows:
October 2 to 13, "Street of a Thousand Shadows" by Euleta Wadsworth and Katherine Browning Miller.
October 16 to 27; "The Great Broxopp" by A. A. Milne.
There are no performances Sunday or Monday nights; matinees, Saturdays only.

THE WORKSHOP, Recital Hall, Pasadena Community Playhouse, is an established, visible and valuable part of the work of the theater. The Workshop selects the plays for production, does its own casting, works out the stage sets, and gives the play under its own directors. The plays are given Saturday evenings, usually two successive Saturdays, and are open to the public. October 6 and 13: "Her People."

THE WORKER'S TEA is held in the Green Room of the Pasadena Community Playhouse the third Friday of each month from four to six, and was established to assist in bringing together the various branches of the work.

SCHOOL OF THE THEATER, sponsored by the Pasadena Community Playhouse Association, opens October 7. Gilmor Brown is Supervising Director, and Charles F. Prickett, Business Manager. The faculty includes, Irving Pichel, Lenore Shanewise, Katherine Edson, Ralph Freud, Fred Hersey, Andrew Campbell, Mary Eugenia Ong, Fairfax Proudfit Walkup, Baronne d'Estournelles de Constant, James Hyde, and C. Fred Huxley.

THE JUNIOR LEAGUE OF PASADENA announces the opening of its new shop on Monday, October the first, 336 East Green Street, Pasadena.

BUSINESS AND PROFESSIONAL WOMEN'S CLUB, Pasadena, opens the lecture course of the season with a talk by Dr. William M. McGovern on "To Lhasa in Disguise," the evening of October 23 at the Shakespeare Clubhouse. Albert Edward Wiggam, author and scientist, will give the second lecture on the course, November 8, also at the Shakespeare Clubhouse, his subject will be "What Civilization is doing to us."

CHRYSANTHEMUM SHOW, San Diego, is scheduled for October 27. The secretary is A. Sydney Hill, Balboa Park, San Diego.

AT THE PUBLIC LIBRARY, Pasadena, in the lecture room beginning October 13, lectures and discussions on horticultural subjects will be held during the autumn and winter. Fred McNab of Los Angeles, president of the Dahlia Society of Southern California, gives the first talk. He speaks on dahlias and an exhibit of the flowers accompanies the talk. Charles R. Adams, president of the City Planning Society, Los Angeles, presides at the first meeting.

SOUTHWEST MUSEUM, Highland Park, Los Angeles, reopened the Indian Art and Craft Work for boys and girls last month. At the first meeting in the auditorium Mrs. Ruth Henley, in charge of the juvenile education at the Museum, and Miss Helen Howell of the Art Department of the University of California at Los Angeles, gave outlines of the projects for the coming year. Enrollment is limited to 100. Hours are 10 to 12 every Saturday morning.

CALIFORNIA STATE BAR ASSOCIATION meets at Hotel Huntington, Pasadena, October 11, 12 and 13.

SERENDIPITY ANTIQUE SHOP, Inc., not only continues the service of luncheon in the new and attractive Refectory, built for the purpose, but has added a Thursday evening dinner to the program. Of course reservation for dinner must be made in advance and a request for luncheon should be telephoned the day before. Tea is served in the lovely gardens or in the Refectory as desired.

RALPH C. FLEWELLING, architect, has removed his office to Suite 7-9, Beverly Arcade Building, 450 North Beverly Drive, Beverly Hills, California.

AIR LAW in a series of six lectures, the second of its kind to be given on the Pacific Coast under the sponsorship of the Union Oil Company, was completed at the University of California by Dr. Otto Schreiber of Koenigsberg, Germany, recognized expert on the subject. Recently Dr. Schreiber delivered a similar series of lectures at the University of Southern California. During the series Dr. Schreiber reviewed the history and development of legal air regulation and explained the control of airways and airports. In other portions of his talks he told of the rules of different countries in regard to laws of the air, and discussed liability in connection with aviation and international complications of navigation of the air. In sponsoring the lectures both at the University of Southern California and the University of California the Union Oil Company was actuated by an altruistic desire to contribute toward clarification of the laws concerning aeronautics, which jurists declare is becoming extremely intricate.

Women's Clubs

THE FRIDAY MORNING CLUB, whose civic and artistic activities have a wide interest, is completing plans for the program of the coming season. The officers of the club are Mrs. Sarah Bixby Smith, president; Mrs. Martha G. Carter, vice-president; Mrs. Everett B. Latham, second vice-president; Mrs. Theresa Levy, recording secretary; Mrs. Charles E. Turner, corresponding secretary; Mrs. Howell Baker, treasurer. The directors are Mrs. Frederick Hickok, Mrs. Edmund M. Lazard, Mrs. Arthur H. Rude, Mrs. Albert Lee Stephens, and Mrs. Jesse S. Waterman. Mrs. J. F. Sattori is president emeritus. Mrs. Holmes Ellis is press chairman. Chairman of committees are Dr. Dorothea Moore, art; Mrs. Louise W. Watkins, drama; Mrs. J. P. Davidson, literature; Mrs. Cecil Frankel, music; Mrs. Edmund M. Lazard, public affairs with Mrs. J. Wells Smith as adviser.

EBELL CLUB officers to serve during 1928-29 are: President, Mrs. A. Bennett Cooke; first vice-president, Mrs. Charles S. Crail; second vice-president, Mrs. Edgar S. Stanley; third vice-president, Mrs. Frank Howell Stanbury; fourth vice-president, Mrs. Edward Everett Sherrard; recording secretary, Mrs. Edward A Tufts; corresponding secretary, Mrs. A. H. Purdue; general curator, Mrs. J. Albert Harshman.

The two newly elected directors are Mrs. William Read and Mrs. Charles D. Burt.

Mrs. William Read is the retiring president, whose leadership brought into a reality the dream of Ebell's new club home.

WILSHIRE WOMAN'S CLUB holds the opening meeting the first Tuesday in October, with an open-house and reception in honor of the new members, the officers and directors receiving. Mrs. J. O. Colwell, president; Mrs. Elizabeth B. Stookey, first vice-president; Mrs. W. I. Clendenon, second vice-president; Mrs. A. G. Osmer, third vice-president; Mrs. Hector Zahn, fourth vice-president; Mrs. Ben H. Wesley, recording secretary; Mrs. Jay T. Nash, corresponding secretary; Mrs. Bettie Smith Hughes, treasurer, and Mrs. Will Hays, financial secretary.

SAN DIEGO COUNTY FEDERATION OF WOMEN'S CLUBS holds the first meeting of the new season, September 8. The San Diego county federation of women's clubs was organized in San Diego 30 years ago with a membership of about 150 women. It now numbers 49 clubs with a total membership of about 3500. Its first president, Mrs. Estelle H. Langworthy, still resides in San Diego and is an honorary president of the federation.

The purpose of the monthly meetings is to bring county chairmen of divisions, of which there are about 30, in contact with presidents of women's clubs of the county for a mutual interchange of ideas. Every club in the federation is expected to send two representatives to the monthly meetings, but all club women in the county or visiting clubwomen from other sections are cordially invited to attend also.

This year's officers of the federation are Mrs. Marcus Robbins, president; Mrs. Lillian Pray Palmer, president emeritus; Miss Ellen Scripps and Mrs. Estelle Langworthy, honarary presidents; Mrs. E. R. Spade, first vice president; Mrs. H. L. Hildreth of Julian, second vice president; Miss Benita Eadie, vice president at large; Mrs. Arthur Wahrenbrock, corresponding secretary; Mrs. Ray Trussell of Escondido, treasurer; Mrs. Esther Robinson, recording secretary; Mrs. Reta Renner of Oceanside, auditor; Mrs. T. C. Linderfelt, hostess.

CALIFORNIA CONGRESS OF PARENTS AND TEACHERS elected Mrs. R. L. Cardiff of Santa Cruz, State President and her appointees for 1928-29 include: First vice president, Mrs. W. A. Price, San Diego; second vice-president, Mrs. J. Stuart Moore, Stockton; fourth vice-president, Mrs. J. V. Kelsey, Garden Grove; fifth vice-president, Mrs. James K. Lytle, Los Angeles; sixth vice-president, Mrs. P. J. Kramer, Oakland; seventh vice-president, Mrs. E. A. Benson, San Francisco; recording secretary, Mrs. Stephen Gould, Coalinga; corresponding secretary, Mrs. M. D. Clark, Santa Cruz; executive secretary, Mrs. W. H. Woods, State office, 376-378 Monadock Building, San Francisco, and parliamentarian, Mrs. C. H. Turner, 705 South Broadway, Redondo Beach.

INTERNATIONAL HOUSE at the University of California, Berkeley, announces the appointment of Mrs. Frank Gibson as the only woman member of the administrative board. Mrs. Gibson is historian of the California Federation of Women's Clubs, was for many years a member of the State Housing and Immigration Commission, and always actively identified with civic work in Los Angeles.

SCRIBBLERS' LEAGUE has the following officers for 1928-29: Mrs. Adeline M. Durlin, re-elected president for the third term; Baroness Ryhiner Morrill, first, and Mrs. George Davidson Gilnare, second vice-presidents; Miss G. A. Higgins, recording secretary; Mrs. Ernest Milton White, treasurer. The directors are Miss Louvell Patterson, Mrs. Phyllis Fortune Hollingsworth, Mrs. Stella O. Brown, Miss Agnes L. Black and Robert Deegan.

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WRITERS' CLUB, Pasadena, opened the new season in the lecture hall of the Public Library last month. Miss Anna M. Wirth, a charter member of the club, is president. Other officers are, Mrs. Caroline Converse, first vice-president; Mrs. A. W. Clapp, second vice-president; Mrs. Genevieve Wright, recording secretary; Mrs. Gertrude McCarthy, corresponding secretary, and Mrs. Kate R. Church, treasurer.

CALIFORNIA FEDERATION OF BUSINESS AND PROFESSIONAL WOMEN'S CLUBS, Southern District, at the convention in San Diego elected Mrs. Gertrude Maynard of Los Angeles as president. Other officers are, Mrs. Robert Lee Ratcher, vice-president at large; Ethel Carroll of Oxnard, recording secretary; Mrs. F. H. Manker of Upland, treasurer, with Miss Ora L. Willetts of San Diego.

GLENDALE TUESDAY AFTERNOON CLUB will be served during the coming season by a board made up of the following officers: Mrs. John Robert White, president; Mrs. B. O. Holbrook, second vice-president; Mrs. Garrett Broehne, recording secretary; Mrs. Karl Humphries, Mrs. Frank Hilliard and Miss Ada Lynn, directors.

WOMEN'S ATHLETIC CLUB of Los Angeles has chosen the following officers for 1928-29: President, Mrs. Robert J. Burdette; first-vice-president, Mrs. Joseph F. Sartori; second vice-president, Mrs. Edmund Locke; third vice-president, Mrs. Alice Lynch; treasurer, Mrs. Florine H. Wofstein; secretary, Miss Florence A. Williams, and auditor, Miss Orfa Jean Shontz.

PASADENA BROWNING SOCIETY hold meetings twice a month during the winter season at the Pasadena Community Playhouse. Dr. Bertha Lovewell Dickinson has been the leader of the study since 1914 and will continue to guide the work. Mrs. W. Paul Loveland is the president for the coming season, and Miss Margaret Maule will serve again as recording secretary.

THE WOMAN'S LYRIC CLUB elected the following officers at the annual meeting last month: Mrs. Leslie L. Merrick, president; Mrs. Pauline Fergusson and Mrs. Robert Granger, vice-presidents; Mrs. Mildred Tovell, recording secretary; Miss Annie Mueller, treasurer; Mrs. Josephine Graham, financial secretary; Mrs. Lois McCrae Ramsay, librarian; Miss Isabelle Isgrig, music chairman; Mrs. Frank H. Colby, audition chairman; Mrs. Ruth Clark and Mrs. Vera White, librarians.

EUTERPE OPERA READING CLUB will be served by the following executive board during the year: Mrs. Herbert Booth, Mrs. Alexander J. Blackstone, Mrs. Harry Quine, Mrs. Julio Endelman and Miss Mamie Voight. Mrs. Daisy Bannerman Coats is president.

THE WA-WAN CLUB made plans for the coming year at an executive board meeting and luncheon early last month. The officers elected to serve the club for 1928-29 are: Frances Arnold Greenwood, re-elected as president; Inga Nelson Brown first vice-president; Hazel Bartlett Stevens, second vice-president; Eleanor Eastlake Maginnis, third vice-president; Alma M. Halff, fourth vice-president; Grace Elliot Gibson, recording secretary; Mrs. W. Stanley Hurley, corresponding secretary; Letitia Williams, financial secretary; Mrs. Orren M. Drummand, treasurer; Pearl Berry Boyd, auditor, and Mrs. Aaron H. Bergner, parliamentarian.

MUSICAL ARTS CLUB, a recent organization of professional musicians, Long Beach, has elected the following officers: Clarence E. Krinbill, president; Katheryn Coffield, William Mills, Florence Van Dyke, vice presidents; Blanche Iehl, recording secretary; Laurelle L. Chase, corresponding secretary; Amy Kaynor, treasurer; Rolla Alford, auditor. Directors: Pauline Ferquhar, Carlton Wood, Annie Laurie Daugherty; and John Ardizoni, sergeant-at-arms.

PRO-MUSICA elected new officers and directors of the Los Angeles Chapter recently, these are as follows:

Mrs. Samuel T. Clover, president; Miss Violet Hart, first vice-president; Mrs. J. Boyce-Smith, second vice-president; Mrs. Leiland Atherton Irish, third vice-president; Mrs. Calvert Wilson, secretary, and Arthur M. Perry, treasurer, Mrs. J. J. Carter, the retiring president, was made president emeritus of the Los Angeles Chapter. The board of directors is as follows: Mrs. Samuel T. Clover, Mrs. J. J. Carter, E. Roscoe Shrader, Violet Hart, Mrs. Earl R. Holland, Dr. Kendal Frost, Edgar C. Baruch, Frederica de Laguna, Mrs. Charles G. Stivers, Mrs. Alfred L. Bartlett, Mrs. George M. Sinsabaugh, Mrs. Calvert Wilson, Miss Gladys Caldwell, Edward C. Harwood, Mrs. Leiland Atherton Irish, Mrs. Nora Puterbaugh, Mrs. J. Boyce-Smith, Arthur M. Perry and Mrs. W. S. Dunn. The members of the technical board are Mrs. Blanche Rogers Lott, Miss Gladys Caldwell, Mrs. Gertrude Ross, Mrs. Bertha Vaughn, Miss Marjory Dodge, Mrs. Bertha Knisely, Miss Olga Steeb, Mme. Regna Linne, Miss Winifred Hooke, Bruno David Ussher, Dane Rudhyar, Emile Ferir, Abby de Averitt, Mr. de Brussher, Waldo F. Chase, Roland Diggle, Axel Simonson and Thilo Becker.

California Southland

NO. 106 OCTOBER, 1928 VOL. X

CONTENTS

	PAGE
THE PACIFIC OCEAN AT MONTEREY.....*Cover Design* *(From a painting by Guy Rose)*	
A HOLBEIN IN THE BERLIN ART MUSEUM.....	9
MUSIC FOR THE COMING SEASON.....*Jessica K. Seneca*	10
IN CALIFORNIA, PERMANENT AND PASSING THROUGH.....	11
LIGHT BOOKS AND GRAVE BOOKS.....*Louise Morgrage*	12
STAGE TONES AND MOVIETONES.....*Ellen Leech*	13
THE ASSISTANCE LEAGUE'S LOCATION BUREAU.*Lee Wray Turner*	14
THE PORTRAIT OF THE MONTH.....*Frederick F. Isaac*	15
SOUTHLAND OPINION	16-17
THE CALIFORNIA COUNTRYSIDE. *A New Department*.....	18
THE GARDEN OF THE HUNTINGTON HOTEL, PASADENA.....	19
ART STUDY IN THE FEDERATED CLUBS.....*Blanche Ballagh*	20
SAN DIEGO'S SPANISH ART.....*Mrs. Maurice Braun*	20
THE HISTORY OF CLUBS.....*Elizabeth St. John Southerland*	21
THE ARCHITECTURAL CLUB OF LOS ANGELES.....	22
BUILDING PITFALLS.....*Verner B. McClurg*	24
A SMALL HOUSE FOR SAN CLEMENTE.....	25
NOTES TAKEN IN BERLIN ART GALLERIES.....	28-29
SOUTHLAND HOMES AND ESTATES.....	30

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Los Angeles Junior League

NEW OFFICERS

Miss Mabel Seeley.....President
Mrs. J. Clarke Smith, ... Vice-President
Mrs. Francis Browne...Treasurer
Mrs. Laurence Howard..... Recording Sec'y.
Mrs. William B. Joyce, Jr..... Corresponding Sec'y.
Miss Louise Imnes...Motor Corps
Miss Alice Hicks.....Publicity
Mrs. Harrison Lobdell..... Arts and Interests
Mrs. Gardner Bullis..... Building and Finance
Mrs. Charles Thomas..... Junior League Shop
Mrs. Walter Leimert..City Editor
Miss Polly Shoder..... Children's Convalescent Home
Mrs. Richard St. John..... Shop Schedule
Mrs. Asa Call.....Motor Corps

Vacations End

THE second day of October witnesses the first meeting of the Los Angeles Junior League and the newly appointed officers will assign work to their various committees. Every effort will be concentrated to building the new Convalescent Home for Children and plans made for the development of the shop.

This year, Arts and Interests under the direction of Mrs. Harrison Lobdell will assume a wider field in developing the talents of the League members. Plays will be produced for children; our new news sheet will have important contributions and notices of League activities and greater effort will be made to contribute to the National Junior League Magazine of America.

One by one, the members are returning from their Summer vacations.

Mrs. Gardner Bullis will return from San Francisco October first.

Miss Suzanna Bryant arrived Thursday from a Mediterranean yacht cruise of three months:

Miss Helen Barry, Miss Katherine Thomas and Miss Ruth Moulton have returned from the Valley Ranch, Wyoming:

Miss Alice Henry has returned from Santa Barbara:

Miss Gwendolyn Longyear is home from the 101 Ranch, Wyoming.

Mrs. Ted Miller has returned from Europe:

On Tuesday, the 25th inst., Miss Marie Neville returns from Europe:

Mrs. John Russell has returned from a three months stay in Santa Barbara:

Miss Mary Ann Strohm has returned from three months spent abroad:

Mrs. Eugene Hill Smith will return to New York in a month:

Mrs. Philip Boyd is still abroad.

With the return of these, some of our members are making short trips.

Mrs. Robert Casey left Sunday the 23rd inst. to attend the ball of the Veiled Prophet in Saint Louis and to remain six weeks with her family.

Mrs. Robert Newton has, unfortunately, left us entirely to live in New York:

Miss Mary O'Neill is going East for a trip:

Miss Katherine Wigmore is engaged to be married, the wedding to take place the early part of December, after which she will go north to live in San Francisco.

Miss Muriel Flint was married on the 20th inst and after the honeymoon will go north to live at Pebble Beach.

Miss Ella Brooks Barlow is to be married on the 29th inst and will then go to live in Cleveland, Ohio.

Miss Dolly Green, recently married to Mr. Richard Gray, is now on a short trip. On their return they will take an apartment here in town.

Mrs. Laurence Howard is at present living at the Biltmore.

Mrs. Thomas Weeks Banks has moved from her Beach home to her home at Duarte.

Mrs. E. L. Doheny, Jr., has moved into her new home at Beverly Hills.

Mrs. James Gibson has moved to her new home, No. 524 South Lorraine boulevard.

Miss Margaret Martin leaves shortly for New York with her mother to select furniture for their new home.

Mrs. Franklin K. Lane, Jr., has returned from the East, where she visited friends.

* * *

Morning Musicals will be given in the attractive new ball room of the Biltmore Hotel, Los Angeles, this winter, sponsored by Mrs. Genevive Gray. A number of Pasadena, Los Angeles and Hollywood women are patronesses. As an innovation in the current musical season for southern California, these events will be given once a month by some of the best artists of the country opening with the distinctive Russian Symphonic Choir. The first of the series is on Monday morning, October 29, at 11 o'clock, to be followed by an intimate artist luncheon with many distinguished Russians as honor guests.



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Hotel Appointments

James Woods, the head of the Biltmore Hotels on the Pacific Coast has announced the appointment of Thomas H. Smith as manager of the Flintridge Biltmore, Pasadena.

The Bowman-Biltmore hotels expect to add the Arizona Biltmore to the chain in January, when the new hotel near Phoenix will open with Charles Bedell Hervey as manager. Mr. Hervey is a very popular as well as able executive, of much experience in the hotel world, having been proprietor of the Hotel Green in Pasadena, the Samarkand in Santa Barbara, and part owner of the Maryland in San Diego and the Hotel Stowell in Los Angeles.

Arrowhead Springs Hotel has appointed R. W. Larritt as manager to succeed H. M. Nickerson, who recently resigned to become manager of the new Lake Norconian Club, near Riverside, California.

CALIFORNIA SOUTHLAND

AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST



HOLBEIN'S PAINTING OF JORG GISZE, A BALE MERCHANT IN THE STEELYARD AT LONDON (1532)

Illustrating Notes on The Art of Painting, published on Pages 28 and 29, at the request of the Art Chairman of the Los Angeles District, California Federation of Women's Clubs.

Some New England Artists

By JESSICA KATE SENECA



ELIZABETH RETTBERG AS MARGUERITE IN FAUST. ONE OF THE GREATEST SOPRANOS THE WORLD POSSESSES. NOW SINGING IN THE LOS ANGELES GRAND OPERA COMPANY'S SEASON AT SHRINE AUDITORIUM, OCTOBER 3-15

FOR a brief twelve days the Los Angeles Opera Company will brighten and enhance existence in this city. Think of Maria Jeritza—O delight!—Elizabeth Rethburg, Tibbett and Edward Johnson and Vettori and Danise, all actually among us! Beyond these present glories, we must await other consolations. Amongst these, to turn to less ecstatic and more intellectual aspects, will not be the hoped-for Ruth Draper, an artist who brings with her very definite consolations for the inadequacies of existence. Local managers have appealed in vain. Foreign audiences continue to fascinate. "Abroad" still claims her. Beyond London's open arms, France, Germany, perhaps Italy and Spain. One realizes the greater adventure, the more interesting responses of these audiences, the satisfaction of making her country better loved, for which purpose she is well endowed, whose family is part of much of the finest in this country's history.

It was recently stated in some of the Hearst newspapers throughout the country that no actress had been received at the Court of St. James before Ruth Draper's presentation there this season. The Lord Chamberlain, who has control of all Court functions, is the only reliable source of information on these matters. An enquiry addressed to him elicited the following statement: "Several ladies engaged in the theatrical profession having been presented within recent years, Miss Ruth Draper is not the first actress to be presented at Their Majesties' Court."

With the actresses who preceded her, their profession was probably subordinate to their social position. Ruth Draper may have been the first actress of any renown to be presented, and simply as an actress, not as the wife or daughter of someone of high social position. Undoubtedly her presentation benefited the status of the profession in England.

This artist is always spoken of as the granddaughter of one of America's greatest editors; and yet it may easily have been the grandmother who really accounted for her. Descendant of Scotch-Irish pioneers, whose ancestors were of the Highland clan of the MacDonald, "slender and sprightly, with black sparkling eyes," this girl who came with her mother and sister to live in the Colony at Brook Farm established by the Transcendentalists, had declared her wish to adopt the stage as a profession. By her husband's biographer this desire was dismissed lightly as a mere "romantic notion." But that a young woman high-minded and intellectual enough to have joined the Brook Farm colony, at a time when the stage was regarded as the least respectable of professions, should have earnestly desired to enter it, would seem to show how strong was her consciousness of power. It may be that when she married America lost an actress of renown. And, perhaps, in this little granddaughter who showed when a quite young child her gifts as actress and mimic, was recognized the one through whom were to be fulfilled her own long buried desires and dreams.

If this fascination of foreign audiences continues, one does not know in what year Los Angeles and Pasadena will see this actress again. Not that she is insensible of the charm of Californian responses. At some mention of Hollywood, on her last visit here, an aspect of cold gleaming mockery changed to one of eager warmth. "Wasn't it," came an ardent murmur, "a *delightful* audience?" Audiences can be adored as well as artists.

Amongst the most interesting of the American sculptor, Jo Davidson's, female heads, one remembers that of a woman with the mouth of a sated voluptuary, and lines of tragic disillusionment; with laughter and pathos in the brows; warmth and sensitiveness in the eyelids; but on the mouth terrible demands, and terrible satiety. One hopes this head, which is a work of art you can look at for twenty minutes without wanting to look at something else, is reproduced in the book written by the original, Muriel Sanders Draper, and just published under the title "All This Is True," which has a child-like sound, as though it were a suggestion from the author's younger son. Three of its chapters have already appeared in magazines, and one of them contains much interest for lovers of music. It relates how the writer and her husband, Paul Draper, two young New Englanders in their early twenties, coming to London a few years before the war, turned one of two houses in Chelsea, into a studio for chamber-music, and gratified their dominating passion for music by having midnight gatherings of the musically great who came to London. Imagine Pablo Casals, Arthur Rubinstein, Jacques Thibaut, Paul Kochanski, Carl Szymanowski, Harold Bauer as performers, Chaliapin, Henry James, Gertrude Stein among the listeners!

Paul Draper, whose career unhappily closed a few years ago, whilst he was still young, and before he had achieved popular recognition, was a singer of the rarer type where beauty of voice is subordinate in its appeal to fine understanding and depth and completeness of interpretation. He was a distinguished singer of German lieder, and had a feeling for the souls and characters of songs such as his sister has for the souls and characters of people. Two babies come charmingly into the narrative, and



LAWRENCE TIBBETT IN LA CENA DELLE BEFFE, THE OPERA TO BE GIVEN AT SHRINE AUDITORIUM ON OCTOBER 9. THIS BARITONE ALSO OPENS THE BEHYMER COURSES AT PHILHARMONIC AUDITORIUM ON OCTOBER 23

from these sons, offspring of two such brilliances, the world of art and letters should expect something. That is if their constitutions have survived unimpaired those earliest years. One evening when Jacques Thibaut had just ended an inspired playing of the Bach Chaconne, there appeared, at the head of the stairway, the small figure of the four-year-old boy, charmed out of sleep and bed by "such beautiful music." We read of this endearing apparition left to sup alone with Thibaut in the small hours on remnants of the midnight's feast, without occasioning any immediate parental disquietude, and of even more alarming lapses of maternal solicitude in the case of his infant brother.

Her husband, a figure of much interest, is presented in these chapters rather negatively, and in frequent opposition to the writer's ideas and feelings about art. Of a really good singer of German lieder one would rather expect an inclination to conservatism, and certain definite limitations may make part of the very fineness and strength of a character and an art. But these two musical enthusiasts were young, and apparently indulged in useless embitterments with the recklessness and intolerance of youth. Now that one of them is no longer here these accounts read a little painfully. The book has an engaging candour that is at the same time faintly crude. With the capacity for intense sensation—she writes of Stravinsky's "Sacre du Printemps"—"sound that is still sinking down in me with every blood beat"—there is a slight but definite callousness; and too, certain unrefinements. The book judged by these preliminary chapters, has no purely literary appeal; but is vividly interesting on account of the things and people it deals with; because of the author's power of portraiture, her rather egotistic frankness, her glowing enthusiasms, and impressioned love and knowledge of music, united to a skill that can recreate for her readers and allow them in some sense to share one of the richest phases of her social and artistic life.

In California, Permanent and Passing Through

IN their hearts the people of the United States are so grateful to Mr. Hoover for consenting to make the campaign necessary to place him in the President's office, that they are deferentially silent while they await the opportunity to vote for him. So confident are they in Mr. Hoover's capacity to accomplish anything he undertakes that the country as a whole seems waiting to see him manage the election of himself. There are, however, weak sisters and weaker brothers who ignorantly look upon this election as a personal decision in right and wrong. Their very weakness and the secrecy of their ballot may tempt them to do what they feel to be wrong merely to assert their independence as individuals. Let us hope that all such will prove too weak to vote at all.

The world is watching this test of Democracy in the United States today. Can a mixed people, such as the United States became during the years of immigration before the war, become galvanized into united action at this date, and choose for their President a man they all know is supremely capable of meeting the world of economic conditions so skillfully schemed in other countries today.



While Mr. Smith, or any other governor of any one state, may be able to talk well on American business as run in his particular bailiwick, American business men can get along without New York's governor dictating from the White House. But the White House and Washington and the Country as a whole cannot get along as a world power today without a worldly-wise and competent Statesman as President. Few of us know Mr. Smith. We, and the world with us, know Mr. Hoover and his fine record.

Passing through California and the historic De la Guerra Plaza, Mr. Hoover is seen as the California sunshine lighted his company for our photograph. On the extreme right is Mr. Bernhard Hoffmann, whose splendid leadership has preserved many of California's historic adobes and notably established a continuity between them and our present civilization by rebuilding Santa Barbara in Spanish style.

Mrs. Hoover, Mrs. Bernhard Hoffmann and Mrs. Requa are in the van of a loyal following reaching to San Francisco.

Above: Mr. Hoover kindly stops his triumphant mareh through El Paseo and Historic California while Mrs. Jessie Tarbox Beals of New York, who has baeked off before him with her camera, photographs the popular eandidate and his group

THE DURBAN was in Channel waters during September. Prince George, the youngest son of the King and Queen of England was guest of honor at Montecito and at the Hope Ranch home of Mrs. Colin Campbell. Mrs. Campbell and Mrs. Thomas Knight Culley, gave the dinner dance at The Montecito Country Club.



MRS. FRANCIS BROWN IS TREASURER OF THE JUNIOR LEAGUE OF LOS ANGELES

In The Junior League Bulletin for February, 1927, was a unique artiele telling, with 1906 photographs of Mary Harriman and Dorothy Payne Whitney, the reasons for starting (1901) The Junior League of New York and (1906) The Assoeiation of Junior Leagues of America. These seem to be the dates of the Emaneipation of Youth



MISS MABEL SEELEY. RECENTLY ELECTED PRESIDENT OF THE JUNIOR LEAGUE OF LOS ANGELES

LIGHT BOOKS AND GRAVE BOOKS

To Suit the Mood and the Weather

By LOUISE MORGRAGE

Enthralling History

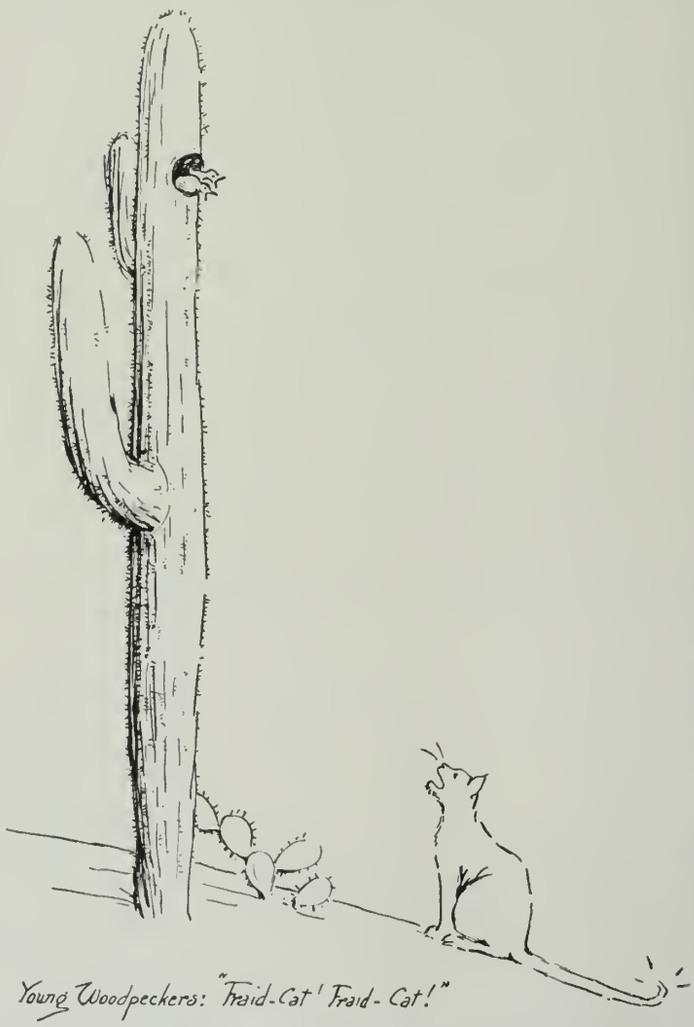
To the student of French History, the character of Louis XI is something worth pondering over, for that king was a poisonous scallywag whose long rule was a benefit to France although he broke constantly all the laws of God and man. How so much good could evolve from so much evil is a puzzle to historians and psychologists alike. In a strange compelling historical romance, called "The Devil" (Alfred Knopf) Alfred Neumann a German, has used a riotous imagination to burnish the facts of history. Louis was wont to choose his advisers according to their ability to do his work regardless of rank or wealth and it is true that his chief factotum was Oliver his barber, whose malevolent practices earned for himself the nickname of the "Devil." Neumann's fertile fancy plays with the theme of how these two masterful men merged their ruthlessness and sagacity and even personalities, forming a mystical union sometimes harmonious, often discordant but always a terror to any form of opposition. A rasping discord occurred when Louis, then in his fifties calmly appropriated Oliver's lovely wife. Neumann's wizardry is able to get away with this episode despite the fact that history has left a very unflattering record of the king at the age of fifty-three. The book is an extraordinary experiment in psychology with generous dabs of metaphysics, beside being an extremely fine historical narrative. One might read, it in connection with Scott's glamorous romance "Quentin Durward," with pleasure and profit.

History Repeats Itself

It is evident that for years to come all sorts of writers will be busy airing their views on the Versailles Peace Conference, the League of Nations and the chief advocates. Few however can possibly hit upon as ingenious a device as has Simeon Strunsky in his novel "King Akhnaton" (Longmans Green). Egyptian annals disclose the fact that this king the father-in-law of Tutankhamon was a man ahead of his times, who attempted spiritual reforms among his subjects and met with the usual fate of spiritual reformers through all the ages of mankind. The opposition was strenuous and uproarious and they downed him in the end. Strunsky tells a story with all the paraphrenalia of its ancient setting and some innovations, using as a mouthpiece a mother's darling of a youth who drawls it out in modern easy conversational chatter. The effect is exceedingly droll. There is of course no hint of modern times; none the less it is a thin disguise for a serious attempt to render a just estimate of the enigmatical character and career of Woodrow Wilson and his contemporaries as well as to reduce to simplest terms the international crisis inflicted upon the human race by European quarrels in 1914. It is a book for thoughtful readers.

The Desert in Jingles

Recently Eve Ganson came from Paris to sojourn in Arizona and soon became absorbed in observing the various forms of wild life in the Southwestern desert spaces. She came so to speak and saw and laughed with long and unholy glee, unholy for the beasties at least for she proceeded to show them up. Her x-ray-ing eye looked squarely into the tiny souls of these smug complacent creatures and in a book of snappy jingles called "Horn, Thorn, Tooth and Claw," she gave each one his just desserts. Furthermore with some funny caricatures she exposed their foolish little vices in fact leaving not one wild thing with a shred of reputation. A small edition of this book caught the popular favor and went off like the proverbial hot cakes in less time than it takes to tell. Wallace Hebbard of Santa Barbara who likes good stuff with a distinctive western flavor is shortly to publish a new edition with the title changed to "Desert Mavericks" and containing an introduction by Dr. Hornaday. For many people this unique and clever little volume will solve the distracting problem of just what is the perfect gift for Christmas, since it will amuse both old and young.



THE END ILLUSTRATION FROM "HORN, THORN, TOOTH AND CLAW," BY E. GANSON. TO BE PUBLISHED SHORTLY BY WALLACE HEBBARD OF SANTA BARBARA WITH TITLE CHANGED TO "DESERT MAVERICKS"

Wit and Worldly Wisdom

The Viking Press with the publication of a volume entitled "Reginald" and "Reginald in Russia" offers to fortunate American readers another scintillating work of the brilliant "Saki." Saki as everybody now knows was H. H. Munro who fell at the front in 1916. Before that his literary ventures had aroused intense admiration among the British intelligentsia. He had for his happy hunting grounds the smartest set of English fashionable circles, where intimate contacts with grand personages had increased his ready capacity for reflecting on the vanities of human nature and the ridiculous aspects of the social scene. As a satirist he was sharp and keen and his wit was seemingly inexhaustible. In "Reginald" a book of lively skits and tales, one sparkling epigram follows swiftly upon another and satiric thrusts and piquant and unexpected phrases seem to tumble over one another in haste to get upon the page. Witty and refreshing comment came to "Saki" as effortless as breathing. Some of it was very frothy, but oftener there can be discerned a poignant regret because he saw so clearly "what fools these mortals be" and how fate is continually playing the cat and mouse game with most of them. He was versatile too and often interrupted his light and airy nothings to toss off some grim tale or fragment full of the wierdest fancies whereupon his readers cease from laughter and take to shuddering. Reading "Saki" means rereading him and it takes no acumen to predict his future place in English literature.

The Cinderilla Idea

In its class "Galatea" (Houghton Mifflin) by Margaret Rivers Larminie, is a good novel sure to please hundreds of feminine readers. It is a woman's book, a chronicle of the experiences of a not so young English woman, a quiet and mousey sort of person with a drab and perfectly respectable background whose sudden rise to affluence thrusts upon her, three suitors, where formerly she had none to speak of. Each suitor is pursuing for a different reason, whereby hangs the tale. The scenery is placed mostly in Switzerland and is well described. Aside from that there is very little distinction to the novel wherein the author moves sedately along, confiding in her readers at every turn, even to the degree of making her mystery more or less transparent. It has a very facile touch however and indicates quite clearly an understanding of some of the simple lessons life can teach.

Epic Quality

"In Enemy Country" (Houghton Mifflin) by James Willard Schultz must appeal to the discriminating mature reader by reason of its unusual poetic glow, although it probably was intended for younger people who like to delve into Indian lore. It is a story about a Blackfeet youth, beautifully told. *See page 22.*

STAGE TONES AND MOVIE-TONES

A Stock Company, Repertory Theatres and a Translation

BY ELLEN LEECH

IN Pasadena last month we either met Mrs. Cheney for the first time or gladly renewed our acquaintance with that fair but frail young person, and viewed her passing with more equanimity as we realized we would meet her again in another guise. By careful selection and a knowledge of his potential audience Charles King has brought an excellent stock company to the Raymond Theater, their ability to give "The Last of Mrs. Cheney" so acceptably established their ranking, and with a change of bill each week, if as wisely chosen, Pasadena is assured of genuine entertainment. The lines in the play referring to Lord Dilling as "a man who has kept more husbands at home than any man of modern times" may be reversed into the prophecy that the Charles King Players will bring an equal number of husbands — and wives — into the theater. Likewise we hope the players will not take the advice of Charles, that profound butler, who says, "Whenever you come into a person's life, come into it instantaneously, when you go out of it, go out even quicker."



SESSUE HAYAKAWA, STAGE AND SCREEN STAR, AND MADAM HAYAKAWA ARE WELL KNOWN IN AMERICA. HAYAKAWA'S FIRST DRAMATIC APPEARANCE WAS IN LOS ANGELES, WHERE HE ORGANIZED A TROUPE OF JAPANESE ACTORS TO GIVE HIS OWN TRANSLATIONS OF THE WORKS OF SHAKESPEARE.

Photograph by Jessie Tarbox Beals of New York and Santa Barbara.

With nomenclature balancing precariously on the edge of insurgent, independent, community, art and what-not, the little theater movement regardless of christening arrangements, coining a new title as fancy dictates, merges rapidly to that majority known as "years of discretion", and we thankfully admit our indebtedness to it for good plays. In Los Angeles the drama is deeply intrenched, not only a dozen theaters offering plays in English, of varying entertainment, but a Chinese, Japanese, Mexican and Yiddish theater add zest and color to the lives of our foreign residents. Opening next month is the Los Angeles Repertory Theater to give us a resident company in worthwhile plays.

In connection with the visit to America of the Stratford Players, from the Shakespeare Memorial Theater in London, it is well to note that Dr. Yuzo Tsubouchi, probably the most prominent dramatist and authority on literature of the East and West in Japan, and an honorary professor in Waseda University, Tokio, has completed a translation of the entire works of Shakespeare. The pupils of the University and other friends and enthusiasts intend to build a dramatic library in the compound of the University and include a stage for the production of these plays. If the tragedies are given with half the subtility and dramatic acumen shown here recently by the members of the Imperial Theater of Tokio it will be worth a trip to Japan to see them—and may soon be the nearest port in which we can see a Shakespeare production.

If the establishment of the Ramona Village out on Washington Boulevard, which opened with Indian Ceremonials last month, can be made to work even a quarter as much good to the Indian cause as the revival of the Iroquois Confederacy may bring to that tribe, and eventually to all Indians, it deserves support. The plan here is the reproduction of an Indian Village to feature the art craft of several tribes. The principal building is to be a theater where the play of "Ramona", written by Virginia Calhoun will be given; Spanish and Indian operas and symphonies, primitive Indian dances and pageants will be a part of the programs.

The most interesting angle of the Movie-tone to some of us is not the dialogue of a new playlet or the rehashed lines of an old favorite but the opportunity to both see and hear one with whom an interview is a remote possibility. For instance the appearance of George Bernard Shaw in the new ocular and oral blending of entertainment at the Carthay Circle Theater. None of the Shavian attributes were missing, the delicate irony and stinging satire were as charmingly blended as in "The Devils Disciple," which was so wellnigh perfectly given last month by the Pasadena Community Players, with Irving Pichel in the title role.

The improvement and advance in the technic of talking pictures is stupendous, being, in fact, too fast for the screen trained actor to keep pace in voice culture. Since perfect diction and true enunciation are not gained in a day—or a year—many disappointments will be registered and fans with discriminating ears will be sadly jolted. In "The Terror" for instance that quite lovely little May McAvoy proves so clearly she was made to adorn the world not to animate it. Somewhere, somehow a line runs "we lisp in numbers 'ere we talk," and the number of lispers grows with every oral picture.

In a silent picture the incidents, the adventures, in a word the plot and its development by pantomime is all that counts, and there are only just so many plots and so many divergent ways of reproducing those plots, whereas in a play the dialogue which maintains the outline may lift the most flaccid creation into a play of sustained interest. The "may" is however the crucial word of the sentence, far too often the dialogue is the very essence of commonplaceness, dragging the plot to oblivion.

The Location Bureau Registers Success

And the Assistance League of Southern California Supports a Delightful Day Nursery

By LEE WRAY TURNER

IT is with a great deal of pleasure that we give to you through these columns the report of the work done by the Film Location Bureau of the Assistance League during the month of August.

Through the cooperation of eight of our best studios and the owners of fourteen fine estates in Southern California, together with the publicity given our work in these columns, which is donated to the Assistance League by Mrs. Seares, the editor and publisher, we have earned and distributed to twelve different charities $3000.00, the designated sum to the Assistance League being the largest in any one month since the origin of this very unique Bureau by Mrs. Hancock Banning, the President of the Assistance League.

This is especially gratifying to the Board of Directors and to the writer, in view of the fact that the studios are running on practically a fifty per cent production basis. There are many angles which contribute to the success and growth of the work done by the Bureau: First, the appreciation of the studios in being able to get privately owned estates to use in pictures; second, the cooperation that is received from the owners of the places used; and last, the satisfaction expressed both by the studios and the owners of the manner in which the properties are handled during their use as locations. The Film Location Bureau is receiving daily calls listing new and beautiful estates which are now available for picture work. We believe that the readers of this publication will be interested in having definite figures on the work done during a month.



ALL THE EFFORT OF THE ASSISTANCE LEAGUE IS FOR SERVICE, BUT THIS DAY NURSERY IS THE CENTER OF ATTRACTION FOR OLD AND YOUNG, AND TO SUSTAIN IT WE MUST ADD TO OUR LOCATION LIST

We are especially grateful to Mr. Willits J. Hole of Fremont Place, for permitting his beautiful yacht, The Samona, to be used and the money accruing therefrom was designated to the Day Nursery of the Assistance League.

During August, the following pictures, whose release you will look forward to, have contributed to the collection of moneys for charities:

"Stolen Kisses" starring May McAvoy; "Floating College" starring Sally O'Neill; "A Woman of Affairs" starring Greta Garbo; "Mother Knows Best" starring Madge Bellamy; "Stark Mad" starring Jacqueline Logan; "Making the Grade" starring Lois Moran; "Power of the Press" starring Douglas Fairbanks, Jr.; "The Show Boat" starring Laura LaPlante.

Several other pictures were made under working titles, the final title being withheld until the preview of the picture.

The Assistance League wants to take this opportunity to express their appreciation to the studios for their cooperation in giving us the details of what their location will consist of, and also in helping to carry out the wishes of the owner while they are working on the location.



A PHOTOGRAPH USED BY GEORGE DRUMGOLD OF HOLLYWOOD IN A SERIES OF ARTICLES ON "MAKING THE MOVIE PICTURE," IN 1925



Irving Chidnoff, N. Y.

MISS JANET GAYNOR

Little Miss Janet Gaynor of Hollywood is one of the new school of film celebrities. The Fox company are to be congratulated for introducing this delightful little star to the world of cinema patrons.

Title by FREDERICK ISAAC

SOUTHLAND

The Port of Los Angeles

ON September 20, 1928, there sailed for Australia the oil tanker Bohemian Club carrying a cargo of over 3,000,000 gallons of Union gasoline. The total gallonage of this California gasoline to clear Los Angeles harbor during the past four months for Australasia has passed the 15,000,000 gallon mark, according to port statistics. Of this huge movement of Union gasoline, destined for motorists "down under", approximately 13,000,000 gallons were transported by tankers, the balance being made up of package goods for interior points of the island continent.

Based on shipments by the Union Oil Company during the past four months, it is estimated that this company alone, will ship to Australia and New Zealand an aggregate of 50,000,000 gallons of gasoline during the twelve months ending April, 1929. That this figure may be surpassed is admitted by Union Oil sales officials who state that but for the present shortage of bottoms, the present rate of delivery would be materially increased.

Two factors are advanced by the Union Oil Company as being responsible for the strong demand for its gasoline in Australasia, the progressive increase in automobile registrations in Australia and New Zealand, and the successful flight of the Southern Cross, which in its transpacific hop was fuelled with Union gasoline.

Australia is said to still lag far behind this country in the matter of service to the motorist. The curb pump continues as the prevailing method of refuelling automobiles, and the distribution of these is such that motorists must give heed to gasoline and oil supplies before embarking on an extended trip.

While the Union Oil Company has been an active competitor in the Australian market for several years, it is only in the last few months that it has entered the field in a large way. To this end the Atlantic Union Oil Company, Ltd., was formed as a marketing subsidiary, and large terminals were built at the leading ports in Australia and New Zealand. In addition to these, other bulk units have been and are being developed to provide wider distribution among the smaller cities and outlaying districts.

Ocean-Conscious

PLANTED but yesterday on the edge of the greatest of oceans, a new people with no maritime vocabulary and little interest in fisheries, commerce or "going down to the sea in ships", crowds along the water's edge on a warm day staring at a starfish, wading in sea water, and making of their great opportunities, a picnic! Over their heads the airships fly to Australia or to Honolulu; out from landlocked harbors a few yachts each year race to Hawaii. Sometimes the warships come in from practice and homesick sailors from the midwest States make for the trolley at San Pedro and wander up and down Main street with Los Angeles friends from "back home".

All the while others more ocean-conscious than the mass of the population are making the port of Los Angeles; all the while far-seeing men are building a commerce with Asia, and coastwise trade is teaching the population to venture; and all the while Greeks and Japanese, Armenians and Hindus are here plying their skill and owning the seafaring trades.

It will take several generations to make us fully conscious of the sea. It is, at present, a beautiful but mysterious barrier between us and the peoples beyond it. Its interesting edge we are becoming aware of, and its mystery is beginning to sober us as we sit on the beach looking out to sea.

Many of our painters have put upon canvas bits of the edge of the Pacific. None among the painters born in California have interpreted with more subtle insight both the beauty and the mystery of the Pacific than did Guy Rose. His gentle, poetic temperament sought the intangible, the spiritual quality of the scene before him. And yet in the virile painting reproduced on our cover, the texture of great rocks is vigorously painted, and the tremendous weight of deep waters surging quietly up to our shores from the far horizon is borne in upon us convincingly. By such subtle means as this shall those who live by the sea learn to love it and gradually to know and sympathize with those who live on the other edge.

Meanwhile much is being quietly done to acquaint the crowded cottagers in our suburbs and cities with the life of Asia; and Australia, the most vigorous of our mother-country's colonies is beckoning to us in friendly camaraderie.

A Travel-Geographic Society of the Pacific is being fathered by Mr. Charles Bedell Hervey aided by Mr. George R. King of Pasadena. And, best of all, Princess Der Ling, daughter of the oldest and wisest nation—the nation most consistent in its own nationality, China, is here, having chosen Los Angeles in which to work and write and patiently to teach her neighbors the customs of her country and their deep meaning in philosophy of life. Much we may learn from the Orient besides our Christian religion which came from the Orient around through the widening West.

Much that we do not know about the history of this world will become first-hand knowledge when we are all conscious of the Pacific Ocean as a highway to the Orient.

Dr. James A. McBride
Eva McBride

THEY lingered long enough to place their hands in benediction on two little grand children, James III and Loraine Perigord. What an epitome of the passing century could be written in an account of these two, whose life together spans a continent and whose added sum of interesting resources of mind and heart and hand sums up the progress of our age from the covered wagon of the pioneers to the swift airplane dropping bombs upon the enemy in that cruel, causeless war of all the world!

How did the father—friend of every child in Pasadena's schools and anxious for their physical development—throwing himself in agony upon his bed and weeping for his only son, express the anguish of all fathers who sent their sons to war! And yet he rose to recognize that "Jim has lived a lifetime in the few weeks he served his country."

A lifetime, full and abounding both in work well done and years well filled was his, the father's. This is attested by the place he held, the works he wrought and the hearts that miss him now.

Quietly always and smiling gently her pleasure in her art shared by her friends, Eva McBride passed along her way in life, brave beyond belief. One tells of long years of invalid life spent with a propped-up piece of work before her. Gesso work, wood carving, painting on canvas imaginative pictures of her beloved California or Italy where she sketched and studied. Never failing, never giving up, she kept the faith with herself and her true talent and at the same time, when health permitted, played the gallant hostess to her city's honored guests or her own most intimate friends. Carefully considerate of the formalities which oil the wheels of social life and make all intercourse endurable, she planned her time, conserved her strength and gave of her sweetness and light as long as life was hers to give.

Along the edge of the abounding sea she loved to paint and just a week or two before she left us, (quietly a few days before her husband died) she set on canvas undauntedly a lovely sketch of hill and marsh below the Torrey Pines.

The younger generation now upon the stage of womanhood flaunts the red cap of liberty and braves the world to find an opportunity to "express itself." Here was a woman who though handicapped by ill health left no duty undone, no household function unperformed and yet found time and strength to learn to paint, to study in France, New York and California and to express in many a way, day after day, herself—as sweet a nature as has lived on earth.—M. U. S.

OPINION

A California Troubadour: By John D. Barry, in San Francisco News, August 6, 1928

Romantic Adventure

IT'S more than five years now since the death of the California poet, Clarence Urmy. But he is by no means forgotten. Many lovers of light and graceful verse cherish examples of his work in their scrapbooks. Some of them are fortunate enough to have in their possession the three volumes that he published, "A Rosary of Rhyme," "A Vintage of Verse," and "A California Troubadour." The last was brought out a year before his death, by Robertson. The other two take us back to such figures in the local world of publishing as Doxey and Joseph Winterburn.

There's still another volume, posthumous, "Songs of the Spirit." It represents Urmy in his most characteristic expression.

He was an interesting figure, this devoted Californian who loved to sing of the mountains and the sea and the redwoods, all the beauty that he found wherever he looked. Social being as he essentially was, in his last years he enjoyed going off by himself to his mountain cabin. But he was no recluse. To that cabin he would often have his friends come and he would give them enthusiastic and generous entertainment.

It's just 70 years since Urmy was born here. He grew up while the excitement over the discovery of gold was still on. His early years were associated with stories of romantic adventure. They must have influenced his lively imagination. Here it was that he had his first schooling. Later, as a student in Napa College, he developed the interest in music that was to be his chief means of earning his living and a source of enjoyment all his days.

His first work he did for the music firm of Sherman, Clay & Co. There he stayed some years. Later he went to San Jose, where he became a conspicuous figure, known for his skill in teaching and for playing the organ and conducting church choirs. His position as organist in San Jose's Trinity Episcopal Church he held more than 30 years. During a large part of this time he was on the faculties of the College of the Pacific and of the San Jose Teachers' College.

In spite of all such activity, however, he maintained his verse writing. For a good many years he'd keep appearing in the lighter magazines. He was exceedingly modest about his talent. He made no great claims for himself. He liked to say that he was a California troubadour. No description could have fitted him better. His work showed pre-eminently the singing quality. Many verses of his were put to music. Many were quoted in the anthologies.

Now some of his friends are planning to perpetuate his spirit in an appropriate memorial. With his fondness for verse writing in mind they thought the best thing they could do would be to establish at Stanford University a Clarence Urmy Award. It will consist of a money prize given annually to the Stanford University student who offers the best original poem to the English department there.

The committee in charge of subscriptions for the award are men who were friends of Urmy's for many years. They include Austin W. Sperry, chairman; Dean J. Wilmer Gresham, Garton D. Keyston, Newton H. Barry and De Lancey Lewis.

Mr. Keyston, at the Hunter-Dulin Building, San Francisco, is acting as treasurer. He says that already many subscriptions have come in.

* * * *

If Urmy could know of the honor his friends and admirers are paying him I think he'd be greatly pleased. He enthusiastically approved of stimulating writers by the very kind of award now proposed in his name. After the armistice, when a great newspaper offered a prize for a poem on peace, among the large number of poems submitted his was recognized as the best.

Though he never thought of trying to live by his pen, though with him writing meant work done at snatched moments, he nevertheless derived an immense satisfaction from his verse. It won him many friends, some of them far away. It made him feel intimately related to the natural scenery of California. He would have laughed if he had been told he was a great advertiser for the state he was always celebrating so unselfishly and eagerly. But I imagine that work like his did much to inspire readers with a longing to come out here.

Personally he was, in some ways, far removed from the modern world. To me he always seemed like a man born out of his period. He might have functioned more happily in conditions less competitive and noisy. But, like a good many high-strung and sensitive spirits attuned to the finer things of life, he managed to create a world of his own. He was fortunate in the friends he made. They included women and men who recognized in him something quite exceptional in the way of qualities and gifts.

* * * *

I sometimes think we don't give minor poets the recognition they deserve. We judge them by standards they're not related to. We may even speak disparagingly of them because they have a popular appeal. We forget that it gives them enormous influence. Through simplicity of expression they may reach multitudes who, in much of the poetry called great, find serious obstacles to understanding. When anything sings itself into public favor we may know that, no matter what the critics may say, it has something of value.

Urmy never wrote above the heads of the everyday readers. He didn't have to labor for simple and clear expression. It was natural to him and anything else would have been from his point of view, artificial. And yet he was exceedingly interested in technique. Nearly 20 years ago, when he was asked by Phi Beta Kappa Society at Stanford to write a poem for its annual meeting, the "Choral Ode to Beauty" he responded with what was acclaimed as a perfect model of the Greek ode.

CLARENCE THOMAS URMY, the California Troubadour, was born in San Francisco on July 10, 1858, ten years after the discovery of gold, and this year marks the 70th anniversary of his birth. He obtained his early education in the schools of San Francisco, later attending Napa College, where he gave close application to the study of music, and where he obtained his bachelor degree.

After securing his degree he returned to San Francisco and for a number of years was employed in the music house of Sherman, Clay & Co. During this time he continued his study of voice culture. About 1882 he moved to College Park where his brothers and sister were in attendance at the College of the Pacific.

At this time he was employed by the Waldteufel Music House, then located at the corner of First and Fountain Streets, in San Jose. He was also organist at the Santa Clara Methodist Church and devoted considerable time to private music instruction. From organist at Santa Clara he was later called to Trinity Episcopal Church in San Jose as organist, remaining there in that capacity for nearly 30 years. For a number of years he taught piano at the College of the Pacific, and in 1919 he was elected to the teaching staff of the San Jose Teachers' College, which position he occupied at the time of his death. In late years he was music and dramatic critic of the San Jose Mercury, a teacher of music and a writer of verse and prose. His death occurred on June 2, 1923.

"A Rosary of Rhyme," published by Joseph Winterburn in 1884; "A Vintage of Verse," published by Doxey in 1897; "A California Troubadour," published by A. M. Robertson in 1922, and "Songs of the Spirit," a posthumous publication, make up the sum of his published verse. Two books ready for the publisher, but unable to find one during the war, are still unpublished and the three mentioned are out of print.

—From the circular of the Award Committee.

The California Countryside

Copyrighted

There is no point in spoiling the looks of a landscape just to make it habitable

AT the suggestion of the editor of *Southland* architectural pages all the matter relating to architecture, landscape and interior decoration will hereafter be concentrated in the spaee beginning with this page in this issue.

Under the title here used (and copyrighted) the interesting subject of California's expert land development will be set forth and the work of the best city planners, town planners, engineers and architects will be recorded in text and engraving that all may benefit by the experience of others.

Subdividers, using the old methods of plotting their land on paper in the back room of a city office have found lately that this way of subdividing—for the most lots irrespective of contour or comfort—will be turned down by the banks as unworthy of being financed. They have been forced, therefore, to follow the fine examples set before us by Rancho Santa Fe, Palos Verdes, and Hope Ranch, all treating their problems in a scientific way under our very eyes.

Just as "dude ranches" in the great Midi of America express the joy of possessing the historic land of the cowpuncher, so the lovely land of California, famed in the past for its hospitality, is now the joy of the energetic reformer and the laboratory where happier living conditions are modelled for the world.

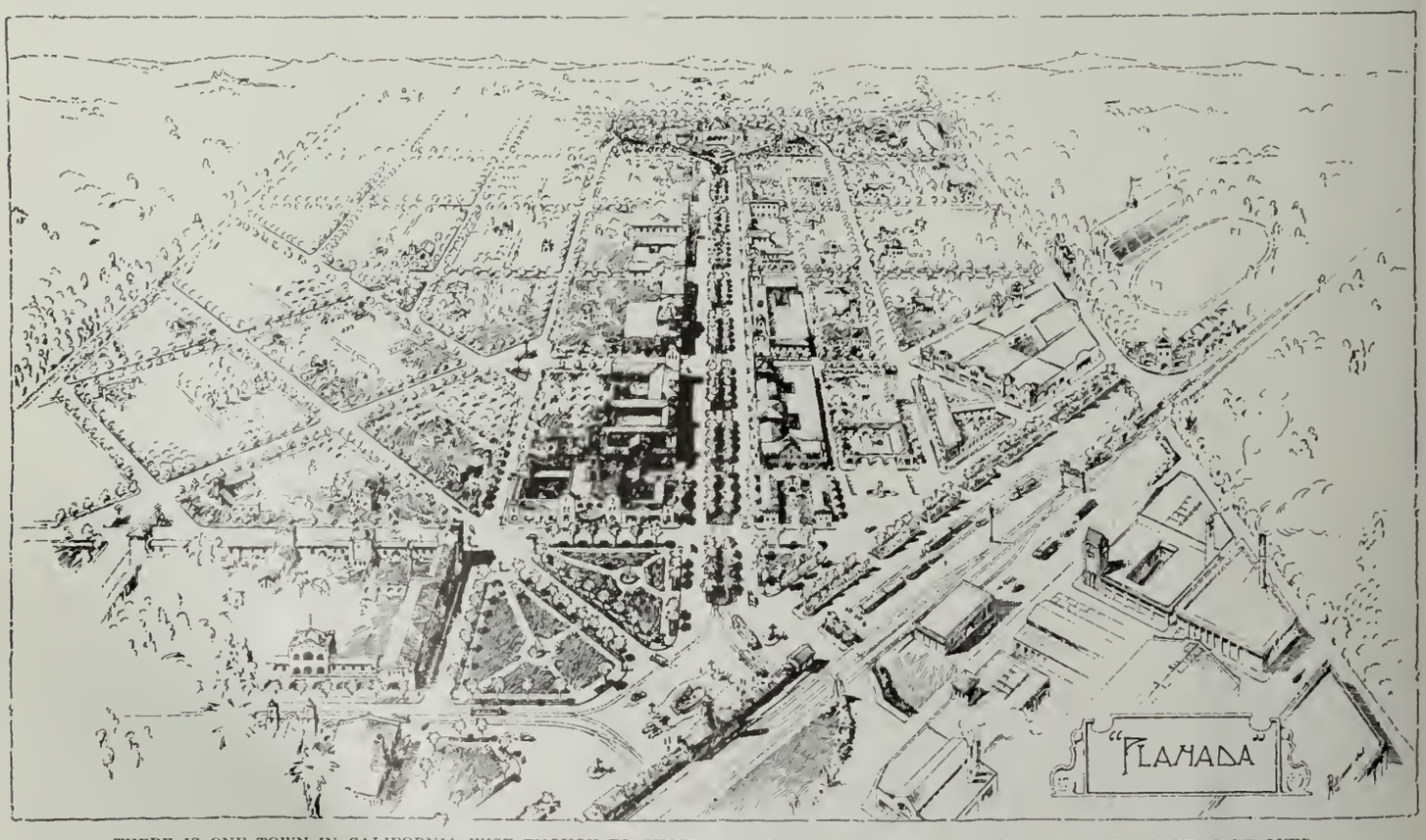


Above is a whole district of hill and dale planned by Cook and Hall and Cornell, City Planners and Landscape Architects. Below is a California town by the same firm

As an audience, and, we hope, as active and enthusiastic supporters of the expert architects and engineers here introduced to them, we have chosen those studious and devoted women who lead in their various communities through the activities of the Federated Women's Clubs.

Year after year, since the inception of this magazine in 1918, representatives of the Art and Improvement Sections of the organized clubs have made request for help in carrying out their programs of the study and appreciation of architecture, town planning, and the various arts allied with home-making.

In 1923-24 we responded with a course in the elements of good architecture, contributed by members of the local chapter A.I.A. This year, painting dominates our pages and representative club leaders are given the A.I.A. Chapter's page this month that members of that dignified body of experts may feel their audience and know the eagerness with which their help is received by the women of the State of California.—*M. Urmy Seares, Editor.*



THERE IS ONE TOWN IN CALIFORNIA WISE ENOUGH TO CHOSE AN ARCHITECT BEFORE IT GREW TOO LARGE TO BE MADE OVER

The Garden of the Month

Hotel Gardens—The Huntington

TO THE World and his wife who come to Pasadena, *en tour* or to live forever, Hotel Huntington gardens are an institution, cottage, club and caviar—a private home with an hotel attachment.

At the foot of the Japanese garden which is set in a little canyon opening out to a southern view of red-tiled roofs and hills beyond Alhambra, the cottages of the fortunate dwellers in this Arcady cluster in cosiness.

Up the well-built paths past lily pool, and swan pool, one wanders through a maze of flowering shrubs. Blue plumbago is flowering now, a foil to the red berries of cotoneaster, little pomegranites, and the gorgeous colors of great hibiscus.

Here, set among eucalyptus and other flowering trees is Wisteria Cottage, the home of a prominent banker and one of the builders of Pasadena's permanent social structure. Across the little canyon is the house of Mr. and Mrs. Linnard and near by that of their son and daughter, Mr. and Mrs. Stephen Royce, the creators and managers of this Hotel-village de luxe.

At the head of the canyon and center of the upper gardens that decorate the hotel proper is the great swimming pool where notable exhibitions of Pacific Coast diving are given in their season, and where the famous water parties take place.



COTTAGES AT THE SOUTH SUNNY END OF THE JAPANESE GARDEN. PHOTOGRAPHS BY GEORGE R. KING, PASADENA

The guests of this garden have in this pool a private Pacific Ocean, cared for exquisitely by the management.

Pasadenans, who are more and more remaining in town for the summer months with occasional week-ends in mountain or seaside resort, find this parklike estate of the Huntington Hotel a veritable fairyland and experimental nursery. Plants and trees never used in the East for private gardens here flourish in luxurious semi-tropic profusion. For it is the ground cover of shrubs in all their variety that makes this Oak Knoll garden so lovely in all seasons. No wonder the town's people are appropriating this hotel as their own. No wonder artists and bankers, tourists and oldest resident are alike sharing its beauty the whole year through.

Two weddings were there last month. One in the ballroom with the breakfast at high noon in the private patio off the great dining room; and garden parties galore are given by the rapidly arriving residents of Pasadena who make the Huntington their halfway house while homes are being redecorated and refurnished, new houses finished or finished houses selected near enough to the Huntington to share its fine *menage*.



THE HUNTINGTON HOTEL AND ITS FAMOUS SWIMMING POOL IN THE OAK SHADED GARDEN, OAK KNOLL, PASADENA, CALIFORNIA

Art Stimulation Through the Federation of Women's Clubs

By BLANCHE BALLAGH, *Chairman of Art, Los Angeles District*

WHY ART APPRECIATION? "LIFE is fleeting! Art alone endures; for Art out-lasts the throne." These pointed statements from the pages of history tell us the vital importance of a people having or obtaining a great appreciation of Art not only of their own period, but of past civilizations. There is nothing that more truly determines the culture and intelligence of a people, than the measure of their love and appreciation for the things that go to make the home an abode of joy and contentment. These are good music, good literature and good Art. The appalling lack of understanding and appreciation of Art in our country is something tremendous for us to think about, and then to remedy by continuous study.

At each Conference we are to have a book review to cover the subject under discussion, by Miss Gladys Calwell of the Los Angeles Public Library.

What is Art? There are many and various definitions to this question, but your chairman is going to give you one, she thinks is worthy of your serious consideration. Art is skilled labor to a certain end, or the perfected technique that produces beauty through the understanding of values, balance, composition, texture and color. Wonderful words! with great vital force for constructiveness and the inevitable realization of beauty in our homes and environment.

We are gratified to see some signs of an awakening in the field of color appreciation. This is indeed a vital note, for the dawn of a new Art era is slowly lifting its mysterious veil. What kind of Art America will create and leave on its pages of history for future civilization to read and profit by, is strictly up to you and me. In order to obtain the best in all fields of Art we must demand the best, and that can only be accomplished through our knowledge of what is the aim of all the Arts. What educational Art study are you pursuing, to add to your culture and make you a constructive citizen?



CAPISTRANO. PHOTOGRAPH BY BEORGE R. KING, PASADENA

Color is light differentiated, therefore it is life, it is power, it is the direct means for the evolution of the race, and the development of the beautiful and spiritual in ourselves and our environment. Therefore, you can readily see the great importance of a scientific understanding of this beautiful medium. This is another subject we are to stress in our Conferences at the Los Angeles Public Library, first Monday, at 10 A.M.

THE SOUTHERN DISTRICT

CALIFORNIA'S Federation of Women's Clubs has in its Department of Fine Arts a State Chairman — for 1927-1928, Mrs. John Merrill of Alameda—and six districts.

Chairmen of the Southern District for 1927-28 are Mrs. J. E. Butler of Colton and Mrs. E. L. Johns, Los Alamitos.

Early in 1928 the latter came to this office with her sister, Mrs. C. E. Johns of Los Angeles and out of the conference there developed a plan for presenting to the Architectural Club of Los Angeles plans by members of the Women's Clubs showing what women really want in their house plans. Much internal work has been done to the furthering of this fine scheme and the plans now running in this part of SOUTHLAND are a result.

Comments by the women interested in house plans are invited and discussion of the small house plan will proceed. Mrs. C. E. Johns has sent a little plan which contains some fine ideas — to be printed next month.—M. U. S.

The Study of Spanish Painting in San Diego County

By MRS. MAURICE BRAUN, *Art Chairman*

AN OUTLINE of Art Study has been planned for the coming year by Mrs. Maurice Braun, art chairman for The San Diego County Federation of Women's Clubs. It offers a contribution to the individual woman's cultural interests, to the beauty of the home, the development of the love of art in children and something for the club as a unit.

On October sixth, Mrs. Braun will be hostess to the presidents and art chairmen of the fifty federated clubs of San Diego County, at the Fine Arts Gallery where an inspirational program will unfold the plans for the club year. She sends us the following outline:

"Since the Fine Arts Gallery has determined to collect Spanish Art, and since a natural traditional kinship with the art of Spain belongs to San Diego, the main theme of study in the clubs this year will be the lives and works of nine of Spain's greatest artists,—El Greco, Velasquez, Ribera, Zurbaran, Murrillo, Goya, Sorolla, Zuloaga, and the brothers De Zubiaurre. To make this very simple for all the clubs, a biography has been written and a survey made of the work of each artist, taking the gist of opinion from the best known authorities. Each has been mimeographed, and attached to it is a miniature colored reproduction of a well known work by each artist. These are to be given to the art chairman of each club, who will, if each complies with the chairman's request, read one biography at one general meeting of the club each month, adding to it all possible, supplementary interest. Each club is asked to make a portfolio of colored reproductions of Spanish paintings for its own library. A lecturer from the Fine Arts Gallery will bring slides and give talks on Spanish Art to any club that wishes this. In cooperation with this phase of the plan for the clubs, The Fine Arts Gallery is offering a large fac-simile of a noted Spanish painting to the club that shall render the best living picture from a Spanish artist when on a special Art Day, in the Spring, a contest will be held and each club gives one living picture in a large frame out under the trees in Balboa Park.

Mr. Reginald Poland, Director of the San Diego Art Gallery, will place at the disposal of the clubs, the reference material in the gallery, call attention to a number of the noted Spanish works therein and give to each club a brief outline of the chronological trend of Spanish Art which he has prepared especially for them.

Art in the home is not forgotten. This year Mr. Richard Requa, Architect, will be available for some of the club programs with a collection of moving pictures he has just taken in Spain and a portfolio of his photographs of Spanish homes and gardens will be scheduled from one club to another as will Mrs. Braun's large collection of colored reproductions of Spanish paintings. Mr. Requa will be at the meeting at the Art Gallery.

Another phase of the plan is the study of color through the arrangement of flowers: Each club's art chairman is asked to select different persons for each meeting of the year to make arrangements of flowers which are happy because of bringing just the right colors together. Some clubs will offer a prize for the best lesson brought to the club in this way. This can have its reflection in the many ways in which women combine colors in the home and in their clothes. To give especial interest to this phase of the work, several of San Diego's most noted gardens will send to the Fine Arts Gallery meeting arrangements, concerned especially with color. Mrs. Erskine J. Campbell will give a short talk on The Japanese Reverence for Flower Arrangement; and Mrs. Fred T. Scripps will give her ideas of color harmony in arranging flowers in the home.

A prize in the form of an etching or a painting is offered by the Federation Chairman, to the club woman who writes the best theme on the subject of "Developing the Young Connoisseur,"—the prize themes to be published. The Chairman's own subject when she visits the clubs to give talks will be concerned with art interests in child life.

Mrs. John W. Mitchell has kindly invited the clubs to visit, at scheduled times, her private gallery which exemplifies the Spanish Architecture.

Miss Owen, from the San Diego public library, will, at the general meeting, tell the guests what material in the way of pictures and books concerned with Spanish art will be available in the public library.

The Los Angeles Architectural Club

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THE September meeting of the Los Angeles Architectural Club was held on the 18th, at the Architects Bldg. Material Exhibit. Economic and cultural subjects were the problems discussed by two speakers of distinction.

The first, Burdett Moody, Secretary of the Boulder Dam Association, spoke on the Boulder Canyon Project and the All-American Canal. He sketched briefly the history leading up to consideration by Congress of the Colorado River-Boulder Canyon project, sought to be authorized by the passage of the Swing-Johnson Bill. And then he discussed the various problems of the Lower Colorado River with the recommended relief made by the Reclamation Service, as to the construction of not only a dam, but a canal as well. This proposed canal, to be all on U. S. soil, will supply water to about 200,000 acres of lands now arid. Mr. Moody ended his talk with the thought that "while the Colorado possesses the greatest potential power for destruction, it is the most valuable undeveloped asset with the greatest potential wealth of all resources still remaining in the public's hands." This was followed by motion pictures of the canyon and river.

The second speaker of the evening was Prof. Walter S. Hertzog, Director of the Los Angeles City Schools. His subject was Art Collections in American Museums. Prof. Hertzog expressed the feeling that while a country's culture was indicated by its interest in and the extent of its art collections, we, the United States, have been more intent upon Empire building, and consequently have let culture slide. Our interest in art was developed rather late, with the result that we possess no outstandingly great art collections. What we do have, however, are mostly in the East, in the museums of Philadelphia, Pittsburg, and Detroit. Of course, the prohibition of importation of great works is another reason for our lack. The speaker said that while Los Angeles is on its way to becoming a great cultural city, due to the Huntington collections, it can never be a great center of art because the greatest treasures are already collected in the East. After the meeting the Club was served with refreshments, through the courtesy of Miss Louisa Schmidt.

The Builders' Exchange Association has just turned over its collection of plans to the Small Home Plan Bureau, in recognition of the Bureau's efforts for effective service to the modest home builder. The Builders' Exchange felt that the type of service it was giving was overlapping with the Bureau's and that, as the Bureau is located in the Architect's Building, all these plans belong where emphasis can be placed on the relationship between them and building materials.

All the plans of the Small Home Plan Bureau are subject to the approval of a committee of the Los Angeles Architectural Club, under whose supervision it functions. As the plans of the Builders' Exchange will considerably augment the Bureau's collection, the builder will be offered a wider choice in the selection of plans for his small home.

A gracious incident took place at the Heinsbergen housewarming wherein Mr. Heinsbergen, in paying his respects to the architects, Curlett and Beelman, for the very successful building they produced for him, paid a special and sincere compliment to Willard White, a co-worker of these architects, for his untiring efforts and personal work in the planning and construction of the building. As a mark of his appreciation, Mr. Heinsbergen presented Mr. White with a complete motion picture outfit.

As an employee a draftsman produces work as a part of the organization, and his work reflects the influence of that organization to a large extent. But, nevertheless, when a draftsman contributes greatly to the success of any building it is a fine thing that his efforts are recognized.

An instance occurred in New York a year or two ago where the architects of a great building were awarded a certificate of merit for their achievement. Upon being notified of this award the architects requested that an employee of their organization, who was very closely concerned in that particular work, be allowed a joint consideration in this award. This request was willingly granted and in that manner the award was made.

Surely these recognitions of the personal and sincere work of their assistants, by the architects, and by the owners, should lead draftsmen to realize that they play an important part in the successful conclusion of our great examples of fine American architecture.

A Shopping Center for Home Builders in Pasadena

THE first unit of an attractive group of Spanish buildings is now nearing completion at 170 East California Street, Pasadena. This building will be the first one completed to carry out the joint conception of George Hunt, Frederick Ruppel and Palmer Sabin, architect, of a harmonious group of buildings erected to serve as offices and shops for architects, contractors, interior decorators, and others interested in the construction and furnishing of houses.

The location, on the principal street connecting the two choice residential sections—Oak Knoll and Orange Grove Avenue—was especially selected with a view of accessibility for the homeowner, actual and prospective, and also for those having offices in the building. It was felt by all concerned in the project that Pasadena was well adapted for such a house-building and house-furnishing center—somewhat similar to the El Paseo Shops in Santa Barbara.

The style of the building—according to the architect, Mr. Sabin—will be a pleasing combination of the Spanish hacienda and the early California Colonial, as expressed in the examples found in Monterey. It is expected that Wallace Neff, well-known Pasadena architect, will design the next unit, to be erected adjoining this building to the east. The patio of each building combined, will form a large attractive court in the rear. It will thus be possible—on completion of the other units—for one to design his home with the architect, and then to furnish it without leaving this group of buildings. George Hunt's attractive furniture shop, directly across the street, is included in this "center."



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Building Pitfals

By VERNER B. MCCLURG, *Architect*

MANY people plunge into a building project with practically no knowledge, but with plenty of confidence in their ability to accomplish everything. This confidence has been built up most often by a mass of misinformation and sales propaganda.

The contracting or so-called building game is by no means a simple one which a novice can master on his initial attempt. From start to finish it is a real business lined with pitfalls for the unwary or ignorant, and in percentage of failures probably ranks next to the restaurant business, which in this city seems to top the list.

Competition in all phases of the building business is exceedingly keen. Price cutting and inaccurate estimate are frequent among a changing herd of subcontractors and material houses. It is usually the smooth talking salesman who actually lands the job from the inexperienced, rather than the quality of the material, or the reputation of the firm handling it.

In the first place I consider it to be an entirely mistaken idea, of the average person who contemplates building a home, that he can save the money paid to a regular contractor, by acting in that capacity himself. It is actually an existing fact that many people think they can save all of the ten per cent profit to which a contractor is entitled by a little time and effort of their own. Usually one try at it serves to convince them of the folly of their ways but the damage is done by that time and they are wiser but poorer.

On even a small residence job the number of sub-contracts to be let will be twenty-five or more. If one expects to obtain any competitive figures one should really ask for at least three bids on each of the sub-contracts. That means seventy-five different firms to interview; it means seventy-five bids thoroughly to understand and check, twenty-five contracts to enter into, twenty-five trades to watch construct the building and to pay as the work progresses, according to the terms of twenty-five different contracts. Does that sound like a job for an amateur? It isn't. Does the novice know when fifty per cent of the electric wiring or painting is completed and ready for payment up to that amount? Does he know all about getting releases upon labor and material used or delivered to his property to protect himself from future liens? Can he tell that his house is being built strictly in accord with local and state building ordinances, and does he know that work is liable to be stopped at any time for failure to follow such regulations?



THE INTERIOR OF PASADENA'S COMMUNITY PLAYHOUSE IS VERY ATTRACTIVE. DWIGHT GIBBS, ARCHITECT, WITH ALSON CLARK, ARTIST

Again, can the single individual hope to obtain as good prices on his bids from sub-contractors as the legitimate contractor who knows market prices and has a steady stream of sub-contracts to award against the single one of the individual? It stands to reason he cannot. Quantity production always tends to lower the price.

There are undoubtedly some persons who, having considerable time on their hands, or who are particularly interested in construction, go into a building project themselves not primarily to save money but rather to be busy and create an interest for themselves. I have come across many of this class. Their ability to give all their attention to the project is much in their favor. It really takes an enormous amount of time especially to those knowing nothing as to how to go about it. It is next to impossible for a man employed every day, in any manner adequately to handle a building project on the side and still do justice to his regular work; yet many try it once.

From the Contractor's standpoint most of the difficulties disappear. He makes a business of knowing costs. He is personally acquainted with the sub-contractor and his work. He knows definitely the ordinances, and penalties for infractions. He knows good sand from bad, good bearing soil from poor, in fact he is thoroughly acquainted with everything the amateur builder must learn or take for granted during his actual building operations.

It is from the standpoint of the Architect who is closely associated with both contractor and owner-builder through his preparation of plans and specifications for buildings from which both will build their structures that the advantages and disadvantages appear most clearly. One of the principal functions of the Architect's practice lies in safeguarding the clients who employ his services from the pitfalls I have mentioned above.

In summing up I would like to state that my experience tends definitely to disprove the theory that an inexperienced owner can save money by handling his building operations himself. It usually actually costs more for the construction itself and much more in correcting mistakes, adjusting arguments, and settling liens, not to speak of loss of owners time and dragging out the building operation. One can not hope to accomplish without knowledge what has taken others years of study and practice to learn.

Light Books and Grave Books

By LOUISE MORGRAGE

Continued from Page 12

POETRY

Harold Vinal Limited publishes many slender volumes of verses showing plainly the trend of modern ideas in poetical form and expression which differ tremendously from those of the Victorian era. A recent offering is entitled "The Golden Snare" by Sydney King Russell. Some of these poems are light, sort of dancing lyrics, which perhaps express the same philosophy as those cast in sonnet form. The lyrics are preferable.

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BRAINS AND BRAWN OR WHAT HAVE YOU?

From Longman's Green comes "Halves" by Harriet Henry. This is a more or less spicy attempt to dissect by fictitious means a secret of the charm of women, or to speak more truthfully flappers. It is a record of three experiments in infatuation made by a budding author, a young man who first tries brains in his lady love, next pure physical attraction and finally mixes them half and half in the successful winner of his heart, it is hoped for keeps, or at least until the next one appears. It is that kind of a book and will not fatigue the mind of any reader unduly.

A RACIAL PROBLEM NOVEL

One is told that "Race" by Mary Grace Ashton (Stokes) is written by a girl eighteen years old. That being so, her performance is most creditable, which does not prevent the story from lagging a bit at times. It is due no doubt to its type, which is realistic fiction, a domain where competition is keen and the going often necessarily slow. A half Jewish Englishman and a Christian girl in today's London meet and fall in love and ultimately marry and it takes a full novel to get them there owing to the complications of relatives who follow their racial whims and prejudices. For those who feel an interest in the matter of Jewish and Gentile marriages, this book should have considerable appeal.

A FORTHCOMING BIOGRAPHY

The editor of "California Southland" appreciates deeply the courtesy of Dodd Mead in sending the advance galley sheets of an eagerly anticipated biography of the Empress Dowager of China entitled "Old Buddha" by Princess Der Ling. The book is to be published October 12 and a featured review of it will appear on the book page of the November issue of this magazine.



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THE DINING ROOM OF THE PALISADES CLUB AT BALBOA ABOVE NEWPORT BAY. UNLIKE THE PROPRIETARY CLUBS IT IS COOPERATIVE

The Cooperative Aspect of California Club Life

BROOK FARM, with its high intellectuality, its communistic theories, its neglect of individualism and, withal, its leadership in social reform, failed to accomplish that which the progress of civilization since has brought about under more favorable climatic conditions in California's ever increasing clubs of every kind.

Our cooperative institutions, necessitated by our vast distances from the markets for our agricultural and horticultural products, have developed lustily and have led the way in bringing the high profession of farming back to the dignified position it occupied in colonial America when it was the avocation of colonial gentlemen.

Because of our wide flung farmlands and our great fruit ranches the best brains of California are partaking in the big business of raising products which, like the beans that cover hill and dale with verdure, can be marketed in a big way. If a farm industry is not big enough for big business men, they cooperate and make it big. Cooperation is the keynote to California's business and dominates its life without despoiling it of individual character and individual initiative. These California ranchers, therefore, have planned their social and family life on the same cooperative service basis and have their Country Clubs, for sport and recreation as well as for mutual convenience in household service and entertaining. Hospitality is a community affair as well as a family privilege, in California's myriad Clubs, Associations and Commercial organizations making up her body politic and the structure of her society.

The aim of Brook Farm was a forecast of civilization today. Its origination by George Ripley in 1841 aimed to bring about the best conditions for an ideal society.



A WINDOW IN THE BOAT HOUSE

In California especially where opportunity comes to all to own a small farm and work in some local industry at the same time, a man is as good as his own work proves him and if he chooses to be a cook at a club he cannot do his work justice and "sit down at the same table" with those whom he is paid to serve expertly. Brook Farm taught communism but could not live it. This century educates, cooperates and then allows everyone to choose his own work and his own club. It is logical to find in the home life of such a century the same cooperation, making available to all who are ready for it, that expert service which under other states of civilization only the minority enjoyed.

Clubs, however, appearing as they did in the development of society out of barbarism are found in the history of all ancient states as associations of persons not of the same family. Formed for mutual benefit in purposes pertaining to religious matters, these early clubs played their part in the building up of social structure for humanity by breaking up too rigid an aristocracy of family just as our modern clubs make ineffective and impossible an aristocracy of wealth.

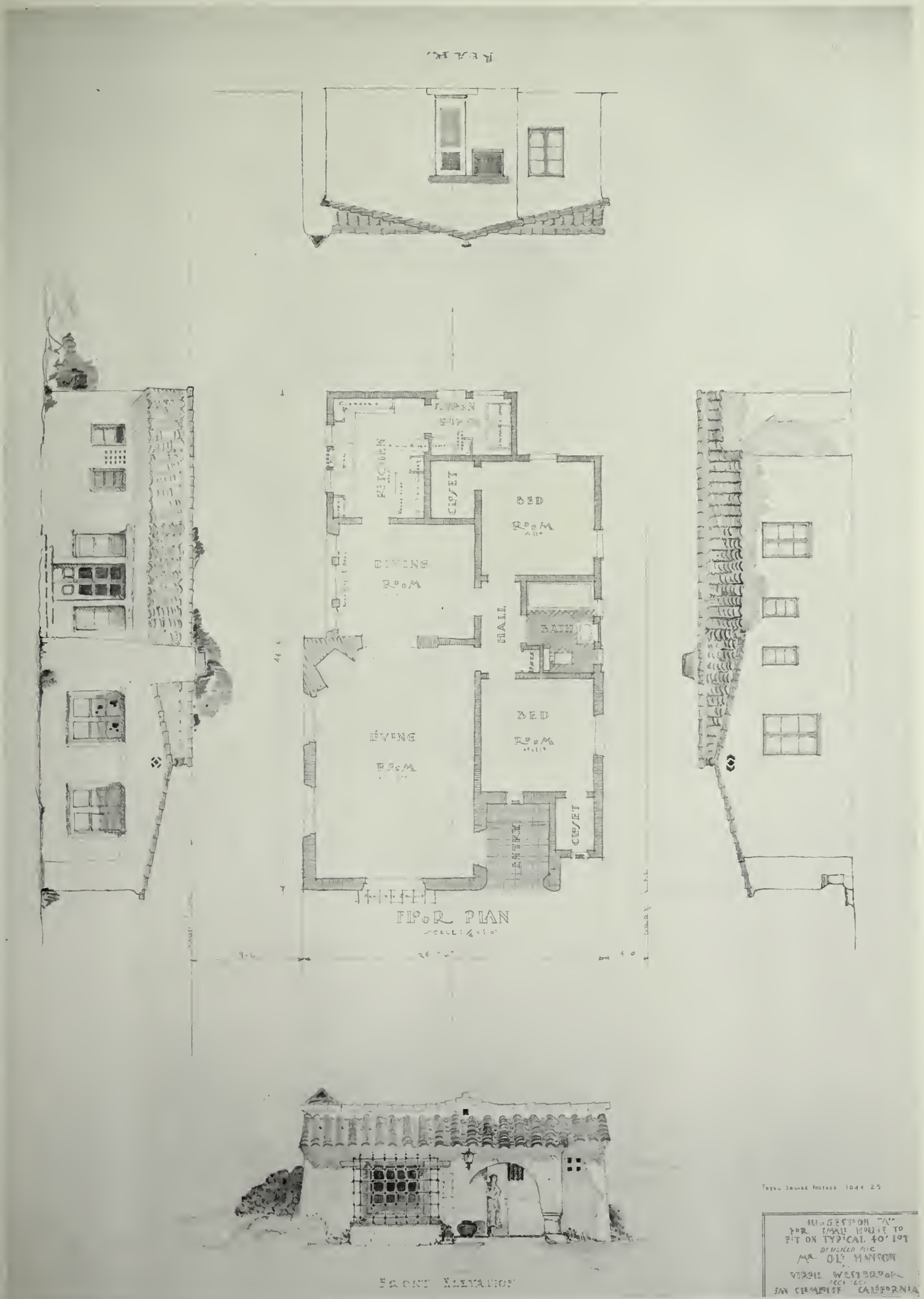
Clubs were, indeed, the beginnings of democracy. They fostered it by teaching high and low, rich and poor, intellectuals and plodders alike to work together for a more perfect and universal civilization. Their mechanism expresses the progress of the age in government "by the people, for the people." They are the preservers of tradition and the standard of good taste in social customs and ideals. Like all good things when perverted, they may become the enemy of democracy; but carried to excess or dominated by a few wilful personalities, they defeat their own ends and disappear—to give place to some more perfect form of cooperative organization.

The deep, essential quality of a club is its mutual interest which draws together out of this tribe and that, persons who form their own club because of some free reason not demanded by the tribal relation or by the State. And yet, into the ancient club the individual brought the best traditions of his own tribe and was governed by the best ideals then known to him. Mutual training and education in social customs were therefore made available and clubs were factors in the assimilation of foreigners and new families.

"Friendly Societies," Political Clubs and Collegia gradually through the ages became clubs for feasting and enjoyment; and in this age of the emancipation of woman, the family club is acquiring all the congenial features of these ancient clubs while it still leaves the individual free to belong to any other club to which his interests in business or profession attract him. There are enough different kinds of clubs in California for every one in it to find sanctuary. Their social features vary as the interests of the members who formed them. Typical among the clubs which are organized as were the famous clubs of London "by congenial spirits gathering in the same place," and an excellent example of California's finest social structures now forming, is the new Palisades Club at Balboa. Simple illustrations here given demonstrate its purpose and its situation on the landlocked waters of Orange County's natural yacht harbor. Unlike the service clubs such as the Automobile Club and the proprietary Beach Clubs, membership is not based on income, ownership of an automobile, or motor boat. Rather is membership in this as in all the best clubs of California based upon common tradition and a high ideal of what is good form.



A TYPICAL SEASIDE COTTAGE BELONGING TO THE PALISADES CLUB AT BALBOA. THESE COTTAGES ARE RENTED BY THE CLUB MEMBERS TO THEMSELVES FOR THE SUMMER. IN THE FREEDOM OF THE FAR WEST SOCIETY IS "IN SOLUTION" READY TO MAKE NEW ATTACHMENTS ON THE BASIS OF MUTUAL PRINCIPLES OF GOOD TASTE



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HOTELS AND TOURIST NOTES

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Hillside Home Plans

THE designing of a hillside house to suit the contour and view of each particular lot is being studied by the architects now practicing in California. There is no excuse for putting a city house on a country hillside.

The new development of the hill property at the town of San Clemente is just ready at this opportune time in the history of Californian architecture. Interesting houses may be looked for on every lot.

Mr. Carleton Winslow, Architect of Los Angeles and Santa Barbara says of San Clemente "It is growing in a wondrous way. I drive through the town every time I go to San Diego. When trees and connecting garden walls have risen to unite the homes and business buildings, it will look more familiar to American eyes. At present it looks right to European eyes."

At the turn of the Coast Highway near the new south unit of San Clemente a shoulder of the hills is beautifully planted by nature. It is a veritable natural town park, where citizens of th's handsome little village may climb the hill to a look out above the blue sea. Cactii grow among the chapparal and make the shrubbery interesting and typically southern.

The hills are not as steep as those above Hollywood and the roads have been laid out with remarkable judgment and care that the cuts may not be visible.

Sketches and plans are now available for the more level lots below the highway. They were prepared for Mr. Ole Hanson by Virgil Westbrook, architect, and may be secured at that office in San Clemente. The price is something like $35.00 per set of blueprints. See the example on page 21.

La Solana

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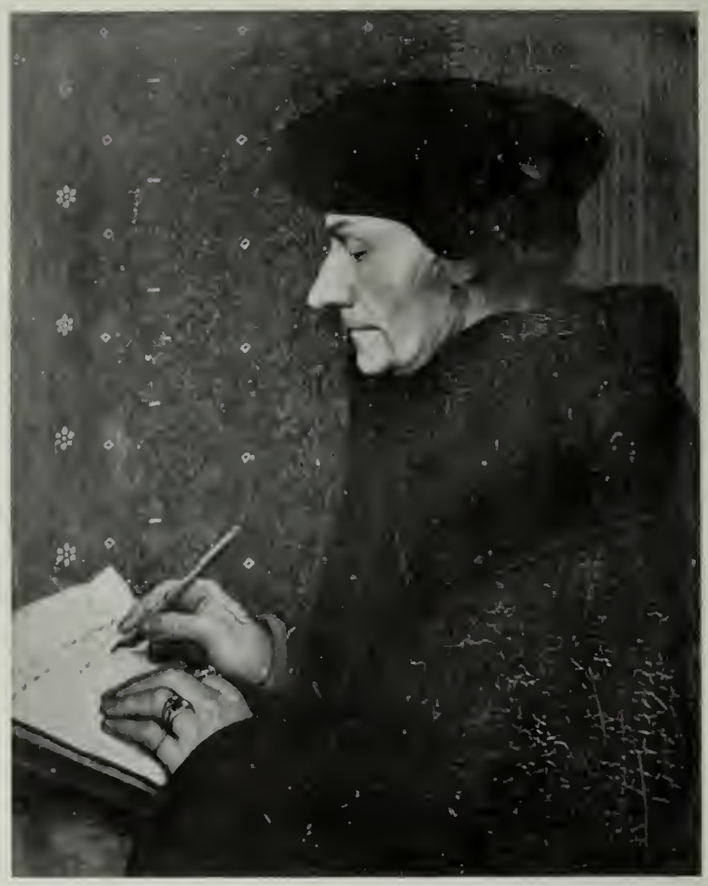
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ONE OF THE PORTRAITS OF ERASMUS PAINTED BY HOLBEIN

ART NOTES IN THE BERLIN MUSEUM

(Continued from Page Nine)

THIS morning I had my first real study hour in the Berlin Museum. I had been there before only to look around and see where the pictures are and how they are arranged. I find them upstairs in the Old Museum on the Linden, across from the Palace. Everything in this Museum is splendidly arranged for study, being in historical order and grouped according to schools and nationality; and, when possible, one man's work is all hung in one place. Every picture has the name of the artist (when known) and his dates and places of study, and if the artist is not known, such information as good students can give in regard to the picture is placed upon it.

I have never studied the history of Art consecutively. I had heard the great names and had seen illustrations, reproductions, photographs of certain masterpieces, but everything was very hazy. I am going to be very frank and record here just how ignorant I am, for several reasons. First, for my own soul's good, because I am ashamed that I haven't paid more attention and learned more before I came here. Second, because then no one will be surprised when I make mistakes or when I discover as new some fact that is always taught the first thing in all art histories. Third, because I want to be perfectly free to write what I discover and what I think and I want everybody who reads this set of notes, to feel free to look up things and send me word of any points or thoughts she or he may have on the subject.

So far in our travels, we have been through the galleries of Holland and Belgium and have seen the masterpieces of those countries. The Berlin galleries have fine examples of all the painters of both schools, but Holland claims Rembrandt and has his greatest works in her possession, and Belgium claims Rubens and Van Dyke. I naturally asked myself, "Who is the great German artist of that time, 'the old master'," of this country? I went into the 'Salon I' containing "Early German Schools of the 12-16th Centuries," and the answer to my question seems to be Holbein. The gem of the whole collection is his portrait of "Jorg Gisze a Bale merchant in the Steelyard at London (1532). Now, I had seen and loved the drawings, or reproductions of the drawings, for the paintings of all the Holbein knights and ladies in the Winsor collections. I had seen lovely portraits by him in galleries of Holland and Belgium, but this is the lovliest of all. There is an artist copying it now, and I haven't studied it as I will before I try to tell you about it—but—and here is confession number one. I knew that Van Dyke was a Fleming, but I did not know that he did most of his painting in England, and I knew that Holbein did much painting in England, but I did not know that he was a German. His dates as given on a smaller portrait are 1497-1543 and that is every word I can find out about him. I have Baedeker's and Mrs. Clement's Handbook of Legendary and Mythological Art and that is all. I can't read the books here in the Berlin libraries and it takes two days to get one out, anyway. I am studying the history of art without any text book and I rather like it. I am not going to get one. I think I shall study harder if I have to dig for my information and I shall certainly have for my own everything which I dig out. But then it is because I have this gallery to study in, and because I shall have all that is written on the subject to read when I come home. Now, I want to know more about Holbein and I expect some of you to write me.

Durer (1471- 1528), comes in here somewhere too, but I shall leave

him until I come to this period chronologically.

This is what I did today. I took a pencil and a piece of paper and wrote down the dates of the oldest things I could find. That is, I mean of paintings. If I began back of painting I should go downstairs to the carvings and mosiacs and bronzes—or into the other Museum where all the casts of Greek and Roman statues are and I should never, never write anything. I want to get at the oldest paintings which I can find here—and then I shall try to find out the connection between painting and mosaic work. The oldest date I have so far is 1286. What in the world were all the artists doing between Greek and Roman sculpture and the first date? Answer me that, somebody who has books to read! There are one thousand years which we must account for—and there is no use saying "Dark Ages" for in this age of electric searchlights there are no dark ages left. Last night I had some conversation with Mr. Harold Symmes and Dr. Lewis (both of Berkeley) on this very point, and on my way of working. Mr. Symmes said that during those years the artists were making things which have been destroyed, frescoes, which were painted on walls while the plaster was wet. I asked what they used and he said, mineral paints, some vegetable—mixed with water evidently. Then I find references to vase painting and of course tinting of statues should come in here. Dr. Lewis thought my plan a good one—as I will have my own first impressions and of course, I must follow it up with books, which I intend to do. But Mr. Symmes thought books better and started to tell of some he has. Perhaps I shall see them later.

Now for my first impressions;—When I was precipitated into the galleries of Holland and Belgium, in fact, in the glimpse I got of old paintings in New York and Boston, everything as I have said was classified in my mind into two divisions—pictures painted with a knowledge of perspective and pictures seemingly without it. This was not so definite at the very first. I was at first simply impatient of all the old things which lack drawing as I understood it and had been taught it. I said to myself, "I may be interested in these things when I have had time to study about them and can see what the artists were trying to do—what their viewpoint was." But I invariably turned to the pictures which I could understand, which showed a knowledge of perspective and of modeling. These in my mind were still separated from modern work by difference in treatment of atmospheric effects in landscape and in some cases in figure painting and then, of course, there was the quality which I do not pretend to analyze or know about yet—which gives these pictures the right to be called "old masters" which separates them from everything else. Perhaps when I have studied all winter and then supplement my study with reading all that has been written, I may be able to tell something of what that quality is in a picture, which makes it, either old or modern," a masterpiece." With this single-pointed classification therefore, in my mind I started in this Museum, to find the dates and pictures which lay along the dividing line. The Van Eykes (1370-1426) (1390-1440) who painted the beautiful altar-piece which we saw in Ghent and the wings of which are here in Berlin, had certainly a knowledge of the laws of perspective as applied to the human form, and to some extent in landscape. This one picture shows both knowledge and a lack of knowledge, and seems a good example of the turning point. It is also (so Baedeker says) the first entire painting painted in oils. Now there, is a subject for you if you want to work. Who invented oil paint? What did they use before? I find a lot of gilt in the old paintings—that is a question I will investigate as I can—but everything is so thickly coated with varnish here—that it is hard to tell what it was. I tap on the paintings when the guards are not looking and try to find out what they were painted on. Wood, some of them certainly are—I have been reading in Baedeker's Belgium and Holland—the historical sketch of art in the Netherlands, Prof. Springer; and I find, besides numerous suggestions for further study, the following sentence, "Up to the beginning of the 15th century, Art was in neither a better nor worse condition than in adjacent lands though the painters of Cologne could undoubtedly claim preeminence. This led me to notice the date of a picture which I found in the "Early German" room and which was labeled "Kolnisher Meister 1400." I will look at it again and describe it. Then I looked in Baedeker's Rhineland and find a paragraph on "The Cologne School of Painting." It seems that the earliest master of that school is called "Meister Wilhelm" who flourished at the end of the 14th century and whose only work extant is a mural painting now in Cologne Museum. But there are examples of easel paintings of that time—The Dombild (Dom—Cathedral and bild-picture) by Meister Stephen Lochner and the "Seminary Madonna" both in the Museum at Koln. I also found in Salon I, three other paintings near this "Kolnisher Master." Two marked 1400, Bohemian School and one Netherland School 1325-1350. I mean to study all of these in connection with the Van Eykes. Taking them for a center and going backward to the beginning of painting. Now for the southern countries: France was simply studying under Netherland and Italian masters at this time. Had Spain begun to work? I don't know—I must see if I can find anything. But Italy of course, is the country to study. Now, I said I had never studied the History of Art, but I must state that I began it in a Club we had in Berkeley last year. We had one day on the Catacombe and early Christian symbols—which I remember very little about because I didn't do anything that day (warning to you who read these notes, if you expect to remember, dig it out yourself). The next meeting, the subject was Mosaics and I was given a paper and studied all I could find in the University Library and really learned a good deal, which I will not impose on you, but which I advise you all to look up if you haven't, especially in regard to Ravenna. Then the next in the series, which was admirably planned by Maud Wilkinson, now Mrs. Leon Richardson, was a day on the Pisanos. As I remember that, it was chiefly on architecture and carving which seem to have developed earlier than painting—but I find here in the Museum a very highly prized painting by Vittore Pisano, (studied in) Verona, 1380-1456. Now, is he one of the Pisano's, or is he called Pisano only because he came from there, and was he of another family? You see, I haven't even a Baedeker on Italy—and am hunting in the Museum for the oldest Italian paintings here. [At this point the writer was presented with Mrs. Foster's 'Visari'sLives of the Painters in English."] (To Be Continued)



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State of California, County of Los Angeles.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared M. Urmy Seares, who, having been duly sworn according to law, deposes and says that she is the editor and publisher of California Southland, and that the following is a true statement of the ownership, management, circulation, etc., of the aforesaid publication, for the date shown in the above caption; that the name and address of the publisher and editor is M. Urmy Seares, Pasadena; that the owner of said publication is M. Urmy Seares; that there are no mortgages, bondholders, or other security holders, owning or holding one per cent of the bonds, mortgages or other securities of California Southland. Sworn to and Subscribed before me this 1st day of October, 1928.

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Conducted by

ELLEN LEECH

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Tuesday, 6th, Election Returns. A special election night dinner, informal. Bridge with consolation prizes for the losers.
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A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
The four new tennis courts are completed and ready for the tournaments planned.
The club has three complete polo fields, now in perfect condition.
Match polo games every Sunday, preceded by luncheon parties, followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal. Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty.
The new club house provides every modern club convenience and comfort. Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
The club again has an eighteen hole course, and one of the best. Established about thirty years ago, the club was the second in the State, and had an eighteen hole course, later changed to a nine hole.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

PALOS VERDES GOLF CLUB: Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

PASADENA ATHLETIC AND COUNTRY CLUB:
Gymnasium Classes open October 2, Aileen Allen, women's athletic director and swimming instructor.
Plunge open for men and women 9 a.m. to 8 p.m., except Sunday and holidays, 2-6 p.m.
Golf Committee announces monthly Ball Sweepstakes, open to club members only.

THE GABLES, SANTA MONICA
Thelma Payne is the swimming and diving instructor. Roger Cornell is swimming instructor and in charge of The Gables Plunge.
"Swimming Teas" may be arranged with the social hostess. Refreshments are served on the Promenade encircling the Pool.

OJAI VALLEY COUNTRY CLUB, OJAI:
Offers an eighteen hole course, the finest golf attraction in the West.
The club house provides every modern club convenience and comfort.
Luncheon and dinner served every day. Tea served as requested. Dinner dances may be arranged as desired.

CLUB CALIFORNIA CASA REAL, LONG BEACH
Special bridge parties on Thursdays. Tuesdays are scheduled as Feature Days, art, literature, music, science or athletics.
Saturday evening dinner dances, with a special feature dance.
The Grill is closed during the winter except on Sundays and holidays.

PALISADES CLUB OF BALBOA:
A conservative club, formed by cottagers at Balboa for their convenience and social enjoyment, has bought the old Palisades Tavern and plans enlargement. The boat-and-bath house is completed and forms an attractive nucleus.

LA JOLLA BEACH AND YACHT CLUB:
The Dining Room reopens this month.
The location of the club is particularly advantageous for swimmers, giving a beach of gradual slope.
The yacht harbor is being improved and will be in good condition for the opening of the next season.

LA JOLLA COUNTRY CLUB:
Offers an all grass golf course, eighteen holes. Length 6,544 yards, par 71. While the course is of championship caliber it is enjoyed by the novice and the low handicap player equally.

FLINTRIDGE RIDING CLUB:
The club announces the second and fourth Thursday of each month as Club Night, with dinner at six-thirty, and with cards, riding and games after dinner.

UNIVERSITY CLUB of Pasadena, 175 North Oakland.
Luncheon and dinner served every day except Sunday.
First Monday in the month an informal smoker is held.
Third Monday in the month is the date of the monthly dinner with the appearance of a speaker of note.
Last Monday of the month is the date of the dances.
Thursday evenings a Family Dinner is served for the families and guests of members.

ARTLAND CLUB, LOS ANGELES:
Monday night informal hours, known as "Friendship Programs," are continued very successfully.
Luncheon is served every day, except Sunday.
Bridge parties for women every Wednesday at two; every first and third Tuesday for men and women.
The hostess provides prizes for afternoon and evening parties.
Meetings of the Board of Governors on the second and fourth Tuesday evenings of each month at 7:30.

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Art

LOS ANGELES MUSEUM, Exposition Park, presents:
California Art Club Exhibition.
The work of Rockwell Kent.
Prints by Franz Geritz; and by Arthur Davies.
Outstanding examples of contemporary French and American art in the permanent Harrison collection.
The Munthe collection of Chinese art.
Open daily, 10 a.m. to 4:30 p.m., except Saturdays when the hours are 10 a.m. to 4 p.m.; Sundays and holidays, 2 to 5 p.m.

PASADENA ART INSTITUTE, Carmelita Gardens, has as always a well selected group of paintings by the members of the Pasadena Society of Artists; also paintings by Clyde Forsythe, and by Orrin White, sketches by Lockwood De Forest, oils by Alice Blair Thomas, and miniatures by Laura M. D. Mitchell.

SEVENTH EXHIBITION OF PAINTERS OF THE WEST opens the new display rooms of the Biltmore Salon, Los Angeles. The Salon now occupies two rooms in the new wing of the hotel, and continues the use of the walls of the Galeria. The present show continues to January 5, and the members of the organization exhibiting are as follows: Charles P. Austin, Loren Barton, Carl Oscar Borg, George K. Brandriff, Maurice Braun, Colin Campbell Cooper, N. A., Clyde Forsythe, John Frost, John Gamble, Arthur Hill Gilbert, William A. Griffith, Thomas L. Hunt, Aaron Kilpatrick, Kathryn W. Leighton, Jean Mannheim, Clarence Mattei, Barse Miller, Thomas Moran, N. A., 1837-1926, DeWitt Parshall, N. A., Douglass Ewell Parshall, A. N. A., Hanson Puthuf, John Hubbard Rich, Charles M. Russell, 1865-1926, Jack Wilkinson Smith, Marion Kavanagh Wachtel, Elmer Wachtel, Orrin White, Max Weiczorek, and Karl Yens.

MARION KAVANAUGH WACHTEL is holding her first exhibition in oils at the Kanst Art Gallery, 6182 Mulholland Highway, Hollywoodland, throughout the month. It is a remarkably interesting collection, clearly, even sharply painted, with all the lovely colors of her water colors.

NEWHOUSE GALLERIES, 2509 West Seventh street, Los Angeles, show a general collection of paintings, etchings and engravings the first half of the month. During the last week in November a show opens by Stan Pociecha, which continues into December, of Marines of the West.

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, have arranged an exhibition of miscellaneous paintings for the month.

WILSHIRE ART GALLERIES, 3309 Wilshire Boulevard, Los Angeles, show the work of five California artists, Aaron Kilpatrick, Dedrick Stuber, Paul Lauritz, Maurice Braun and Edgar Payne, for the month.

AINSLEE GALLERIES, Barker Bros., Los Angeles, show a group of paintings by California artists, as usual, and also a general collection of canvases by American and European artists.

HOLLYWOOD CHAMBER OF COMMERCE has arranged a display of the work of the artists of Hollywood.

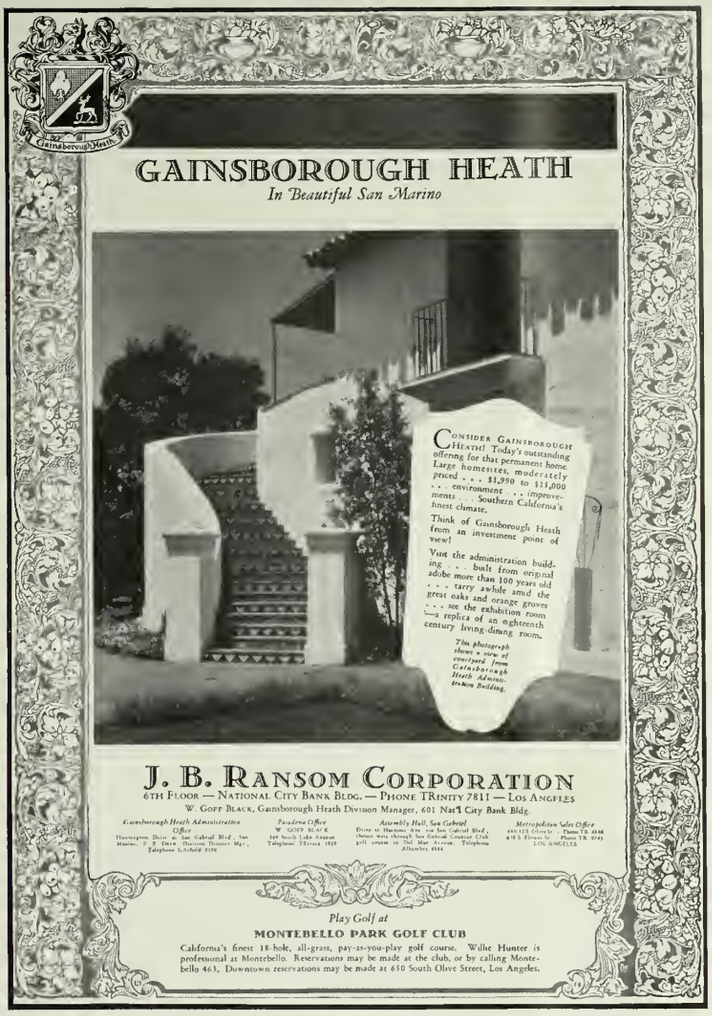
BARTLETT GALLERY, Dana Bartlett, proprietor, at 3358 West First Street, Los Angeles, is showing paintings by Western artists, also the work of some of the Eastern men. There is also a very large stock of etchings by the noted men of England, France, Italy and America.

THE PRINT ROOMS, Hollywood, are adding constantly to the collection of etchings, engravings, woodblocks and lithographs.

PRINTMAKERS' SOCIETY OF CALIFORNIA elected new officers at the meeting held in Pasadena last month. The retirement of Benjamin C. Brown and Howell Brown from the offices of president and vice-president made this necessary. Arthur B. Dodge, elected for two years, is the new president; Harry Bailey, Los Angeles etcher, is secretary-treasurer. An office of editor was created and to this Frances Gearhart of Pasadena was elected. Wallace L. DeWolf and Carl Oscar Borg were re-elected to serve as jurymen for the year.

POMONA COLLEGE is enriched by the gift of five portraits, presented by the Alumni, of educators and benefactors. The portraits are of Dr. James A. Blaisdell, retiring president, painted by John Hubbard Rich; John W. Marston, a member of the board of trustees since 1888 and its president since 1910, painted by Winifred S. Rieber; and three members of the faculty, Dean E. C. Norton and Dr. Frank P. Brackett, painted by Loren Barton; and Dr. Phoebe Estelle Spalding, done by Francesca Cugat. The portraits were unveiled as a part of the inaugural ceremonies for the new president, Dr. C. K. Edmunds.

ETTORE CADORIN has added immeasurably to the art and beauty of Santa Barbara by the work embodied in the County Court House. The statues were unveiled last month.



Eleanor and . . . .
Hollingsworth Beach

French and Italian Arts

Antique oak and walnut French tables of various sizes suitable for many purposes. Cantagalli garden jars on wrought iron stands, plates, after-dinner coffee sets, vases and odd pieces. French and Italian Christmas cards and novelties interesting as Christmas gifts. Antique and modern brocades have just arrived.

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ARTS AND CRAFTS SOCIETY includes not only good craftsmen but exceedingly generous ones, as evidenced by the prizes donated for award at the benefit card party given last month at the Hollywood Woman's Club. Porter Blanchard gave one of his beautiful hand-wrought bowls as first prize, and also a set of salt and pepper shakers; a lamp by Richard Elias and a shade by Henrietta Schemm, formed another prize; candle sticks, especially designed for the party by Florence M. Goddard, delighted a winner; the most attractive still-life-cat imaginable came from Helen Scheck; while sets of the loveliest and newest Christmas cards were given by the House of K. H. S., composed of Fannie Kerns, Marjorie Hodges and Vivien Stringfield. A consolation prize was provided by Cecil Jones in an unusual title. The invitation cards and all the table markers were designed by Gale Hayes. The door prize, a Pullman robe, designed by Arthur Jules Gagne, excited envy which was dissipated easily by a psychic reading by Riccardo of KNX, a valued member of the Society.

PUBLIC LIBRARY OF SANTA BARBARA is the recipient of a gift of $55,000 for the erection of an art gallery in connection with the library. Mrs. William P. Gould, a friend of many years, is the donor and the gallery is to be a memorial to her sisters, the Misses Faulkner of Philadelphia. The gallery is to contain such works of art as the Library possesses, manuscripts and books.

CALIFORNIA ART CLUB FORUM is under the direction of Kem Weber for this month with Douglas Donaldson in charge for the month of December.

OSCAR R. COAST, who has his studio and makes his home in Santa Barbara spent the month of October in the East, visiting his boyhood home.

KATHRYN W. LEIGHTON is painting another type of Indian just now, having found much of interest in Old Araibi, Arizona, and throughout that section.

FRANK TENNEY JOHNSON, known universally as a painter of western subjects, is now working on decorations for the Ramona Village Theater, which forms a part of the enterprise to preserve the early history of California, now building at Washington and Thurman streets, Los Angeles, known as Ramona Village.

ALSON CLARK, in his new Studio in Pasadena, is painting big, decorative canvasses and having a delightful time doing it.

FIFTH National Soap Sculpture Competition is announced, with a jury of award including Lorado Taft, Gutzon Borglum, Leo Lentelli and Harriet W. Frishmuth, member of the Association of Women Painters and Sculptors; and a sponsorship of leading museum directors. The number of entrants has increased eight fold since the first competition in 1924. This year $1675 in prizes is offered. In the professional class of the 1929 competition, the first prize is $300, the second prize is $200, and the third prize is $100. A special prize of $250 is offered in the professional group for Straight Carving, which is defined as "work cut or carved with a knife, no other tool used." The amateur section of the competition is divided into three groups—one for advanced amateurs, with first prize of $150, second prize of $75, third prize of $50 and five honorable mentions of $15 each. While this classification has been created especially for advanced amateurs over twenty-one years of age, it is an open competition and anyone not a professional may enter regardless of age. In the senior group, for those over fifteen and under twenty-one years of age, the first prize is $100, second prize $75, third prize $50, fourth prize $30, and ten honorable mentions of $10 each. In the junior group, for those under fifteen years of age, the first prize is $25, second prize $20, third prize $15, fourth prize $10 and ten honorable mentions of $5 each. The competition closes May 1, 1929. Entries for this year's competition should be sent, after February 1, 1929, to the National Small Sculpture Committee, 80 East 11th Street, New York, from whom entry blanks, which must accompany the pieces, and further details may be secured.

Music

PHILHARMONIC ORCHESTRA OF LOS ANGELES, William Andrews Clark founder, George Schneevoigt, conductor, opened the tenth season last month. The series of symphony concerts are given Thursday evenings at 8:30 and Friday afternoons at 2:30, with popular concerts on Snnday afternoons at 3:00. The dates of the symphony concerts of the month are November 8 and 9, and 22-23; the dates of the popular concerts are November 4 and 18. Soloists to be presented during the season include Alfred Spaulding, violinist; Felix Salmond, 'cellist; Alex. Brailowsky, Georg Leibling and Rudolph Ganz, pianists; Sophie Braslau, Katherine Meisle and Luella Melius, voices; also John Smallman's A Capella Choir; Arthur Rodzinsky, guest conductor; Ray Hastings, organist. The concerts are given at the Philharmonic Auditorium, Fifth and Olive, Los Angeles.

PASADENA MUSIC AND ART ASSOCIATION in the Artists Series for 1928-1929 presents the following artists: Fritz Kreisler, violinist, November 10; Elsa Alsen, soprano, January 4; Doris Niles Ballet, February 6; Sergei Rachmaninoff, pianist, February 28; The Kedroff Quartet (male voices), March 13; Tito Schipa, tenor, March 21. These concerts are given in the Auditorium of the John Marshall Junior High School, No. Allen avenue, Pasadena.

COLEMAN CHAMBER CONCERTS, Alice Coleman Batchelder, founder and director, opened the musical season in Pasadena last month. The Pasadena Community Playhouse is utilized for the recitals, which are given Sunday afternoons. The artists and ensembles secured for this season rank with the finest chamber musicians. Ten concerts make up the series, the dates and artists for this month are:
November 4, Borissoff String Quartet
Richard Buhlig, piano.
November 25, Olga Steeh Trio.

YOUNG PEOPLE'S POPULAR CONCERTS, sponsored by the Public Schools of Pasadena, were opened last month by John Philip Sousa and his hundred piece band at the Raymond Theatre. Four concerts are to follow, symphonic in character, given by the Los Angeles Philharmonic Orchestra. The dates are, November 19, an all Schubert program; January 11, February 23, and April 5. The current concert is given at the Raymond Theater, the later events will probably be given in the Pasadena Junior College Auditorium.

KREISLER appears in two recitals, the seventh and eleventh of the month at the Philharmonic Auditorium, Los Angeles.

ELLIS CLUB CONCERT at the Philharmonic Auditorium, November 14, is an item of musical interest.

A CAPELLA CHOIR, John Smallman, are heard in concert at the Philharmonic Auditorium, Los Angeles, Sunday afternoon, November 25.

L. E. BEHYMER'S PHILHARMONIC ARTIST SERIES offers a wide choice of entertainment; a Tuesday course of twelve events, a Thursday course of six events, and a Selective course of fifteen events, chosen from the Tuesday and Thursday courses. The voices to be heard include Tito Schipa, Lawrence Tibbett, Louis Graveure, Richard Guiberson, Oscar Seagle and the fairer sex headed by Anna Case, Rosa Ponselle, Mary McCormick, Elsa Alsen, Margaret Matzenauer and the ever popular Geraldine Farrar, will always appeal to the greater public. By a fortunate coincidence the supreme violinists will make their re-appearance here this season, and it is a pleasure to announce such names as Fritz Kreisler, Efrem Zimbalist, Mischa Elman, Jascha Heifets, Harry Farbman, and Yehudi Menuhin, the miracle boy violinist. Other outstanding features of the season are the Russian Symphony Choir; Maier and Pattison, twins of the pianoforte; Hans Kindler, cellist; E. Robert Schmitz, French pianist; Daisy Jean, cellist and harpist; Gil Valeriano, Spanish tenor; the great Rachmaninoff, pianist-composer; the Flonzaley Quartet; Leo Ornstein; the ever popular Sousa's Band; and as an artistic rythmic contrast to the realm of music, Doris Niles Ballet.

JOHN PHILIP SOUSA brings his band to the Shrine Auditorium, Los Angeles, under the management of L. E. Behymer, November 9 and 10. This trans-continental tour is in celebration of Mr. Sousa's golden jubilee as a conductor.

MARY McCORMIC appears on the Philharmonic Artist Course, Tuesday night, November 13, and is also one of the artists making up the series of Morning Musicales, sponsored by Mrs. Genevieve Gray, at the Biltmore Hotel, Los Angeles.

SANTA MONICA BAY CITIES MUSIC ASSOCIATION provides a series of recitals for young students at $1.00 for the course. The list of artists include the Russian Choir, Maier, Alsen, Niles, Ornstein, Farbman, Jean and the Flonzaleys.

LOS ANGELES SYMPHONY CLUB, organized and directed by Ilya Bronson, is holding weekly rehearsals in preparation for the two concerts given each season at the Philharmonic Auditorium with local sololsts.

LOS ANGELES WOMAN'S SYMPHONY ORCHESTRA is rehearsing under the baton of Bessie Fuhrer-Erb, assistant director and concertmaster, during the absence of Henry Schoenefeld, conductor, who is in the East. Two concerts are scheduled for the season at the Philharmonic Auditorium.

COMMUNITY MUSIC APPRECIATION CLASS is again conducted by Sarah Ellen Barnes at the Public Library, Los Angeles, to prepare listeners for the Philharmonic Orchestra concerts.

THE LORING CLUB, San Francisco, opened the fifty-second season under Conductor Wallace A. Sabin last month.

GLENDALE SYMPHONY ORCHESTRA Modest Altschuler, conductor, opened the fifth season last month in the Glendale Union High School. The assisting artist was Lucy Gates.

LONG BEACH SYMPHONY ORCHESTRA gave the first concert of the season last month with Elsa Alsen as soloist.

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CIVIC CONCERT SERIES of Long Beach presented Richard Bonelli, leading baritone of the Chicago Civic Opera Company, as the first artist in the series, early last month. These concerts are given in the Municipal Auditorium.

SAN FRANCISCO SYMPHONY SEASON opens November 2, under Alfred Hertz. Mr. Hertz announces that the orchestra will give during the season the first local performance of John Alden Carpenter's "Skyscraper" ballet.

COMMUNITY ORCHESTRA of Santa Maria, under the direction of William Strobridge, sponsored a production of Mozart's "Marriage of Figaro" last month. Each year this community gives an opera as a manifestation of musical interest, last year they presented "Hansel and Gretel."

PASADENA COMMUNITY SINGERS was organized as a choral association last month under the direction of Arthur Alexander, a singer of note and a successful operatic coach. The singers will meet every Monday night at 7:30 from October 15 to June 1 in the Recital Hall of the Community Playhouse, South El Molino Avenue, Pasadena.

BRUCE BUTTLES' lecture on "Figures and Tendencies of Modern Music" is given in the Community Theater, Pasadena, at 4 o'clock, November 8.

Announcements

PASADENA Community Players have an unusually interesting list of productions scheduled for this month and next. The November programs are as follows:
To November 10, "The Wolves," by Romain Rolland.
November 13 to 24, "Hobson's Choice" by Harold Brighouse.
November 27 to December 8, "The Living Corpse," by Leo Tolstoy.
There are no performances Sunday or Monday nights; matinees, Saturdays only.

PASADENA CENTER, Drama League of America, is sposoring a lecture course, meeting in the Recital Hall, Community Playhouse, Thursdays at 11 a. m. The November speaker is Milton Sills. The remainder of the course is as follows:
December 6—Baron D'Estournelles de Constant: Modern French Drama.
January 10—Lady Adams: J. M. Barrie, The Puck of the Stage.
January 24—Frayne Williams: The Relativity of Drama.
February 7—Thomas Rutherford Fleming: Japanese Drama.
February 21—To be announced later.

THE WORKSHOP, Recital Hall, Pasadena, grows in value to the workers and to the community with each production, and is recognized as a part of the entertainment provided by the Community Playhouse and open to the public. The Workshop selects the best available material and gives these plays with its own directors and players. The plays are given on Saturday evenings. "The Powder Government" is given Nov. 3 and 10.

WHITTIER COMMUNITY PLAYERS inaugurated the seventh annual season last month with the presentation of "The Family Upstairs." Mrs. Clyde F. Baldwin has been the director for the term of years and will continue as coach. The players will present six plays during the season, and will use the new auditorium of the Jonathan Bailey School.

LOS ANGELES REPERTORY THEATER opens the initial season, November 19, at the Figueroa Playhouse, with "The Silver Cord." This is a permanent, professional organization, the object being to serve drama lovers with the best plays by American and European authors. The directing heads are L. E. Behymer, the well known Los Angeles impresario, as president; Simeon Gest, brother of Morris Gest, as vice-president and general manager; and H. Ellis Reed, secretary and production manager. It is the intention to stage each production under the direction of a nationally known director.

MEMBERSHIP MEETING, Pasadena Community Playhouse Association, is scheduled for November 15 at 4 o'clock at the Playhouse.

PASADENA BROWNING SOCIETY opened the twentieth season last month. The Society meets the second and fourth Thursday afternoons in the lecture hall of the Pasadena Public Library. Dr. Bertha Lovewell Dickinson directs the course of study again this year. The officers of the Society are Mrs. W. Paul Loveland, president; Mrs. H. H. Beckwith, first vice-president; Mrs. Charles Bradway, second vice-president; Miss Margaret Maule, recording secretary; Mrs. George H. Martin, corresponding secretary; Miss Alice Pitman, treasurer; Miss Bertha M. Yeaton, auditor; Mrs. George P. Barton, librarian; Miss Mary Agnes Gleim and Miss Marion H. Harris, publicity secretaries.

DRAMA LEAGUE SERVICE BUREAU, a valuable part of the Pasadena Center of the Drama League of America, is again open in the Pasadena Community Playhouse, the office adjoins the Directors' room. Mrs. Harriet L. Green, secretary of the Bureau is in charge and the office is open every week-day afternoon except Monday, from one to three o'clock.

HUNTINGTON LIBRARY has increased the number of visiting days and the allowed number of visitors. Visitors are now admitted from Tuesday until Saturday, inclusive, and on the first and third Sunday of each month; visiting hours from 1:30 to 4:30. Applications for admission cards should be sent to the Henry E. Huntington Library and Art Gallery, San Marino, designating the date and number of admissions desired. A stamped and self-addressed envelope should be enclosed. Children under ten years of age will not be admitted, nor will more than five cards be issued to one applicant.

ARTLAND CLUB, 1719 South Figueroa Street, Los Angeles, opened a series of monthly readings and group discussions of contemporary drama last month under the general direction of Dr. Allison Gaw. The opening event of the series was devoted to the consideration of Eugene O'Neill's play, "Marco's Millions." Dr. Gaw and his wife, Ethelean Tyson Gaw, are the joint authors of "Pharaoh's Daughter," which was given its premiere production at the Pasadena Community Playhouse and which will soon issue from the press of Longmans, Green and Company.

LITERATURE DEPARTMENT of the Artland Club, 1710 South Figueroa Street, Los Angeles, meets the first and third Mondays of the month at 6:30 p. m.

LAS DAMAS ANGELENAS are holding a benefit carnival at the Artland Club, 18th and Figueroa, Los Angeles, November 10. Members of the old Spanish and Mexican families are interested and the booths are in charge of the younger women, the affair takes the form of a bazaar.

TOURNAMENT OF ROSES ASSOCIATION announces "Poems in Flowers" as the theme of the next Tournament, which gives a wide latitude in display, design and decoration. State poems may be used or any outstanding typical song or poem. A special prize will be given for the best theme, as was done in the parade last New Year's day.

COMMUNITY GARDEN FORUM was duly organized last month and the first meeting held in the Pasadena Public Library. The object is to unite garden interests, to advance city beautification. All horticultural angles are to be discussed from the standpoint of growers of flowers and shrubs.

SANTA BARBARA and Montecito Garden Tours are a part of the community life which includes the stranger within the gates, and the tours may be arranged through the Community Center. They are held on Fridays of each week; certain specified gardens and estates are open to visitors for these occasions.

THE OASIS HOTEL, that attractive and interesting hotel at Palm Springs, California, opens for the winter season, November 1.

JESSIE TARBOX BEALS of New York, known internationally for her art photography, has decided to make Santa Barbara the center of her work for a time. She will make camera studies of the architecture and gardens of neighboring cities, also portraits of people in their homes and gardens. Mrs. Beals is a member of the English Speaking Union and The League of America Pen Women. She will give recitals while in California from her book, "Songs of a Wanderer," and will also lecture on "Gardens I Have Photographed," "Personalities of Prominent People," and "Looking Back on Greenwich Village." The Santa Barbara studio is 111 de la Guerra Studios.

BEAUX ARTS ANTIQUE SHOP announces the arrival of new importations of antiques and reproductions. Each individual piece has been personally selected by the owners of this shop, Miss M. E. Helfelfinger of Minneapolis, and L. M. Pugh, of Paris, France.

S. BARTLEY CANNELL was most fortunate in his recent European trip in securing six original architecturals by Zuccarelli. They are delightful examples of this Italian master's work, pleasing in composition and color, and are of such dimensions as to suggest their use in rooms of varying sizes.

MARK REQUA is showing a selected group of a hundred photographs taken on a recent visit to Spain, at the Fine Arts Gallery, San Diego.

CALIFORNIA ART CLUB, Barnsdall Park, Los Angeles, for November has an exhibition of the Water Color Society, arranged by Theodore Modra.

SCREENS are being used more and more as decorative accessories in the home and one recently imported by Cannell and Chaffin is as interesting as any seen for a very long time. The panels illustrate four of the Fables de la Fontaine, serving as a reintroduction to the familiar childhood stories. The Fox and the Crow, and other panels call to mind the rhymes of the famous Frenchman who wrote them.

FIRST ANNUAL MEETING OF THE JUNIOR LEAGUE was held October 2, and marked the first gathering under the new status of the Incorporated Junior League of Los Angeles.

Before outlining the course of action for the coming year, Miss Mabel Seeley, president, announced that $20,000 had been cleared from the California Southland program of the Flintridge Horse Show, in June. Due to the growth of the League, it became imperative to take in fifteen, instead of the usual ten, new members, and names were presented to be passed on by the Membership Committee.

Mrs. Harrison Lobdell, chairman of the Arts and Interests, announced a series of five lectures to be followed by luncheons at the Los Angeles Biltmore and also announced that, on November 10th, the first Children's play, "When Toys Talk," would be given at the Beaux Arts Theater, at 10:30 a. m. This will be the first presentation of the Junior League Children's play in Los Angeles. Tickets may be bought for fifty cents.

Members of the cast include Mesdames Van Buren, Jarvis-Lyndol, Young, Ernest Adams, Keelin, Pulliam and the Misses Katherine Thomas, Mary Ann Strohn and Alice Hicks.

Present also at the meeting were representatives of the Community Chest, Mrs. Albert Crutcher, Mrs. Hyde Braly, Mr. Pier, Rabbi Magnin, who honored the League with excellent talks on the Community Chest and its importance theoretically and practically to the community. Plans were suggested to aid their cause by window dressing and other co-operative work during the drive.

PASADENA SOCIETY OF ARTISTS open the fall series of exhibitions at Carmelita Gardens with an unusually pleasing show. Among the artists exhibiting is Harold Gaze, whose art is seen in the fanciful creation, "Temptation."

STENDAHL GALLERIES, Ambassador Hotel, Los Angeles, offer during the month seven small one-man shows by well known painters, a selected small group from each: Gardner, Symons, N.A.; Frank Tenney Johnson, Armin Hansen, Elmer Schofield, N.A.; William Wendt, A.N.A.; the late Guy Rose, and Nicholai Fechin.

ANNUAL STATE FAIR at Phoenix, Arizona, November 12 to 18, invites entries in both the art and art craft departments. The committee on art buys each year for the municipal collection of Phoenix at least one of the pictures exhibited at the Fair.

STICKNEY ART SCHOOL, Pasadena, announces classes, sponsored by the Pasadena Architectural Club, as follows: Miss Emma Siboni conducts classes in drawing and painting every morning from 9 to 12, and a children's class on Saturday morning.

Mrs. Eleanore Armstrong conducts classes every afternoon from 2 to 5 in general art, costume design, arts and crafts, block printing, and a class in out-of-door sketching on Tuesdays and Thursdays.

The Life Class, meeting on Thursday evening from 7:30 to 10:30, has a large attendance, so large in fact, that a second class will probably be formed at once. Mr. Alson Clark is acting as critic for the present class.

An atelier for the study of Architectural Design is to be started within a week or two. The plan of operation is to be similar to ateliers connected with the Beaux Arts Society, but it will probably not be so connected for the time being. Competent critics in both design and rendering will be provided.

All classes sponsored by the club are open to any person who has the necessary preparation for the work and who will agree to conform to the rules laid down by those in charge of the class. The fees for all classes will be the minimum necessary to cover actual expenses.

The club is now raising a fund to make possible a few necessary minor alterations, to buy equipment (heating, lighting, etc.) and to furnish one of the rooms as a clubroom. Aid from Friends of Art is welcomed.

FRIEDA PEYCKE has received three new publications from the Lorenz Publishing Company of Dayton, Ohio.

THERE will be a one-man show of flowers and landscapes by Nell Walker Warner during the entire month of November, at the Tuesday Afternoon Club of Glendale.

THERE will be a photographic exhibit of German brick architecture, medieval and modern, at the Architectural Exhibit, Architects Building, Fifth and Figueroa streets, Los Angeles, November 1-15 inclusive. Hours, 9 a. m. to 9 p. m., except Sundays. Auspices of Siegfried C. Hagen, German Counsel, Southern California Chapter, American Institute of Architects, and Architectural Club of Los Angeles, Architectural League of Hollywood.

PASADENA LECTURE COURSE on current topics is continued in 1928-29, at the California Institute of Technology. Full details will appear next month. The first two events are Margaret Sanger, "The Need for Birth Cotnrol," Nov. 26; Halidbe Edib, "How and Why Turkish Women Have Changed," Dec. 3.

MRS. HORACE MURRELL DOBBINS announces the opening of Canyon Crest, a country day school for boys and girls, kindergarten and grades one to eight. Individual attention—project work—music. Mrs. J. B. Lampman, director, Canyon Crest road, Altadena. Telephone Sterling 2310.

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NO. 107 NOVEMBER, 1928 VOL. X

CONTENTS

PAGE

FROM A PAINTING OF FLOWERS BY ADELE HERTER.....*Cover Design*
(Exhibited by The Art League of Santa Barbara and now in the private collection of Mrs. Bernhard Hoffmann)
AERONAUTICS AT THE INSTITUTE.....*Clark B. Millikan* 9
IN CALIFORNIA, PORTRAITS OF PROMINENT PEOPLE..... 11
CALIFORNIA WOMEN IN SPORT AND BUSINESS..... 12
STAGE TONES AND MOVIE TONES.....*Ellen Leech* 13
RECENT AUTUMN BOOKS.....*Louise Morgrage* 14
AT THE OPERA.....*Jessica Kate Seneca* 15
SOUTHLAND OPINION..... 16-17
THE CALIFORNIA COUNTRYSIDE..... 18
GARDEN DEPARTMENT.....*Charles Gibbs Adams* 19
LAKE NORCONIAN CLUB..... *Frederic J. Dennis* 20, 21
A HOUSE BY KIRKLAND CUTTING, F.A.I.A..... 22
THE ARCHITECT'S LEAGUE OF HOLLYWOOD..... 24
SPANISH TYPE IN THE SMALL HOUSE..... 25
THE DINNER DANCE, A. L. S. C.....*Eleanor Johnson* 27
SOUTHLAND VERSE.....*Edited by Karl T. Waugh* 28, 29
THE LOS ANGELES ARCHITECTURAL CLUB..... 30
OF INTEREST TO TOURISTS ON THE COAST..... 31

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CALIFORNIA SOUTHLAND
AN ILLUSTRATED MAGAZINE OF NATIONAL INTEREST

Aeronautics at the California Institute of Technology

By CLARK B. MILLIKAN

IT IS an interesting, although generally unknown fact, that some of the earliest and most important discoveries in the field of man-carrying, heavier than air flight were made in California.

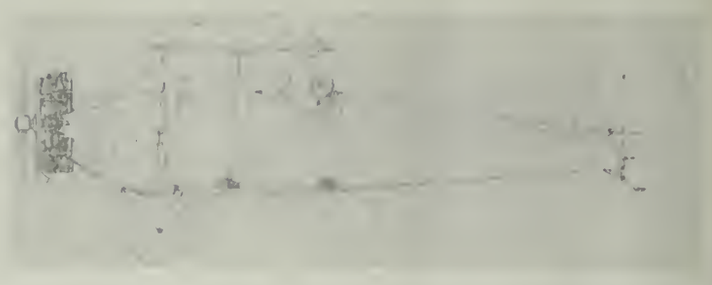
In 1884 Professor J. J. Montgomery of Santa Clara constructed the first of a long series of gliders with which he finally solved the problem of stability and control so well that in 1905 one of his pilots made the first successful acrobatic flight in history, executing banks, loops, and other maneuvers with the glider under complete control, and finally lighting without any perceptible jar at a designated point. In view of the remarkable work of this Californian, it is perhaps fitting that the Daniel Guggenheim Fund for the Promotion of Aeronautics should have chosen the California Institute of Technology as one of the institutions to assist in the pursuit of the many remaining problems of aeronautics.

Since Professor Montgomery's day the field of aeronautics has become so complicated, and the work done so extensive, that very complete and refined experiments are now necessary in order that contributions of any value may be made. Hence the first step in the establishment of the new Daniel Guggenheim School at the California Institute has been the erection of a large and well-equipped laboratory. The largest piece of apparatus in the laboratory is what is called the "wind tunnel." This is a great, continuous tube, shaped somewhat like a doughnut, and standing up with one portion above the other. The lower portion, which is called the return section, has a maximum cross-section 20 feet in diameter, and occupies two stories below the ground level. It contains a 15-foot fan mounted on a 600-horsepower electric motor by means of which air is circulated around and around the wind tunnel at high speed. The upper portion contains the working section in which are hung accurate models of airplanes, dirigibles, wings, or other bodies to be tested. These models are hung by wires from very accurate balances two stories above, so that when the air is circulating in the tunnel and blowing on them the forces they experience may be determined. From these experiments the forces on the full size machines, from which the models were copied, as they fly through the air can be determined. The laboratory also contains a water channel 140 feet long and 10 feet wide in which models



of boats, seaplane hulls, etc., can be tested, as well as engine laboratories, a wood shop, metallurgical laboratories, and facilities for many other kinds of experiments.

The research problem with which the aeronautics department has been most concerned for the last few years has been the development of the "stagger-decalage" biplane whose principles were first conceived by Mr. A. A. Merrill of the Institute. The problem in this research was essentially the same as in the early work of Professor Montgomery, namely greater safety through better stability and control. It is felt that in this new type of plane, which was exhibited at the air races in Los Angeles this fall, considerable improvements in regard to safety have been made over the present conventional type of airplane. Since, however, testing and research are still going on, it is impossible as yet to make detailed statements regarding this development. At any rate the tradition originating in California



forty-four years ago with Montgomery has not been allowed to die, and it is hoped that with the excellent facilities now available it may in the future become stronger.



The photograph above was taken on August 26, 1928, of the Merrill type "Stagger-decalage" biplane, which was exhibited at the air races in Los Angeles this Fall.

Above is a drawing of the monoplane made for C. I. T. by Timm Airplane Corporation on San Fernando Road, Glendale, California.

On the preceding page is a photograph of a monoplane above the city of Los Angeles showing that city's administration center: the striking tower of the city hall, the great Hall of Justice, and the old Hall of Records set on a diagonal. Photograph used by courtesy of the Western Air Express.



This photograph of Art Goebel, Otto Timm, Charles Lindberg and Wally Timm was found in the window of the Glendale Branch of W. F. Fuller Company's Paint Shop and is used by courtesy of J. Louis Martin, Glendale. Mr. Otto Timm gave Mr. Lindberg his first ride in the air—and Mr. Wally Timm was Mr. Goebel's flying instructor as the following telegram testifies.

New York, N. Y.
August 27th 1928.

Wally Timm,
Glendale, California.

Thanks for congratulations. Wally, I feel very grateful to you. It was no one else but Wally Timm that shoved me off on my solo flight so I must congratulate you for your wonderful ability as an instructor. After return gladly accept your Friday luncheon. Regards.

ART GOEBEL.

Pioneers and a Promise for the Future

IN a beautiful grove of native live oaks is set one of the most attractive club houses of Santa Barbara County. The Santa Barbara Woman's Club is a pioneer among clubs and has had many notable members during the thirty-six years of its existence.

Built by Edwards, Plunkett and Howells, Santa Barbara architects, the club house is like a Spanish hacienda and opens its hospitable doors as did the homes of a century ago.

Here Jessie Tarbox Beals has photographed three of the leading pioneers of Santa Barbara and here will be perpetuated the fine ideals of Santa Barbara's leadership in Architecture, landscaping, journalism and jurisprudence as women learn to govern themselves and to lead in civic affairs. Our woman's clubs, our universities, our Junior Leagues, interesting themselves in social ideals and Christmas seals and children's health in general, are all signs of the times that prove our pioneering not in vain.



JESSIE TARBOX BEALS OF NEW YORK NOW AT SANTA BARBARA, FROM A RED CHALK DRAWING BY VIRGINIA WOOD, OF WASHINGTON, D. C.



MRS. WILLIAM SEAMANS AND HER DAUGHTER. MRS. SEAMANS IS A MEMBER OF THE JUNIOR LEAGUE OF SANTA BARBARA

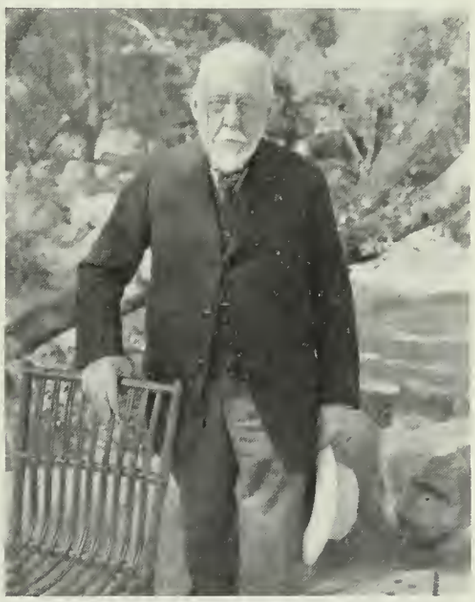


CHARLES FREDERICK EATON



C. A. STORKE

PIONEERS ALL TAKEN AT WOMAN'S CLUB, MISSION CANYON, SANTA BARBARA, ON PIONEERS DAY



JUDGE CANFIELD

Noblésse Oblige

IN the passing last month of Mrs. George S. Patton, Sr., California loses another of its aristocratic pioneers who have been identified with the upbuilding of the State socially and materially. It is but a year since the death of George S. Patton, Sr., which followed closely upon that of his lifelong and beloved friend, Henry E. Huntington.

Mrs. Patton was of so gentle and understanding a nature that her loss is mourned by many. Since the "days of the Dons" the beautiful San Marino estate of the Patton family, "Lake Vineyard," which adjoins the famous Huntington estate, now a museum of rare art treasures, has been noted for its delightful hospitality and as a gathering place for the scions of a tradition which is fast disappearing. George Patton, a Virginian of distinction and great culture, and his charming wife and daughter Anne, while traveling much on the continent and in this country, and although thorough Cosmopolitans, nevertheless brought to bear in all their relationships that noblesse oblige handed down by an aristocratic southern lineage. A son, Major George S. Patton, Jr., married the lovely little Beatrice Ayer of Pride's Crossing, Boston, and they have three charming children. Major Patton was General Pershing's aide in the World War, and is now stationed in Washington. Life was made richer for all who had the pleasure of sharing the friendship of George and Ruth Patton, and the only consolation for their loss is the fact that they have left a line who are carrying on their fine ideals. I never see Anne Patton that I am not reminded of the truly regal Queen Victoria of Spain—tall and fair, her gentle dignity and kindly interest in all about her, makes all who come in contact with her feel the better for it.

MILDRED D. FORNEY.



DR. KARL T. WAUGH, DEAN OF LIBERAL ARTS AND OF PSYCHOLOGY AT U. S. C., WITH FLASH, M-G-M DOG SCREEN STAR

At the Opera

By JESSICA KATE SENECA



LOUIS GRAVEURE
IN HIS FIRST STAGE AS A BARITONE

"LET us worship our Jeritza while we have her," wrote Olga Samaroff in one of her music articles, rebuking the petty fault-finders. Worship in most cases may not hurt the worshippers; it is the worshipped who are apt to suffer, to discover weakening traits in character or art after prolonged public adoration. This may have been exemplified in Maria Jeritza's allowing herself to undertake the alien role of Carmen. She knew that the people came to see Jeritza, not Bizet's or Prosper Merimee's Carmen, and the fact that it was a role outside her powers and endowments, mattered not at all. Carmen being of much more dramatic value than the sensations of Sardou, one could actually enjoy Maria Jeritza in it as much as in her successful Tosca. Even in the process of disintegrating a charming opera she was, being Jeritza, interesting, lovable, and sometimes enthralling. She was not in the least Spanish. She lacked the essential grace. There was no flashing wit, or leaping fires, or sombre passion. The Habanera was a strangely spiritless thing; her insolence lacked point and charm; in her first coming on she seemed almost clumsy in her bigness, springing down the steps into the midst of the Spanish crowd, with her eyes on her welcoming audience. Neither was her dress becoming, until the final scene, when she appeared in gala attire of orange and white, with full swaying flounces, and white mantilla, but adorned chiefly with sweet curving Jeritza smiles of triumph. Her dance as a beguilement was distinctly inadequate. She was beautiful in her love-making, though it was not Carmen's. One remembers her confession to the smugglers, "Je suis amoureuse!"—the rich content of her look and tone. And in the final scene of scornful denying, defiance, and wild courage, she acted finely. We watched her with disagreement, disapproval, admiration and love; and were almost beguiled at times into believing what she gave of more importance than what she so obviously failed to give.

Edward Johnson was not quite convincing as Don Jose. He lacked the suggestion of hidden ferocity. One did not believe he would kill her. One saw the dagger thrust without conviction, and felt nothing when she died—except curiosity as to how skilfully and elaborately she would do it.

In her first appearance as Tosca on the opening night she wore a green dress with an immensity of train, with green-bound fairness of hair, and a great spread of red roses across her, that were too heavy in colour for the lightness of her hair and her attire. Her singing prostrated on the floor, the Vissi d'Arte, seemed not a thing quite credible, because one's very first instinct, unless one is really hurt, on being flung to the ground is to struggle up again, not to indulge in reflections upon one's fate, and this instinct would be stronger in the presence of an enemy. Perhaps Jeritza with a great expertness in stage falls feels herself so little uncomfortable, that she allows herself to forget the impulse natural to such occasions. Continuing the aria on her knees, and singing not vehemently, but most piteously, with down-fallen hair, and bowed head, and humbled body, and look and tone all saddest loveliness, she made her most appealing and memorable effect. Danise in this scene made a wholly satisfying Scarpia in voice and acting.

It is with her superb and wonderfully controlled body largely that she subjugates us. It is its eloquence that makes possible her frequent turning away from the audience that adds so much to the realism of her acting. With splendid facility in the expression of emotion, with warmth and intensity, but without depth, she delights and charms, but does not move us. We do not forget the actress in the thing created. She is not as great an artist as Mary Garden, who can create something apart from herself that you believe in, and feel and suffer for. Jeritza creates nothing but the wonder, beauty and loveableness of Maria Jeritza. Her voice has at times warm full rounded tones of an almost heart-reaching quality. She can in duets reduce her tenor lovers to an even mawkish sweetness, an almost childishness, so much more strength of being is in her tones, so much larger and richer a sweetness.

Faust unexpectedly gave one some of one's happiest moments. Its conductor, Pietro Cimini, gave a most admirable rendering, and Tokatyan, finely developed since he was here last year, sang beautifully in the opening scene. Pinza's Mephistopheles lacked subtlety and malignity, and Lenore Ivey made of Martha too facile and obvious comedy. The most convincing expression of human goodness was given not by Margaret, but by Lawrence Tibbett as Valentine. His song of the home and the young sister he was leaving could have moved a susceptible listener to tears, with such genuine warmth of feeling was it given, such beauty of tone, such regretful and yet virile tenderness. One remembers the manly beauty of his bearing in the duel—the tall straightened form instinct with honest hatred of evil, the look of valorous bright anger. He was more moving than Rethberg, who sang always very beautifully, and with fineness of sentiment, but was not wholly possessed by her part. Her fingers holding the prayer book were too elaborately dramatic for simple Margaret; and after the Jewel song Marguerite came out of Frankfort and the 16th century and bowed low to a Los Angeles audience. O Elizabeth Rethberg! O pattern singer! O betrayer of our trust! Is it that they are afraid to discourage the sound their ears are greedy for? And do they not also feel the momentary scorn they inspire?



LOUIS GRAVEURE
TRANSFOREMED INTO A TENOR. HE WILL SING AT PHILHARMONIC AUDITORIUM ON NOVEMBER 27

Memorable was the beauty of that stricken cry, "O Dieu!", beside her dying and accusing brother; as was the tender murmuring loveliness of the "Ah! je t'adore! Pour toi je veux mourir," of her surrender in the garden scene. Her distraught laughter over the dead Valentine seemed too early an indication of oncoming madness, for Faust had not yet deserted her, and misery was not yet supreme. The closing scene over which to those familiar with the drama, the greatness of Goethe inevitably hovers, and makes deeply moving despite its poverty on the stage, was marred by a forgetful audience returning late, and making a dark surge of foolish bobbing heads between one and the stage, and then proceeding to partly drown Margaret's praying to God and the angels by a heavy outburst of handclapping. The frequency of curtain calls became rather unmeaning—mere expressions of friendliness and a desire to see the persons of the singers rather than reward for fine individual performances. These and the overlong intervals somewhat diluted and obscured whatever emotional and artistic effect the operas were intended to have.

How brief seemed their stay whose welcome was so ardent! After trains departing in twilight from wide stations suddenly desolate, one cried—"Elizabeth Rethberg! Sweetest singer! Maria Jeritza! O Blessedness! Return!"

Outside the building a large hoarding depicting what seemed in an unlingering glance to be somebody being strangled, appeared as a somewhat ill-timed reference to the city's sinister supremacy in other arts. Inside the libretto sellers held their usual unlovely vocal revels. Upon the program cover pranced a horrible figure resembling—to speak trivially—a demented worm, that one wondered should have been accepted by the taste responsible for those Art Museum lendings over which we have lingered with delighted gratitude.

STAGE TONES AND MOVIE-TONES

The Workshop Steps Out: William Fox Gives a Party

BY ELLEN LEECH

COINCIDENT with modern thought the Mother of white hair and weepy ways while still supplied by the sob sisters as an adjunct to wayward boys in the Court Rooms is not featured by stage or screen. The ambitious Mother with a streak of selfishness is more to the fore, also the one wherein jealousy finds an abiding place to the exclusion of all sons and daughters-in-law. The latter feature dominates the role of Mrs. Phelps, in which Nance O'Neil returns to her own California again, opening the Los Angeles Repertory Theater in "The Silver Cord" at the Figueroa Playhouse.

By this time everybody knows whether or not "Mother Knows Best" but as the picture strays into the sentimentality of giving a happy ending the issue can hardly be said to be settled. The final capitulation of Mother can much more readily be forgiven than the introduction of dialogue. The picture as a whole is so excellently done there is absolutely no excuse for the interpolation of the weak conversation when a title would have conveyed the necessary sequence. "An artist is a man who knows what to leave out," a line from "The Great Broxopp," the play which closed the work of last month at the Pasadena Community Playhouse, could so well be adopted by all the movietone people.



LOUISE HOOPER, WHO AFTER A SEASON OF EXCELLENT WORK WITH THE PASADENA COMMUNITY PLAYHOUSE, ENTERS THE SCHOOL OF THE THEATER FOR FURTHER TRAINING

Photograph by Hiller, Pasadena

When we are not showing the fallibility of Mothers we are proving the cleverness and the rather herioc tendencies of the crooks, and a stage success of this intention goes directly to the screen for fear somebody might miss it. The majority of these prove very, very weak, with the police showing faulty judgement, if any at all. Now, however, the Henry Duffy Players at The President in Los Angeles give us "Nightsticks" wherein we see the policeman as much more of a man, while the crooks exhibit all the shades of yellow known to a modernist. Elaine Sterne Carrington, co-author, was a summer visitor in Pasadena. It is also a matter of no small moment that Henry Duffy has just opened his ninth theater on this Coast, and the tenth is now in prospect for Hollywood. In this entire system of stock houses Mr. Duffy insists that only clean, decent plays be given, and means what he says when he advertises "Your family makes my audience."

Gilmor Brown, director of the Pasadena Community Playhouse, is continually searching for plays of literary value, which also offer a diversity of entertainment, and through his success in this direction many new, novel and delightful plays have been given in Pasadena. This month is marked by the advent of one of the most unusual productions of any season; "The Wolves" by Romain Rolland. The cast is made up entirely of men, about forty in all, without the introduction of a woman, though the presence of one is felt as the occasion of some of the enmity. The French Revolution is the background and all the animosities, personal grudges, and class hatreds of that period form the motives. It is strong, powerful drama without being essentially dramatic, other than all life was dramatic in those parlous days. A carefully selected cast gives a fine performance. As this is followed by "Hobson's Choice" by Harold Brighouse we return to a pleasanter life by the way of England's country lanes and the people of Lancashire.

Gradually California is compiling a list of very worthwhile pageants or outdoor plays and among those which have earned a place is "Tahquitz," written and supervised by Garnet Holme, pageant director of the United States National Parks Service. This is the eighth season in which this legend of the California Indians has lived again in Tahquitz Canyon, near Palm Springs, and is particularly fortunate this year in having a new musical score, written in its entirety by Homer Grunn, famed throughout the southland for his Indian melodies. The semi-historical story affords ample opportunity for spectacular scenic effects, while the ceremonial dances are made to add color, beauty and mystery.

Guests of the Workshop of the Pasadena Community Playhouse are deeply indebted for a delightful, shivery journey into the pirateland of "Wappin Wharf." A sneaking fondness for pirates was openly indulged and what matter if Red Joe as a late recruit was about to be done in for treachery when he could as the Prince in disguise so beautifully forgive and make everybody happy. Poor little Patch-Eye was such a dear even if he could be only counted on to know "little teeney words, only so high, and never recognize them when they were big and grew beards."

Last month the Workshop presented "Her People," a dramatization of the story of Queen Esther, by Charlotte Herr to a capacity house. The settings and costumes were extremely effective, every detail, including wigs in perfect accord with the period. A use of hangings, graded in length, served to give the effect of space and at no time did the very large cast overcrowd the stage. The production managers, property men and efficiency experts of Hollywood might well come over and sit at the feet of these energetic young producers in a matter of expenditure. When things like this can be worked out at a cost of thirteen dollars and a few cents why pay thousands for sets that create no more atmosphere?

Surmise as you like as to how many secretaries were necessary to forward the much mentioned fifty thousand invitations to the opening party given by the William Fox organization less than one could have filed the regrets. It may still be polite to come at the hour mentioned but it is so trying to find how many people have no inhibitions on that score and it does leave the parking space terribly limited. This long distance parking is convincing, it allows no argument as to the forty acres embodied in the plant,—four hundred maybe.

In one way it was a real party, bands, an announcer, speakers, and the personal appearance of selected stars,—cannily placed at the very end of the program. From another view point it wasn't so much of a party since not one single building was open for inspection. If you went on scientific research bent, wanted to know of the difficulties involved, and the new machines installed for making the talking pictures, then you come away with an unslacked appetite. Closed stages loomed large on the horizon but having seen huge concrete masses for many years they carried no thrill; it was the wheels going around that was to be on view and wasn't. A large plant marked "Refrigeration" may have held the hot stories.

RECENT AUTUMN BOOKS

For the More Serious Minded

By LOUISE MORGRAGE

A Spectacular Life

IN "Old Buddha" (Dodd Mead) Princess Der Ling tells a fascinating tale, in recording the life and character of Tzu Hsi, the famous Empress Dowager who died in 1908, after having ruled China for practically half a century. It is decidedly illuminative history and biography, since the Princess in this prose torrential outburst seems to have poured the heart of China over her pages, so that the reader actually feels he is glimpsing something of the inmost soul of that seething baffling oriental nation. Although the Princess was very young in the Dowager's last years, she served as first lady-in-waiting and was evidently a favorite confidante, which, however, did not prevent her from making her own estimate of the court doings and the character of this very remarkable and capable woman, who so loved power that she continually went the limit not only to gain it, but to retain it. Persons interfering with her projects were pretty likely sooner or later to find themselves very dead. She saw three emperors into their graves and there is reason to think that at her death she was hoping for the best in connection with a fourth. Yet she was not really a vicious person, only ambitious and perfectly certain of her divine rights in which opinion she was constantly upheld and egged on by her chief eunuch, a poisonous reprobate whose evil counsels influenced her for the very worst. Fortunately her youthful lover and life long admirer Jung Lu was also at her side wise and loyal in advising, and often he could counteract the hateful and sinister suggestions offered by the abominable Li Lien Ying.



PRINCESS DER LING IN WESTERN COSTUME. SHE IS THE AUTHOR OF "OLD BUDDHA" RECENTLY PUBLISHED BY DODD MEAD. COURTESY OF ARTHUR J. BURKS

So it came about that this strange trio guided China's ship of state for years, and whither they steered it has become pretty evident since 1908 in the history that has been making there. To the casual observer it seems a horrid muddle but this ebullient record, especially if one dips at the same time into the Bland and Backhouse biography published in 1914, and Hall and Gowen's recent history, gives one a more complete understanding of the whys and wherefores of the contemporaneous events.

Naughty But Learned

Compton Mackenzie, the British author, is a literary live wire who writes vigorous and crisply refreshing fiction, full of characters that stand out in bold relief. Two notable novels have recently appeared from his pen; one is called "Extremes Meet," a delightful and virile romance of the British secret service in the late war; the other "Extraordinary Women" is a most daring performance hugely diverting in its somewhat scandalous satire directed at feminine freaks. The "extraordinary women" belong to a group of high-strung emotionally ridiculous, but talented females vacationing on an island near Naples and indulging in "crushes" on one another. The treatment of this dangerous theme is energetic, yet the author treads daintily through farcial scenes that border on hilarious burlesque. Frequently the possibilities of the English language give out completely whereupon the dialogue slips easily in to French and Italian, untranslated, and the reader must be quite a linguist to understand the implications. Furthermore he should also be a student of classical Greek since the constant quotations from Sappho probably indicate far more than meets the uncultured eye. When some masculine characters appear, the novel already too amusing for words, becomes excruciatingly funny, for Mackenzie is no kinder to the male than he is to womankind. Squeamish people would do well to let it alone anyway, but others may forgive the reprehensible touches for the sake of the brilliancy of accomplishment.

Rural Argentine

Longmans Green have recently published the English translation of Hugo Wast's novel "Stone Desert" which is so thoroughly nationalistic in its transcription of life and manners in the Argentine rural districts, that it won a large financial prize. Even in the English version its atmosphere is undimmed and the reader gains the most vivid and colorful impressions of scenery and people. The story is a strong one, although uneventful, giving the most graphic idea of how solitary are these vast uncultivated regions, and how monotonously the peasants pass their days in scenes of wild and lonely grandeur. The redeeming feature, brightening up considerably a record so rough and primitive, is the character of a lovely girl, city bred, whom fate has thrown headlong into this difficult and unaccustomed mode of living. She meets some very pestiferous trials with the unconscious courage of youth, when one knows too little to fear the future. There are two suitors for her hand, one timid and the other bold, and for the bolder there is a tragic ending, the only note of violence that enters a narrative appealing far more for its serene descriptive quality, than for exciting episodes.

Practical Philanthropy

"The Lance of Justice" (Harvard University Press), by John MacArthur Maguire is the name given to a comprehensive survey of the growth of the Legal Aid Society of New York City, recently celebrating its fiftieth anniversary. Contrary to expectation this book is not a dry treatise on legal questions favored only by the expert; instead it is a very readable and enlightening account of how a beneficient institution, beginning in the most unpretentious manner has somehow in spite of obstacles, functioned for fifty years until it has attained an eminent place in civic and philanthropic enterprise. Anyone unacquainted with social endeavor and humanitarian service would never suspect there are so many ways of fleecing the poor and ignorant as the author recounts in his spirited tale.

Sport and Serious Work—The Junior League





ON GREEN STREET IN THE NEW ART BUILDING, THE JUNIOR LEAGUE SHOP, PASADENA

The Junior League of Pasadena, following the usual custom, admits new members to the League this Fall. These provisional members undergo a course of training and pass an examination before they become regular members.



The new members include
Mrs. Milton Bacon,
Mrs. John Byrne,
Mrs. Thomas St. Hill, and
Miss Dorothy Gates,
Miss Janet Cristy,
Miss Margaret Huntington,
Miss Lirzah Gates,
Miss Dorothy Hill,
Mrs. John Shirley Ward.
Mrs. Richard Nevins,
Miss Anne Brackenridge,



PRISCILLA FROST. MRS. FROST IS A MEMBER OF THE WOMAN'S POLO TEAM



MISS MABEL SEELEY. PRESIDENT OF THE LOS ANGELES JUNIOR LEAGUE



MRS. GRACE TERRY. MRS. TERRY IS CAPTAIN OF THE SANTA BARBARA WOMAN'S POLO TEAM

SOUTHLAND

The American Red Cross

THE American Red Cross will launch its Twelfth Annual Roll Call for memberships in its ranks, on Armistice Day, November 11. This Roll Call will continue until Thanksgiving, November 29. The appeal to join is addressed to the whole nation, irrespective of race or creed.

Chartered by Congress to render humanitarian service in the name of the people, at home, and on foreign soil if need arises, the American Red Cross is supported in these activities by the individual membership of each American who joins during the Annual Roll Call.

Certain broad mandates are laid on the Red Cross as an organization, by its Charter from Congress. These are to render national and international relief in time of disaster, whether by pestilence, famine, fire, flood, or other great calamity; and equally important, to act as a medium of the people in extending certain ministrations to disabled veterans of the country's fighting ranks, and to those of our present Army and Navy, in home stations or on foreign duty.

As part of its year-to-year program, the American Red Cross supplements Government assistance to war veterans and their families; provides friendly service to men of the Army and Navy; provides relief and rehabilitation for disaster sufferers at home, and represents the American people in extending aid in foreign catastrophes; maintains a reserve of nurses for Government and emergency service.

It assists in developing individual and community health, and assists in preservation of human life, through such services as public health nursing, instruction in home hygiene and care of the sick, life saving, first aid instruction, and nutrition instruction. It organizes and trains volunteers for conduct of its services; and sponsors the Junior Red Cross, which is recognized as one of the foremost influences in the training of our young people along lines of American idealism.

Specifically, the American Red Cross in the past three years alone, has been the agency of relief in 310 disasters, administering in behalf of the country, relief funds aggregating nearly $30,500,000.00. This is an average of more than one hundred disasters each year.

The tenth anniversary of the Armistice this year makes it appropriate to recall that in the ten years since that event, the Red Cross has handled a monthly average of 140,000 claims or requests for war veterans, and is at the height of its service for these men now, despite the years since hostilities ceased.

Its other services are less spectacular, but the American Red Cross is what its name implies, the agency of the whole people, for services which it is recognized as supremely fitted to render in their name.

Halide Edib

THE phenomenal changes which have recently taken place in Turkey, that land of the veil, the harem, the teke, and the caravan, are changes which would be beyond the understanding of the western mind, without the aid of interpreters.

A powerful interpreter and one of discerning appreciation and truthful portrayal is Halide Edib. Hers has been a life of seclusion, then one of freedom; a life of the student and the patriot; a life of the devoted wife and mother; and the woman of political and social affairs. Throughout the comparatively short span of her existence she has lived in vivid contrasts. Always distinguished, not alone by reputation, but by the right of achievement, Halide Edib stands as the foremost woman of Turkey.

In college, a brilliant student, her leadership is recognized throughout the educational life of the Near East. A discerning journalist, her pen has unfailingly served her country. A novelist and an auto-biographer, she has given the world an intimate picture of Turkish life. After graduation from college, she married Salih Zeki Bey, the Turkish scholar and mathematician. With her husband and two sons, Halide Edib enjoyed her home life in Old Stamboul. Later she divorced her husband when he, following the traditions of his race, took a second wife.

In the revolution of 1908, the Young Turk Party found in Halide Edib a fearless exponent of its cause. As an editor of "Tanin," she brought to public attention—and appreciation—the important place women had attained in the social and political life of Turkey.

An arden feminist, Halide Edib organized a woman's club in Constantinople; and she advocated strongly higher education for women. She gave herself unsparingly to the cause of freedom in her writings, speaking, and organizing, until in the counter-revolution, her activities were temporarily suspended and she was forced to live through the bitter experiences of a refugee. She remained in Egypt until she could safely return to Turkey and take up her work again.

During the Balkan Wars she joined zealously in the work of the Red Crescent Society. She addressed public meetings and soldier groups, inspiring them all in the cause of national defense. Through her eloquence, contributions poured in; women volunteered as nurses; and the morale of the civilian population was restored.

When the Great War came, Halide Edib found another need for her loyalty and patriotism. She broadened her activities, finally serving as an officer in the Nationalist Army, where she won the title of Jeanne d'Arc of Turkey.

Halide Edib married Dr. Adnan—one who shared the ambitions and hardships of the Nationalist movement.

For long, weary months Halide Edib assisted Mustapha Kemel Pasha in carrying on the work of the new government; and to her the world is indebted for a graphic picture of the early days in the new Nationalist Capitol. In her book "The Turkish Ordeal" she says: "All through the ordeal for independence the Turkish people itself has been the supreme hero—the Turkish people has honored Mustapha Kemal Pasha as its symbol. For this reason Mustapha Kemal Pasha will have a pedestal in the heart of every Turk, even among those who have been irretrievably wronged by him.

"Yet, in the unending struggle for freedom, there can be no real individual symbol, no dictator. There will be only the sum total of a people's sacrifice to bear witness to the guarding of their liberties. The independent Turkish Nation will share its ordeal with many independent nations of the world."

MARY WALLACE WEIR.

Editor's Note: Mme. Edib has the added distinction of being the only woman invited to address the Williamstown (Mass.) Conference during the summer of 1928. She comes to southern California in December.

The Work of the World

CHILDREN form the keynote of all the work of the world. Our greatest industry, the film production, contributes through the Assistance League Bureau to the care of the little children of Hollywood. And they in turn shall make better life pictures to show to children of the future.

"Suffer the children to come unto me, and forbid them not: for of such is the kingdom of heaven." Here is the way of progress indicated, thus is the fulfilment of the millenium obtained. That the work of womankind has not and never will change in its fundamental motive is easily proven. That most medieval of all nations which but a decade ago still thought that war is the means of progress, had for its motto in regard to woman's work, "Kinder, kirk and kuchen": the most advanced women of today see their own education, their study of science, professions and fitness for careers in the light of better preparation for their work with the children, the home and the wider cultivation of the spiritual nature of the race.

OPINION

Idle Thoughts on Reading

"WHEN I am not walking, I am reading." So said that most lovable of all essay writers, Charles Lamb, and I am tempted to believe that he would have read while walking except that by so doing he would have missed the sight of his beloved London streets or "the tall trees of Christ's, the groves of Magdalen," not to mention the danger of what he himself, in speaking of an acquaintance who read theology in this way, called "secular contacts." Perhaps enthusiasm of this kind is rare. I deem it an unpleasant axiom that enthusiasm for really worthwhile things is rare. It is easy for most people to become stirred up over pageants, and parades, and perhaps they will be cross all day if they have failed to secure a hoped for point of vantage from which to view the passing of color and noise. But when the band has softened to a distant "thump-thump," and the last gay streamer has disappeared 'round the corner, is our enthusiast any the better for it? Is there any change in his narrow philosophy? Has there been conceived any inspiration which will grow and develop and force his nature to expand to its utmost?

I like to hear a band occasionally, and I should account the world a rather less entertaining place without the enthusiastic crowds on the curb's edge, but are they not somewhat like the candles we put on a gay dinner table? Blow them out and the company is, at most, only a shade less gay; let them burn, and before long they will drip, sputter, and go out.

Reading is one of the many worthwhile things in the world and the lack of enthusiasm for it is largely due to lack of experience in it. It does not make a loud noise. Charles Reade sits quietly on a shelf, clad in modest cloth, showing us only the homely title "The Cloister and the Hearth," but this unobtrusive exterior conceals a veritable treasure house of mediaeval incident—brutal, pathetic, spiritual, romantic—enough for the most exacting pageant lover. With only the slightest effort on our part we can enter the imaginative realm of Spenser and his Faerie Queene, be witnesses of the chivalrous deeds of King Arthur's Knights in the pages of Malory, intrigue with the beaux of Charles the Second's time in the plays of Wycherley and Etherege, read intimate eighteenth century thoughts in the letters of Lady Mary Montague, traverse the London slums with Charles Dickens, gallop over moonlit moors with Sir Walter Scott, or humbly ask for shelter at the home of some poor peasant in the dreary Aran Islands as the friend of John Millington Synge. All these experiences are ours, but we must seek them out. Thackeray is not advertised on bill-boards, the public is not offered special rates on Chaucer, nor has anyone conceived a "pay as you read" slogan.

Furthermore, there is a tradition which seems to connect reading and readers with such terms as "musty" and "dusty"; old men with glasses who are invariably little and funny are supposed to personify the love of books; stalls are almost always (if they are worth anything) in the poorer and less accessible parts of a city; and an enthusiastic reader is looked at somewhat askance as a misanthrope or at least a misogynist. On the contrary, a group of book-lovers is an inspiration. After many, varied experiences in all places and at all times through the pages of their favorite authors these enthusiasts gather, somewhat perhaps with the isolated feeling of the early Christians in the Catacombs, to worship at the shrine of literature and reaffirm their faith among sympathetic minds. Join them. You sense at once the feeling of fellowship and confidence of travellers over the same road. No fraternal handclasp is so helpful, no patriotic fervor so uplifting as that spirit which is created by mutual understanding of the joys of reading.

Foolish would that man be who would hope to teach the world to read. The world has a way of doing just what it pleases and of being rather harsh towards any who try to advise to the contrary. Books themselves illustrate the proper attitude. They rest silently on our shelves in most supreme contentment, ready to supply every experience, but indifferent if they are not sought out. The true lover of reading will read anyway. If you choose to join him, he will welcome you, conscious of the fact that no words are necessary once the journey through literature has begun. If your choice be to scorn him, he merely regrets the loss of one companion and turns smiling to the multitude of intimates who are at his call in every mood.

WILLIAM DWIGHT CRANE
(Formerly with English Department, California Institute of Technology)

California Institute of Technology

A LEADER and a trainer of leaders is the Institute of Technology situated in Pasadena but influencing the whole Southwest.

Always, even before graduation from the college rank when it gave up the name of Throop College and widened its field, the Institute has endeavored to give to students something more than mere technical training; and the broad interests hitherto afforded both town and gown in lectures will now be concentrated in the Division of Humanities for which a handsome building is now rising on the campus.

The Institute's announcement of the leader of this Division, Dr. Munro, follows:

Dr. William Bennett Munro has been appointed Associate in History and Member of the Executive Council. For the past two years, while living in Pasadena on half-yearly leave of absence from Harvard, Dr. Munro has been Lecturer on Modern Civilization at the Institute. By the acceptance of the new appointment, he becomes a regular member of the staff, dividing his time between the Institute and Harvard University.

A graduate of Queen's University with the degrees of Bachelor of Arts, Master of Arts, and Bachelor of Laws, Dr. Munro holds the degrees of Master of Arts and Doctor of Philosophy from Harvard, as well as the honorary degrees of Master of Arts from Williams College and Doctor of Laws from Queen's University. He has been connected with the faculty of Harvard University for twenty-three years, having been, prior to 1925, Professor of Municipal Government, and since that year Jonathan Trumbull Professor of American History and Government. Since 1920, he has also been Chairman of the Division of History, Economics, and Government at Harvard.

His association with the staff of the Institute, during a portion of each year, very greatly strengthens the Division of the Humanities. Indeed, it is largely due to Dr. Munro's initiative that the project which has resulted in the erection of the Dabney Hall of the Humanities and the provision of additional endowment for the work in these subjects was inaugurated.

The Color Plates

ADELE HERTER shares with her distinguished husband, Albert Herter, honors as a portrait painter and also as a mural decorator.

Mr. and Mrs. Herter, while retaining their place at Easthampton, so well known for the charm of its arrangement and its garden, make Santa Barbara their headquarters.

Mrs. Herter is well known as a colorist and as the creator of unusual garden charm. Her interest in these matters has resulted in her doing many notable Flower Arrangements and Paintings.

The example which we have on our cover this month was exhibited at a recent Show of the Art League in Santa Barbara of which Mrs. Herter is a member.

For some years the Art League rooms in the main house of the de la Guerra Studios have been the only place where the work of Santa Barbara artists can be seen on exhibition. Here many of the leading California painters show their canvases. With the return of Mr. and Mrs. Herter to Santa Barbara, that city adds again to its importance as a center of the arts.

The California Countryside Department

THE American Society of Landscape Architects was founded in 1899, and now has more than one hundred and fifty members.

WESTERN FELLOWS

Stephen Child, San Francisco; Wilbur D. Cook, Los Angeles; J. Frederick Dawson, Palos Verdes Est.; Frederick N. Evans, Sacramento, George Gibbs, Palos Verdes Estate; George D. Hall, Los Angeles; Emanuel T. Mische, Los Angeles; Frederick L. Olmsted, Palos Verdes Estate.

WESTERN MEMBERS

Ralph D. Cornell, Los Angeles; Charles H. Diggs, Los Angeles; John William Gregg, University of California, Berkeley; Daniel H. Hull, Los Angeles; William H. Munroe, Palos Verdes Estate; Hammond Sadler, Palos Verdes Estate; Paul G. Thiene, Los Angeles; Edward H. Trout, Los Angeles. Honorary Member, Hon. F. W. Blanchard, Los Angeles.

ERNEST BATCHELDER, in his inspiring text books on Design, has used for his keynote, the sentence, "We strive for Order, and hope for Beauty."

Based on this principle the landscape of our beloved Country of California is now being slowly reoccupied by intelligent promoters who realize that, even if they are not endowed with the genius which produces beauty, they may still strive earnestly for that deeply studied order which is akin to the beauty we all wish to enjoy.

Californians who inherit the land spiritually—having grown up with no other kind of homeland in sight—cringe as though struck when they see great gashes cut in their hills, or beautiful little wooded canyons filled with the refuse of a city that more merchandise may be made out of their beloved countryside.

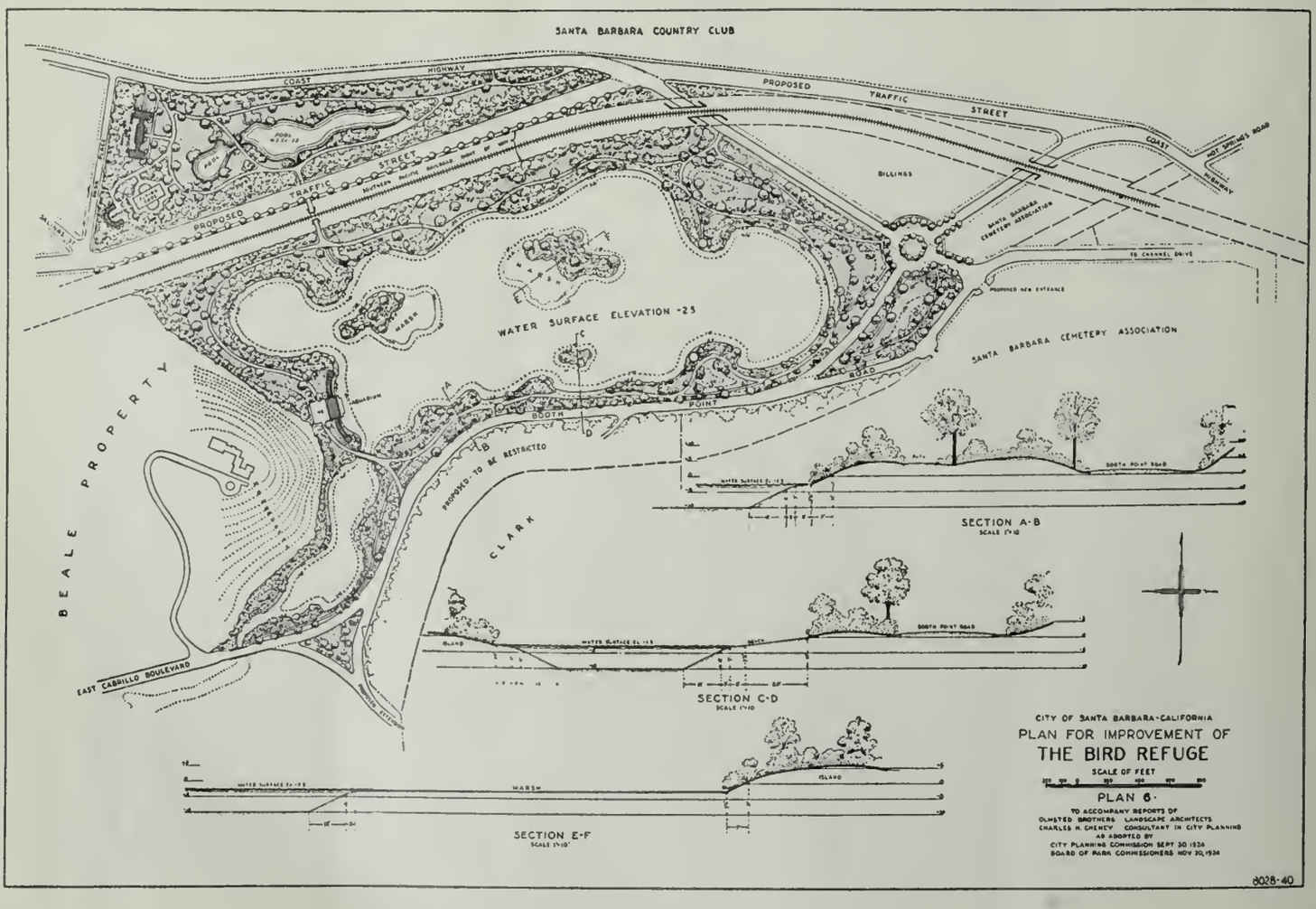


GOD MADE THE COUNTRY AND MAN THE TOWN, IS THE MOTTO AND MOTIF OF THE DECORATIVE FEATURES OF THE SANTA BARBARA COURT HOUSE. THE VENETIAN, ETTORE CADORIN, IS THE SCULPTOR AND HIS WORK WILL LIVE FOREVER

It is possible to make the countryside inhabitable, modern and comfortable, without letting in that "army of devastation" which seems to think it is "improving" a district by making it ugly.

Men and women of wealth and education are more and more devoting their time and talents to this cause; by employing trained engineers to make sample cities and towns; by opening the gates of their own lovely estates to the eager public and teaching self control and restraint at the same time; by sacrificing their own leisure among beautiful surroundings to enter the arena of politics if need be, and seeing to it that in this republic of the State of California the men in office are placed there because they are trained for it rather than because they "need the job."

Those who see the ugliness produced by ignorance must turn the eyes of all toward the desirable things of life which lie behind the mere making of money and show the people of Southern California that here, at least, a life full of happiness is possible if, and only if, the beauty and joy of the climate and countryside are preserved to be enjoyed by all of us as we go along. The poorest tramp with an eye for the shade and a view of the sunset is happier than the subdivider who has chopped the landscape into a thousand ugly little lots; for he has God's whole earth for his own enjoyment and has on his conscience no crime of spoiling the landscape for others.



Department of Plans and Planting

By Charles Gibbs Adams, *California Landscape Architect.*

California Southland *inaugurates the Department of Plans and Planting and hopes to inspire the people of the Land of Sunshine to greater, far greater, efforts toward protection and preservation of the beauty Nature has lavished upon their California; to more devoted study of wise, efficient and graceful design of gardens and grounds, and to more loving care in choosing and blending their forms and colors and textures. We can, and with love enough we shall, have the most beautiful land that civilized man has ever dwelt in.*

IN WHAT other region that white man thrives in can one train perfumed Heliotrope to second story windows and sky blue Plumbago even to the gables above, and climbing Roses over the housetops?

Where else can one look upon banks of Mediterranean Heathers and Spanish Brooms, and scent through his windows the perfume of Night Blooming Jasmine at Thanksgiving time?

Where else can one enjoy hedges of flaming Poinsettias at Christmas time and New Years, with the torches of Scarlet Aloes abloom, and the gorgeous blue and yellow wings of Bird of Paradise Lilies?

Where else plan (without fear) to enjoy the merriment of outdoor Christmas Trees, of majestic silver Deodar Cedars whose fathers came from the high Himalayas?

Where else can one sit out under canopies of golden blossoms of Acacias in the fresh air of Washington's Birthday?

Where else can one sow whole mountain sides with the seeds of native wild flowers in Autumn and see them prosper without care?

Where else can he hear both the Mocking Bird pour forth his song of love all night long and the crested Mountain Quail, grown tame with kindness, whistle greetings on his very front lawn at morn?

Where else can one plant garden and know that he can, with thought in planning, have flowers for house and friend every day in the year?

Where else can he so plant his family orchard as to have fruit to eat and to give away every day he lives? Let him have Oranges, Grape Fruits, Guatemalan Avocados for "Winter." Tangerines, Kumquats and Loquats for Spring; every fruit the Easterner knows for Summer, along with honeysweet Figs, Sapotes and Mexican Avocados; Guavas and Pomegranates, Japan Persimmons, Cheremollias and Feijoas for Autumn.

But even in glorious California all these blessings will not come for nothing. For them the Californian must think and love and plan; otherwise he might as well live in any ordinary land. Are the rewards not worth a little effort?

It is none too early to begin work on the Outdoor Christmas Trees of our California gardens. Let him who has not a stately Himalayan Cedar or Deodar or Fir upon his lawn, with ample play space about it, and an electric light connection nearby, now fall to planting one.

Ten thousand railroad booklets and Chamber of Commerce brochures, teeming with superlatives, cannot advertise the winter beauty and comfort of our California to the frozen Easterner as vividly as can the sight of one of our sparkling, garden, Christmas Trees.

The writer had the pleasure of serving, last year, as a judge of the Outdoor Christmas Trees of Pasadena, South Pasadena, Altadena and San Marino, in the awarding of the generous prizes offered by Mrs. Albert Sherman Hoyt, Vice-President of the Pasadena Chapter of the Garden Club of America, for the encouragement of this new and beautiful movement. The number of trees decorated, and superbly decorated, too, was a revelation. It took many hours just to motor to those listed. With silvery Deeodars predominating, there were trees of every form, from a baoy's tiny whip of an Italian Cypress to a gigantic Live Oak six or seven hundred years old festooned with ten thousand lights of every color.

The whole world knows Altadena for its majestic Santa Rosa Avenue of living Christmas trees of Deodar lighted every night of Holy Week.

Probably the rankest outrage of good taste that insults us in the gardens of California has been introduced and perpetuated by the rampageous Japanese gardeners, who, by the way, are, with a few exceptions, the most inartistic, the most inefficient, as well as the most numerous of our gardeners. This ugliness lies in the trimming of potentially graceful shrubs into balls and eggs, and waffles and cubes, an operation that costs time and money and results in hideousness.

It is high time that this be stopped. We cannot understand how it has been allowed about handsome homes of so many people of apparent culture. Garden owners of Los Angeles, Pasadena and Beverly Hills have been particularly culpable in this respect; those of Santa Barbara and Riverside have largely escaped blame.

True it is that in the very different problem of the setting of a Renaissance villa of old Italy, a wall or ramp of clipped Cyprss or Ilex may form a superb detail of architecture.

Or in an ancient park of England there may often be charm and meaning in topiary work whereby Yews a century or two old are clipped architecturally and grouped with meaning. But cheap, fast-growing Coprosma, Pittosporum or Golden Privet, robbed of the branching grace God gave them, clipped into "objects" and placed haphazard about our gardens are pitiful things indeed.



DEODAR OUTDOOR CHRISTMAS TREE AT THE ESTATE OF FREDERICK A. HARRISON NEAR SAN MARINO. CHARLES GIBBS ADAMS, LANDSCAPE ACHITECT

An Athletic Mecca for Tourists

By FREDERIC J. DENNIS

ONE of the fascinations of California is that it lies waiting, like a canvas, for the touch of a gifted hand. If the painter is truly an idealist and artist the canvas will be made to speak. No mediocre artisan can produce the desired effect.

This was my thought, after I had wandered eagerly and interestedly all about at the Lake Norconian Club. I supplemented the vision unfolded to my eye with the descriptions of Mr. H. M. Nickerson, in charge of the project for Mr. Rex B. Clark, the creator and owner.

The most impressive way to approach the Club is from the town of Corona. After rounding one of the rolling hills, which make that part of Riverside County reminiscent of New England, a magnificent view is suddenly revealed. At one's feet lies a lake—a most unusual sight in Southern California. Back of it, crowning the gently rising garden-clothed slope, is the Club-house itself, silhouetted against snow-clad peaks.

This is an ideal spot for Easterners who would like to have a pied-a-terre in California. Here they may enjoy the exclusiveness of club life, all the comforts of a modern hotel and every kind of sport. The athletic activities include: Playing golf over one of the finest links in the West, horseback riding, all kinds of lake sports, swimming and diving in the most up-to-date pools, or walking over the seven hundred acres belonging to this project. A thoroughly modern feature of this unusual place is an aviation field for members who have their own planes.

A more detailed account of the Lake Norconian Club has been written for us, and will be found on the opposite page.

Classic Play at California Tech

CLASSICAL plays presented at an Engineering College! The California Institute of Technology at Pasadena, California, holds this unique record among scientific institutions, having presented annually a Greek or Roman play since 1923. Under the direction of Gilmor Brown, director of the Pasadena Community Playhouse, these plays, even though all parts have been taken by men, have been remarkably well produced.

This year on November 21-24 will be presented the sixth play of the series, "Oedipus, King of Thebes," the greatest work of Sophocles, and regarded as the most perfect tragedy of antiquity. In it, Sophocles has represented the struggle of a proud man against the will of the gods. The hero, Oedipus, in an attempt to defeat the cruel fate which the gods have ordained, wanders over the face of the earth, a man without a home. Through aiding a foreign people, he gains great power, and thinking that he has overcome his fate, seeks to forget the words of the Oracle.

It has been the program in the past to present alternately a Greek and Roman play. The first one presented, was Philoctetes, one of the earlier tragedies written by Sophocles. In 1924, a Comedy was given, the "Phormio" of Terence, while another Roman comedy was given the next year, Captivi by Plautus. The return to Greek plays was made in 1926 when "Plutus" by Aristophanes, while last year another Roman comedy was given, the "Menaechmi" of Plautus.

Yet more interesting is the use of the proceeds being produced under the sponsorship of the local chapter of Pi Kappa Delta, national honor forensic fraternity, the whole of the profit is used for the promotion of forensics on the Campus. The funds from the present play "Oedipus," will be used to send a debating team on a Northern tour into Washington and Oregon, with as many debates as possible scheduled on the way.

Last year's play, the "Menaechmi," helped to send two Cal Tech men to the National Pi Kappa Delta Convention in Tiffin, Ohio, where they engaged in the Convention's forensic activities; one man being so successful as to reach the semi-finals in extempory speaking.

Two years ago, a Cal-Tech team was enabled to compete in an international debate in Canada, at which they won the trophy.

In this manner the plays serve two ends, the encouragement of Drama and the increase of forensic possibilities.

RAYMOND A. CROMLEY,
LESLIE O. SCOTT, Pres., P.K.D.

The Palos Verdes Jury Reports

AN interesting index of American taste in art is given by the summary of all nominations made to date to Palos Verdes Art Jury in its nation-wide Art Appreciation Inquiry preparatory to the selection of the ten greatest examples of each of the arts of architecture, landscape architecture, sculpture and painting in America.

"There are undoubtedly many important American examples of each of the four major arts not yet called to our attention. In some states not a single nomination has been suggested. Yet it is hard to believe that any state is so far behind in matters of art as to have nothing worth considering," said Charles H. Cheney, Secretary of the Art Jury, in releasing this summary. "We would appreciate having our attention called promptly to any great example of art not on this list that should be considered in this inquiry, addressed to the Secretary at Palos Vedres Estates P. O., California. While we have made every endeavor to identify and correctly list the true location or author of the art works in this summary, so many lists sent in are incomplete or inaccurate in their description of some nominations that we will much welcome having corrections sent us. The Inquiry will close on December 15th, after which time the Jury and its National Advisory Committee will report what in their judgment are today the ten most notable examples of each of these arts in America, and also of the world."

The composite list which follows mentions once each of the great examples of art so far nominated, although the same subjects were in some cases suggested by many different people. The Jury reserves the right to make nominations on its own account of any subjects worthy of mention, that may have been overlooked. Notice of additional items is also expected before the inquiry's close on December 15th.

Nominated for Greatest American Architecture:

Alabama, Arizona and Arkansas — no nominations. California: Greek Theater, Berkeley; Public Library and City Hall, Los Angeles; Crocker House, Pebble Beach; University Buildings and Memorial Chapel, Stanford; Public Library and Colorado Street Bridge, Pasadena; Water Temple, Sunol; Biltmore Hotel, Santa Barbara; Huntington Library, San Marino; St. Dominic's Church and City Hall, San Francisco; Franciscan Missions. Colorado: no nominations. Connecticut: Harkness Memorial Hall, New Haven. District of Columbia (Washington): Cathedral Mt. St. Albans, National Capitol, Library of Congress, Pan-American Building, Washington Monument, Lincoln Memorial, U. S. Chamber of Commerce, Scottish Rite Temple. Delaware, Florida, Georgia, Idaho: no nominations. Illinois: Wrigley Building, Tribune Building, Harper Memorial Library, Fine Arts Building of 1893, Chicago. Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Maryland: no nominations. Massachusetts: Old South Church, Museum of Fine Arts, State House (Bulfinch portion), Public Library, Trinity Church, Boston; Fogg Museum, Massachusetts Hall, Cambridge; Rogers Memorial Church, Fairhaven, Michigan. Detroit News Building, Detroit. Minnesota, Mississippi: no nominations. Missouri: Kansas City War Memorial, Kansas City; Art Museum, St. Louis. Montana: no nominations. Nebraska: State Capitol, Lincoln. Nevada: no nominations. New Hampshire: City Hall, Manchester. New Jersey: Municipal Auditorium, Atlantic City; Hudson Vehicular Tunnels; Princeton Dining Halls, Princeton. New Mexico: Taos Pueblo. New York: Prudential (Guaranty) Building, Buffalo; College Library, Elmira; Hudson Vehicular Tunnel; Brooklyn Bridge; U. S. Army Supply Base, Brooklyn; St. Patrick's Cathedral, Presbyterian Hospital, Apartments at 960 Fifth Avenue, Pierpont Morgan Library, University Club, Pennsylvania Station, City Hall, Columbia University Library, Bell Telephone Building, Trinity Church, Cathedral of St. John, St. Thomas Church, American Telephone Building, Woolworth Building, Riverside Church, Public Library Fifth Avenue, Guarantee Trust of New York, The Shelton Hotel, Church of the Intercession, Federal Reserve Bank, Old Treasury Building, New York City; Chapel of West Point, West Point. North Carolina: Vanderbilt Home, Biltmore, Asheville. North Dakota: no nominations. Ohio: Bell Telephone Building, Cleveland. Oklahoma, Oregon: no nominations. Pennsylvania: Soldiers Memorial and Court House, Pittsburgh; State Capitol, Harrisburg; Independence Home, Biltmore, Asheville. North Dakota: Carolina, South Dakota, Tennessee: no nominations. Texas: Mission San Jose, San Antonio. Utah, Vermont: no nominations. Virginia: Washington's Home, Mount Vernon: Memorial Amphitheater, Arlington, University of Virginia, Charlottesville. Washington: Thomas Stimson Residence, Seattle. West Virginia: no nominations. Wisconsin: State Capitol, Madison. Wyoming, Alaska, Philippine Islands, Porto Rico, Virgin Islands: no nominations.

Nominated for Greatest American Landscape Architecture:

Alabama, Arizona, Arkansas: no nominations. California: Busch Sunken Gardens, Pasadena; General layout plan, Palos Verdes Estates; University grounds, Stanford; Japanese Gardens (Huntington Estate), San Marino; Balboa Park, San Diego; Golden Gate Park and St. Francis Wood, San Francisco; University of California campus, Berkeley. Colorado: no nominations. Connecticut: Elizabeth Gardens, Hartford. Delaware: no nominations. District of Columbia: Washington Plan, Arlington Cemetery, the Hall, McLean Estate, Pan American Gardens, Rock Creek Park, Capitol Grounds, Potomac Park, Washington. Florida: Coral Gables plan; Rollins College; H. H. Rogers Estate. Georgia and Idaho: no nominations. Illinois: World's Fair, plan of 1893, Graceland Cemetery, The Chicago City Plan, Jackson Park and City Parkway System, Michigan Avenue, Lincoln Park, "Walden" (McCormick), Chicago; Frank O. Lowden Estate, Oregon. Indiana, Iowa, Kansas, Kentucky: no nominations. Louisiana: Druid Hill Park, New Orleans. Maine: no nominations. Maryland: Roland Park District, Baltimore. Massachusetts: Public Gardens, Charles River Parkways, Outer Park System, Back Bay Fens, Franklin Park, Boston; Faulkner Farm, Holm Lea (Sargent Estate), Garden of Weld, Brookline; Arboretum, Cambridge; Nichols Garden, Salem. Michigan: Belle Isle Park, Detroit. Minnesota, Mississippi: no nominations. Missouri: Country Club District Development, City Park and Boulevard System, Kansas City; Missouri Botanical Gardens, Shaw Gardens, Forest Park, City Park System, St. Louis. Montana, Nebraska, Nevada, New Hampshire: no nominations. New Jersey: Grover Cleveland Park, Princeton. New Mexico: no nominations. New York: S. Burrill and Mrs. W. K. Vanderbilt Estates, Jerico, Long Island; Robert Fowler Estate, Katonah; Mrs. Benson Flagg Estate, Brookville; Commodore Gould Estate; Forest Hills plan, Forest Hills; Columbia University composition, Central Park, Bronx Park, Woodlawn Cemetery, New York City; Prospect Park, Brooklyn; Tibbets Brook Park, Yonkers; Pell Gardens, Ticonderoga.

(To be continued in the next issue)



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LAKE NORCONIAN CLUB—"RESORT SUPREME"

"THE most delightful and unusual place I have ever seen" is the consensus of opinion of those who have visited this unique club.

The Lake Norconian Club, now almost entirely completed, with many of its features in operation, is the idea and creation of Rex B. Clark. Covering more than 700 acres in the beautiful Santa Ana River valley at Norco, it centers in a luxurious and dignified group of imposing buildings and includes the widest possible range of recreational facilities.

Golf, on an 18 hole championship course; boating on a beautiful 60 acre blue lake; horseback riding on chosen mounts over miles of bridle trails; swimming and diving in two crystal clear outdoor pools particularly beautiful at night with underwater illumination by neon lights; a casino of unusual design built out over the water, for dancing and dining; a tea house overlooking widespread Italian gardens sloping to the lake; and crowning all is the main club building with its many features for the comfort of members and guests.

The beautiful ballroom, comfortable lounge and perfectly appointed dining hall occupy the three floors of the south wing commanding a great panoramic three way view of the lake, golf course and distant purple mountains. Guests' sleeping rooms have outside exposure and private baths, and include the most luxurious fitments. The entire building is constructed of reinforced concrete.

Undoubtedly, one of the main features of the club is the natural hot (126° F.) curative sulphur water which is administered in the bath departments, declared to be the most perfect ever constructed.

All in all the physical equipment of the new club leaves nothing to be desired, but even more interesting is the unique membership plan. Only those familiar with former club projects in Southern California will realize how revolutionary is the entire ideal of Mr. Clark's for this unusual institution. The entire project is costing in excess of two millions and has been constructed under the personal supervision of Mr. Clark and is owned by him. No initiation fees or dues are required and yet memberships are only issued upon application after close scrutiny by the Membership Committee.

Already the membership list includes many recognized leaders in the social, artistic and business world of Southern California as well as many distinguished people from eastern states and Europe.

The management of the club has been placed in the hands of Mr. H. M. Nickerson who is eminently qualified to shoulder the responsibility of this, the most elaborate project of its kind yet undertaken. Mr. Nickerson is well known through his past association with the Huntington and Maryland Hotels of Pasadena and Arrowhead Hot Springs.

Information regarding membership, reservations and etc. can be obtained from the club at Norco, Riverside County, or at its Los Angeles office, Suite 924 Roosevelt Building, but the better way to obtain information is to visit the club itself, just north of Corona, easily reached from Los Angeles either via the Santa Ana Canyon through Fullerton, or via Valley or Foothill Boulevards through Pomona and/or Ontario.



VIEW FROM THE TEA HOUSE OF THE LAKE NORCONIAN CLUB LOOKING DOWN OVER THE ITALIAN GARDENS AND THE LAKE TO THE GOLF COURSE BEYOND.



LOOKING EAST FROM THE 18TH TEE TO THE MAIN BUILDING OF THE LAKE NORCONIAN CLUB WITH THE CASINO AT THE LEFT WHICH IS BUILT OUT OVER THE LAKE.

Members of the American Institute of Architects



THE SUTHERLAND HOUSE RISING IN ITS WHITE LOVELINESS ON VIA HORQUILLA, MALAGA COVE, PALOS VERDES. KIRTLAND CUTTER, F.A.I.A., ARCHITECT

Kirtland Cutter Architect

Work by Mr. Kirtland Cutter is seen to advantage on the landscaped slopes of Palos Verdes hills.

Of this architect, *Who's Who in America* has the following:

Cutter, Kirtland Kelsey, architect; b Cleveland, August 20, 1860; s William Lemen and Caroline Atwater (Peace) C.; ed. Brooks Mil. Acad., Cleveland; studied art at Art Students' League, New York, and in Europe for several years. Settled at Spokane 1885. Designed Ida. State Bldg. at Chicago Expn. 1893; Rainier Club Bldg., Seattle, Wash. Kirtland Hall (Sheffield Scientific Sch., Yale); Western Union Life Ins. Bldg., Spokane Club Bldg., Davenport Hotel and others in Spokane and many pvt. residences. Moved to Long Beach, Calif., 1923. Fellow A. I. A. 1923; mem. Washington State Chapter A.I.A. Allied Architects Assn. of Los Angeles. Archaeol. Inst. America, Architect. League of Pacific Coast. Clubs: Ranier (Seattle) Spokane, Spokane Country Home; 1618 E. Ocean Blvd. Office F. & M. Bank Bldg., Long Beach, California.

The Work of Our Architects

INQUIRIES have come from many of the larger cities in which this magazine is read, asking that we give lists of the residences built by members of the American Institute of Architects. This has been done with illustrations of their work for Mr. Edwin Bergstrom, Mr. Myron Hunt, Mr. David Witmer, and Mr. Reginald Johnson. The list will be increased as rapidly as space and the wherewithal to fill it allows.

The work of Kirtland Cutter in this vicinity is as follows:

In Palos Verdes—Two residences for Mr. W. M. Sutherland, and Madame Sutherland, residence for Mr. E. W. Gard, residence for Mr. A. E. Cameron, residence for Dr. O. J. Stein, residence for F. F. Schellenberg, residence for Robt. G. Paull, residence for Frank Werman, residence for W. H. Monroe, residence for James E. Buchanan, and the accepted plan of Lunada Bay Plaza.

In Pasadena—A residence for L. D. Peeples, a residence for Karl von Platen.

In Long Beach—A residence for E. D. Marr.

In San Clemente he finished San Clemente School, which was begun by the firm of Wilmer Hershey and Richard Seares before the death of the senior partner.



SOUTHERN FACADE OF THE SUTHERLAND HOME AT PALOS VERDES ESTATES. THE LINKS OF THE GOLF CLUB LIE BELOW THE HILL, AND TO THE NORTH, EAST AND WEST STRETCHES THE CITY OF LOS ANGELES



Turquoise Spanish oil-jar with crystal glaze

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PUBLIC APPRECIATION OF ARCHITECTURE

By VERNER B. MCCLURG, *Architect*

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APPRECIATION of anything is a fundamental necessity for the enjoyment of that thing. This is especially true of Architecture as well as the other Arts. As a general rule appreciation is not a quality inherent in mankind, but rather one which must be created and built up in each individual. This building up is accomplished by diligent study of the best examples in each particular line, by intelligent thinking and reasoning, but most of all by constant observation and mental comparison.

An appreciation of Architecture should be one of the easiest to acquire. We do not have a chance to look at fine paintings and works of sculpture, or hear fine music, every day, but we can see architectural examples all day every day if we wish. Some are very bad, some are very good, and between the two are all grades and combinations of the two extremes.

From the viewpoint of the general public, what makes one building stand out above the others from the standpoint of beauty, attraction, or ugliness? The general public is much in the habit of taking everything for granted in this day and age and it is as a rule something unusual about a building which will catch their attention and really make them think as to its merits or faults. This statement is true only as regards first sight of any particular building. Those buildings which we pass frequently or which are constantly within view build up in our minds more true and intelligent opinions of merit. The general public, if it considers the matter at all, cannot give any reasons for their judgments. It is really their appreciation which prompts their judgments. It is really their appreciation which prompts their decisions and the degree of development of this appreciation will determine the value of their judgments.

The real reasons behind an appreciation of architecture are mysteries to the person outside of the architectural profession only because he has never given thought or study to the subject. He is quite contented with his snap judgments and has little curiosity as to what brought about those decisions. From the standpoint of the student or architect there are really definite reasons and fundamental facts which determine merit or condemnation. Some are rather subtle, as proportion, scale and feeling; others are less so, as suitability for use, or location. Some are plain to the eye, whether trained or not, such as color, ornament, and shape. Some are entirely hidden from view but present nevertheless, making their presence felt by mental impressions, as stability, durability, and charm.

Appreciation of architecture by the public of today is, to use a popular phrase, "not so good," but it is improving. Even the most unobserving and uninterested person can see improvements in the modern residence over those of a few years ago. Of course they see the most improvement in the mechanical features of refrigerators, interior tile, colored fixtures, etc., but they are progressing in their wider views of design as a whole. In my opinion the two chief causes for the lack of the quality of mind under discussion is twofold, two entirely different, widely separated human traits, namely: careless inattention to the more cultural developments of this busy, restless age; and second (the old bugbear of every architect, everywhere), the fact that so many people are willing, and do leave the design of their prospective buildings in the hands of untrained, unethical, and commercialized, persons. It is appalling to think that any reasonable minded person who would without hesitation condemn anything but the very best of plumbing, painting, and the like, will deliberately entrust the most important part of his building, the designing of it, to someone whose only interest in that design is to land the construction job for himself, just in order to save, or because someone erroneously assured him he could save, by eliminating the services of an architect.

There are other elements closely allied with "good architecture as a whole." That of city planning is important but conspicuous by its absence in most communities. Another is the lack of use of good common sense in the selection of styles of architecture to correspond with location and surroundings. Many high class residential districts lose much of the charm of their well designed buildings by the promiscuous mingling of many distinctly different styles.

To return to the title subject, it seems to me the average person can go far toward building up an architectural appreciation by applying the following acid tests to all buildings which come within his notice:

First, does the building express truthfully the use for which it is built?

Second, does it have an air of permanence, solidarity, and worth, which will make it increasingly interesting upon frequent observation?

Third, does its interior create the impressions suggested by the outside, and the purpose of the structure?

Fourth, does the entire project, use, location, mass, detail, and workmanship, fix in one's mind those characteristics of charm, dignity, and satisfaction, which will keep the picture in our memory and assist in the development of our appreciation of what is good in architecture?



STICKNEY HALL BUILT IN THE CENTER OF PASADENA. A REPLICA OF ANNE HATHAWAY'S COTTAGE GIVEN TO ART BY MISS SUSAN STICKNEY AND MAINTAINED BY THE PASADENA MUSIC AND ART ASSOCIATION TO WHOM IT IS GIVEN IN TRUST

An Art School in Pasadena

THE Pasadena Architectural Club has been offered the use of the Stickney Memorial Building and has accepted the same, the principle stipulation being that some form of art instruction should be carried on by the Club and that such classes should be open to the public.

Officers of the Club are:

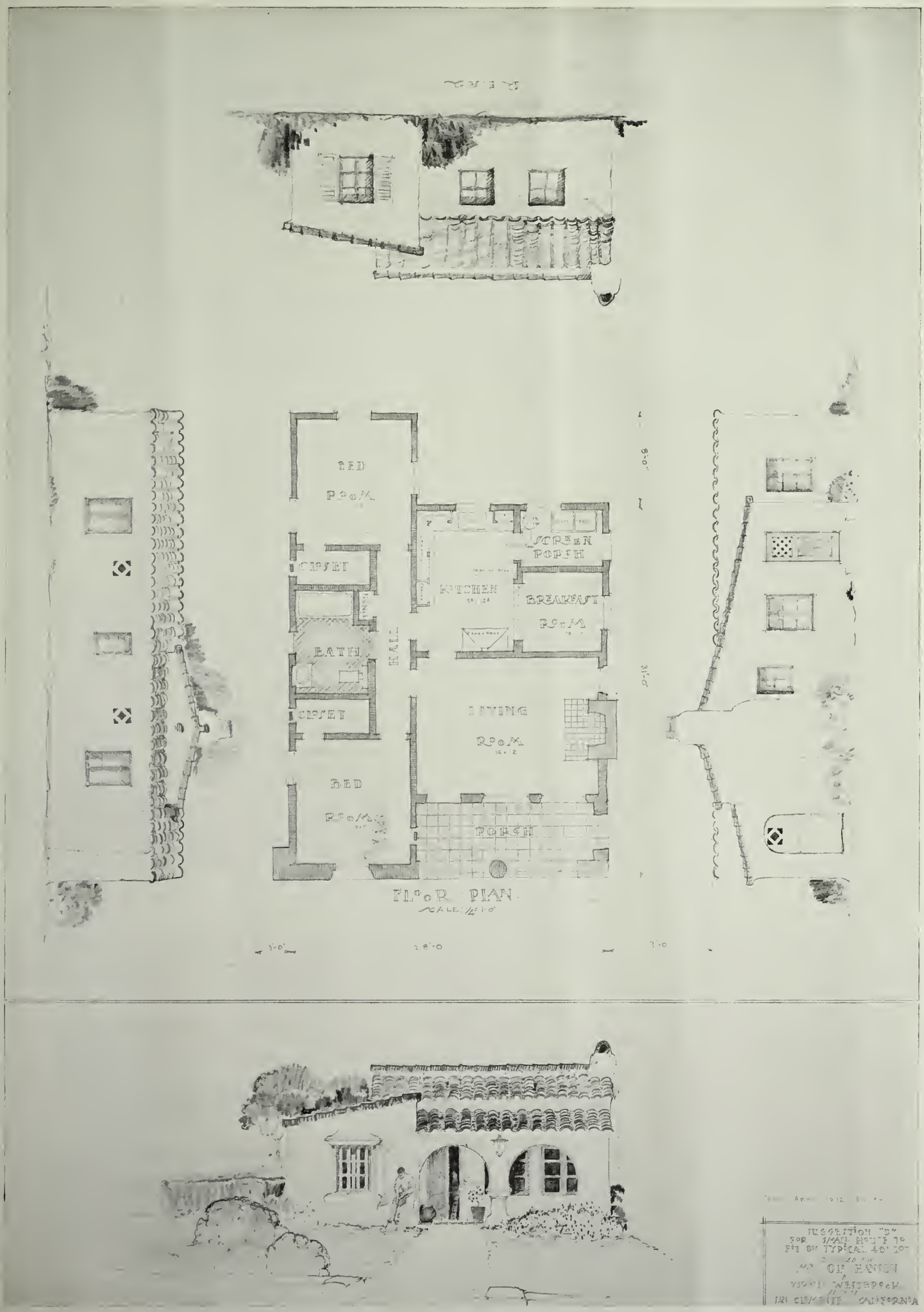
Roy B. Parkes, President.

John R. Jarvis, Vice-President.

Richard Ware, Secretary.

W. S. Buyers, Treasurer.

Chairman of the Educational Committee is Orrin F. Stone, care of Wallace Neff, Central Building, who is prepared to furnish all information regarding classes, fees, etc., and through whom should come inquiries as to possible future classes.



SPANISH TYPE HOUSE FOR A FORTY FOOT LOT IN SAN CLEMENTE. VIRGIL WESTBROOK, ARCHITECT. DESIGNS BY RICHARD SEARES, C. I. T.



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Dinner Dance Given by the Junior Members Assistance League of Southern California

By ELEANOR JOHNSON

ALMOST brilliant function will usher in the holiday season at the Cocoanut Grove of the Ambassador Hotel on Monday evening of December third. Those who attended the Hawaiian Dinner dance last year will remember the occasion with a great deal of pleasure and enthusiasm and will be glad to know of this one.

As the holidays approach we naturally think first of the pleasure of our own children, next of those of the less fortunate whom we can help make happy not only at the Christmas season, but also to care for them in a constructive way throughout the year.

The Assistance League Day Nursery embraces the highest standards possible. To have adequate funds to carry on this work we must all help. Certainly there is no more pleasurable way of doing this than to enjoy ourselves thoroughly and at the same time feel that we are helping fundamentally.



AT THE DAY NURSERY OF THE ASSISTANCE LEAGUE, 5604 DE LONGPRE, HOLLYWOOD. THE BEST THAT MODERN SCIENTIFIC TRAINING HAS TO GIVE TO CHILDREN IN THE CARE OF HEALTH AND TRAINING FOR LIFE IS HERE GIVEN TO THE CHILDREN OF THOSE WHOSE DAILY WORK PREVENTS THEIR PERSONAL CARE OF THEIR LOVED ONES

Those who have not availed themselves of the opportunity to visit our new day nursery, located at 5604 De Longpre Avenue, Hollywood, should do so in order to have an appreciation of the work in its entirety. This new building was formally opened just one year ago and already the housing facilities are inadequate to care for those applying.

Through the efforts of the Chairman of the Treasure Chest, our gift and novelty shop located in the Women's Athletic Club building on Flower Street, Mrs. Howard Hawley Wells, the Board of Directors, debutantes, and younger society matrons are bending their efforts to make this Dinner Dance on December third a memorable affair.

Miss Alice Hicks, head of the Entertainment Committee, will present a "Pageant of the Stars," choosing young society girls who will impersonate the famous stars of screen and stage in one of their leading roles.

Miss Susanne Bryant is Chairman of the Flower Committee, assisted by the Misses Katherine Vail, Deborah Bixby, Elizabeth McArthur, Louise Janus, Dugie Winnett, and Mrs. Rea Callendar.

Mrs. John Eugene Fishburn, Jr., will be in charge of cigarettes. The hostesses of the evening will be the Board of Directors of the Assistance League.

While the object for which this dance is given is appealing in itself and worthy of the charitable contribution the proceeds will make to its equipment, the entertainment presented is unique and noteworthy in its conception, attracting decided attention. E. J.



YOUR OPPORTUNITY TO HELP IN THIS WORK IS CALLING YOU

"THE PAGEANT OF THE STARS!"

Already intense interest is exhibited among the stars themselves as to what the debutantes who will impersonate them think they look like.

A glimpse of the committee and their selected impersonators at the costumers was highly entertaining. Beautiful indeed must that Pageant be if all of the procession follow the lead of the handsome group there glimpsed as they tried on wigs and draperies, dyes and false jewels used by the queens of the cinema.

Something subtle and deep below the surface was brought to the attention when the fine faces of these young leaders of Southern society assumed the pose of the star and startled one with an amazing resemblance. Something of the woman behind every pretty face shone through the makeup and echoed the woman that dwells in every actress. Perhaps it was the thought of the little children of Hollywood that brought out that deep womanliness, perhaps the present generation is not as thoughtless as the jazz journals would have us believe!

One thing is beyond doubt, the young women who are leading in social service today are the debutantes and society matrons who, in other days, would have been social butterflies, dependent upon others for their interest in life.

Now, the modern, up-to-date youth of our land are giving their elders a close race in the thoughtful, conservative work they are doing for their age and its advancement. And they are doing it without pretense or foolishness, without bunk or squeamishness. Like the Juniors of the Assistance League in this dinner dance and "Pageant of the Stars" they are having a fine time for themselves and their friends while they dance for the benefit of the little children of the Day Nursery of the Assistance League.

In this League of earnest women are experienced women, grandmothers as well as debutantes. "All for service and service for all" is the slogan of the League.

—Addenda by M. U. S.

Southland Schools

In this Department, and on Page 29, will be found the art schools and others.

ANNOUNCEMENT

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THE RESIDENCE OF IRVING M. BARTOW AT SAN CLEMENTE. SOUTH FACADE. VIRGIL WESTBROOK, ARCHITECT

Southland Verse

This department is conducted by DEAN KARL T. WAUGH, *Professor of Psychology, University of Southern California.*
No more verse will be accepted this year as the verse writers of Los Angeles have their own Poetry Journal and space will be devoted to notes on construction of verse and adequate examples under Dr. Waugh's direction.

AUTUMN

By James Lloyd Woodruff

Autumn—smoke from the altars
Of Fairy folk kneeling in prayer:

Autumn—splieed yellow and purples
Splashed through the drowsing air:

Autumn—whole gamuts of glory
Awash on the eventide:

Autumn—with shackled rainbows
Gracing each mountainside.

MAUDE POWELL (In Memoriam)

NOTED VIOLINIST, IS DEAD

Madame Maud Powell, well known throughout the country as a violinist, died in a hotel here today. She suffered a nervous breakdown yesterday and became so ill that her concert last night was cancelled.—News report from Uniontown, Pa., Jan. 8.

By Julia S. Nichols

Where harmony entwines the laurel leaf
And Rhythm spreads her wing o'er Honor's fame,
There must our heart intrude a page of grief—
That Death hath set her seal upon thy name!
O Muse, that scores the requiem of song,
And pictures life for the immortal throng
That sits enshrined within our bosom's eore,
Strike now again thy lyre of lasting powers
Whieh Time shall know and Death can toueh no more!
Those cherished years in whieh thine art was ours
(And which to soul of friend, can n'er grow old,)
Shall live—inspiring musie-lovers here
To sing the praise which memory shall hold
Of thy true art—thy matehless, "*Souvenir.*"

MEDITATION

By Wm. J. Roalfe

Meditation, not aecording to any orthodoxy,
Not according to any ism or schism,
But free and untrammeled.
Thus I sit in my study.
The spheres roll on.
Civilization ereeps imperceptibly onward.
The eloek tieks the hours away.
Through the open window
I hear the silenee of the great immensities,
Like a rush of mighty waters
Comes that which inundates and engulfs me.
I am overeome.
Oh I rejoiee in the triumph of my soul,
In this, its glorious gesture.
Yea verily, I believe.

A WORD

By Anne Hamilton

I search the pathways of my mind,
There is a word that I must find;
A singing word that will express
The height and breadth of tenderness.

A lovely word that can explain
The intimate and searching rain,
The glorious security
Of rooted rhythm in the tree.

A word containing freshened worth
And flowing beauty of the earth;
A singing word that shall confess
The conquest of my wilderness.

OCTOBER

By Anne Hendrickson

A red-gold leaf in the Year's winds
  Lifting—lowering—
A fluttering—twirling—twisting flame-leaf
That might be a stain—a reflection,
  Suddenly settling
Precipitously near the Edge of Winter.

HALLOWE'EN

By Guida Winbigler

Ho! Ye brave and dauntless mortals,
  Ye shall quake in fear, this night!
Ye shall tremble, stare and listen,
  In dismay and foolish fright!
They are here, the Hosts of Mischief!
  I, their Prince, shall lead them on!
Sleep ye shall not! Peace has vanished
  From the hour of dusk till dawn!

I command my restless army:
  Ho! Ye elves and goblins, dance!
Dance among the dusky shadows!
  Scream at each uneasy glance!
Grin, ye gleaming Jack o' Lanterns,
  From the darkest corners, glow
With a red and wicked brilliance,
  Rising high and sinking low!

Hoot, ye owls, ye wide-eyed shadows!
  Fly on wings of silent night!
Hoot from unexpected places;
  Dismal sound and fearsome sight!
Scat, ye broomstick-mounted witches,
  Go your frightful, whistling way!
Scream and scratch, ye cats of blackness,
  Rend the air till break of day!

From the graveyards come, ye old ones;
  Rattling, gleaming bones of white!
Eyeless sockets, grinning faces,
  Fluttering shrouds in ghostly light!
Scream and rattle! Dance and whistle!
  Fearsome things are heard and seen!
Lights and shadows, strange and dismal!
  This is the night of Hallowe'en!

THE QUEEN OF SHEBA'S CARAVAN

By Mabel W. Phillips

The Queen of Sheba marveled at all the tales she heard
  About a king, a mighty king, who ruled by strength of will.
She dreamed of him at even and in her dreaming stirred
  And softly rose and faced the East beyond her window-sill.
At last with resolution she called each slave to her
  And said: "Prepare a caravan, for when the dawn shall come
I must be moving seaward with ivory and with myrrh,
  Go! summon ye the tribesmen with kettle and with drum."

Came Nubians and brown men and men with beards of red,
  Great chieftains, petty warriors with jewels, gold and plumes,
White elephants, and eagles with glossy wings outspread
  And there were casks of amber and rich and rare perfumes.
Her hair with pink magnolias the Queen of Sheba dressed
  To meet the king's approval, for, did not the whisper go,
That Solomon, the wise one, who ruled the East and West,
  Would one half of all his kingdom upon his choice bestow?

And as she rode she pondered the queries of the wise,
  And fanned her cheeks, and cooled her brow, and set her lips to smile,
For emeralds and rubies and birds of paradise
  Can solve a host of riddles and kingly hours beguile.
So music went before her and all her trumpeters
  Were clad in scarlet breech-cloths, her men-at-arms were shod
With glittering green sandals, and with them marched the seers
  And all the ancient wise men who one time dwelt at Nod.

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ELECTRICITY and its control were the chief features of October's meeting of the Los Angeles Architectural Club, held on the 23rd, at the Artland Club, 1719 Figueroa street.

The speaker's table was decorated with Neon lights, in keeping with the program of the evening. Mr. Clark Baker, Sr., a representative of the National Lamp Works of the General Electric Co. at Oakland came to Los Angeles to present this lecture under the auspices of the Educational Lighting Committee of the Pacific Coast Electrical Association. His subject was "A Glimpse Into the Future," Mr. Baker began his talk by displaying charts illustrating the functions of the eye, and following out the effects of light upon that organ. He used many ingenious pieces of apparatus to demonstrate the principles of illumination. In one experiment a beam of light was projected within a transparent box filled with smoke, and by the use of a prism Mr. Baker was not only able to show how to bend a ray of light; but also the reflection and refraction of the light by the prism.



Another remarkable demonstration as to how shadows may make or mar the appearance of a floodlighted building or statue, Mr. Baker utilized objects of different shapes and finished the demonstration by using a plaster cast of President Lincoln's head. By illuminating the cast from above, the natural shadows brought out its forcefulness, kindliness and lifelike appearance. When the shadows were reversed, it gave the cast the appearance of fear, or startled surprise.



Other interesting experiments were made with light and color, followed by a discussion of lighting fixtures. Mr. Baker presented some sketches of his conception of the modern trend in lighting fixtures. These called for discussion and Mr. Garnsey's criticisms of the designs called forth many interesting comments.

Musical entertainment at the meeting was supplied by the Club Quartette and Bert Langley, with his cigar-box instrument.

The next Club meeting will be held on November 20th, with Mr. Charles Loomis, as guest speaker, discussing "Business Mortality."

To encourage the architectural student to work in terms of the small house, the Small Home Plan Bureau, under the supervision of the Los Angeles Architectural Club is conducting a competition of small homes, which is open to the students in the Department of Architecture of Polytechnic High School.

The competition opened October 22nd and closes November 30th. First, second, third and fourth prizes and three special prizes will be awarded to the winning students. The first prize is a year's membership in the Los Angeles Architectural Club; second, a set of Architectural Digests; third, one year's subscription to the Architect and Engineer; fourth, a year's subscription to the California Home Owner and three special prizes of one year subscriptions to the Pacific Coast Architect.

All houses must be under $7,000 building cost and provide for thoroughly modern plumbing, lighting and electric refrigeration. Working drawings of the prize winning plans and any others approved by the Club committee will be sold through the Bureau if the students wish.

Prizes will be awarded by a jury of four architects; one judge to be chosen from the faculty of the Department of Architecture of Polytechnic High School and to be appointed by C. A. Faithfull, head of that department. The other three judges will be one each from the Los Angeles Architectural Club, the Architects' League of Hollywood, and the Pasadena Architectural Club, and will be appointed by the presidents of their respective clubs.

The awards are to be made on the basis of 85% for a practical, well designed plan and elevation, and 15% for the rendering.

Following the close of the competition, the prize winning designs will be published in the California Home Owner; and the entire small house design competition plans are to be hung for two weeks in the Exhibit Rooms of the Architects Building Material Exhibit.

On Saturday, October 27th, the Los Angeles Architectural Club made a special tour of the factory of the California Foundry and Pottery Co. A buffet lunch was served to the members before the tour of inspection began. Going through the factory, the men saw the manufacture of plumbing fixtures from the raw materials to the finished product, along with the enameling of iron and vitrous china pottery. The process of making the big sand molds for bathtubs, etc., was watched, and it was seen how the raw molten iron was poured into the molds to cast the pieces. The next step was to visit the sand blast rooms where the roughcasting is smoothed, and then to the big furnaces where the iron is heated to a cherry red and the enamel sifted on.

In the pottery factory the raw clays were seen worked into the various shapes and then run through china kills, each 376 feet long. This process takes from 75 to 80 hours. The objects are then taken to the enameling room and through the second kiln to bake.

The trip was exceedingly interesting and instructive. At its completion the Club members were invited to visit the home of Mr. Mead, designed by L. Scherer, where another buffet lunch was served.

The Club Quartette is increasing its activities, and becoming more and more popular. They were well received at the Masonic Club, where they sang on October 26th.

The Christmas card competition is on, and suitable prizes have been selected. Dec. 18 is the last day cards will be received at the club.

Books Reviewed (Continued from Page 14)

By LOUISE MORGRAGE

How to Take the Air

In "Model Airplanes" with the subtitle "How to Build and Fly Them" (Frederick A. Stokes Co.), Elmer L. Allen has prepared an instructive work that probably will thrill the minds of boys and young men. He apparently has paid careful attention to the detail in explaining how to make racing models and facsimile models by a method which he calls "step by step." The book is recommended by the Boy Scouts of America.

Another View of Literature

Handbooks on English Literature are numerous, yet each often presents some unusual slant on the subject that makes it of value. Amy Cruse has written a delightful outline called "English Literature Through the Ages" (Houghton Mifflin) which will appeal perhaps to the less scholarly, because its critical comment is traditional. Nevertheless as a reference book for the student it should be most useful, and its charming intimate style of rendering the accounts of the lives and work of authors and poets from Beowulf to Stevenson, make it as pleasant to read as it is practical to consult.

Helpful to the Realtor

Prentice-Hall, Inc., publish a book called "Real Estate Questions and Answers" by Israel Flapan, LL.B. It is claimed to be unlike any other book on real estate, and in dealing with many phases of the subject, especially legal questions connected with transfer of property, it may prove helpful to those intending to take a license test, as well as show them how to make a success in the business after they take it up.

Those Snooping Soviets

Events of an international nature always get into novels sooner or later. In "The Mysterious Aviator" (Houghton Mifflin), Neil Shut has made a story centering around the activities of Soviet spies in England, where there was a scarcity of this sort a year or so ago. It is a tale of average appeal, especially to aviators.



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Down the Coast to San Diego and across the state to the Colorado River then up through the Imperial and Coachella Valleys to San Jacinto Pass makes the little loop of the Southland. Even then you will have seen only the high points of California's abounding interests.

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OVER 325,000 people paid admission to the National Air Races at Mines Field, Los Angeles, Sept. 8 to 16th. At least another 175,000 watched the meet from adjoining fields. ¶But this is not all. ¶Conservative estimates indicate that at least 2,000,000 people tuned in on a Pacific Coast Network Station to hear many of the events described by radio. ¶The Union Oil Company, manufacturers of Union-Ethyl Gasoline, Union Non-detonating Gasoline and Aristo Motor Oil, was glad of the opportunity to contribute this broadcast in the interest of aviation.

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From a painting by Benjamin C. Brown

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SOUTHLAND CALENDAR

Conducted by

ELLEN LEECH

Announcements of exhibitions, concerts, club entertainments, college events, lectures, dramatic productions, etc., for the calendar pages are free of charge and should be mailed to CALIFORNIA SOUTHLAND, *Pasadena, at least ten days previous to date of issue, the fifth. General articles and poems will not be bought for another year.*

Clubs

VALLEY HUNT CLUB, PASADENA:
The announcements for the month are: Monday, 3rd, Bridge Luncheon, one o'clock;
Bridge Teas every Monday except the first at 2:30.
Friday evening, December 14th, Mid-Winter dance.
December 31st, a New Year's Eve entertainment is arranged.
Sunday evening programs are given twice a month, a lecture alternating with a musical evening.
Service of Sunday luncheon is discontinued.
The usual arrangements for New Year's Day will prevail.

ANNANDALE GOLF CLUB, Pasadena:
Monday is Ladies' Day, both for golfers and non-golfers. A special luncheon is served and bridge may be enjoyed. Weekly events are held throughout the winter, play starting at 9:30 a.m. for the women. The Chairman of the tournament committee has arranged a schedule of weekly events for the season.
Construction work is finished and the course is in the best possible condition.
A dinner dance is scheduled for New Year's Eve.
George E. Day is president of the club, with F. W. Pilsbury, chairman of the House Committee, and Walter McManus chairman of the Entertainment Committee.

FLINTRIDGE COUNTRY CLUB:
"Maid's Night Out" is Thursday evenings. Dinner is served and menus may be arranged in advance by early reservation.
Dining room is open Sunday evenings, table d'hote dinners being served.
Last Friday in every month is the Bridge Tea.
A dinner dance with special entertainment is arranged for New Year's Eve.
Woman's weekly golf tournament on Tuesday, followed by the golfers' luncheon is an attractive feature.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p.m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
The four new tennis courts are completed and ready for the tournaments planned.
The club has three complete polo fields, now in perfect condition.
Match polo games every Sunday, preceded by luncheon parties followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal.
Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty.
The new club house provides every modern club convenience and comfort.
Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
The club again has an eighteen hole course, and one of the best. Established about thirty years ago, the club was the second in the State, and had an eighteen hole course, later changed to a nine hole.

SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

PALOS VERDES GOLF CLUB:
Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

PASADENA ATHLETIC AND COUNTRY CLUB:
Gymnasium classes are conducted by Aileen Allen, women's athletic director and swimming instructor.
Plunge open for men and women from 9 a.m. to 8 p.m., except Sundays and holidays, 2-6 p.m.
Squash Handball Courts, second floor, open 9:30 a.m. to 9:30 p.m. Ailffiated with Chevy Chase Golf Club, and Club California Casa Real at Long Beach, also San Diego Athletic Club.

OJAI VALLEY COUNTRY CLUB, OJAI:
Offers an eighteen hole course, the finest golf attraction in the West.
The club house provides every modern club convenience and comfort.
Luncheon and dinner served every day.
Tea served as requested. Dinner dances may be arranged as desired.

CLUB CALIFORNIA CASA REAL, LONG BEACH
Special bridge parties on Thursdays.
Tuesdays are scheduled as Feature Days, art, literature, music, science or athletics.
Saturday evening dinner dances, with a special feature dance.
The Grill is closed during the winter except on Sundays and holidays.

PALISADES CLUB OF BALBOA:
A conservative club, formed by cottagers at Balboa for their convenience and social enjoyment, has bought the old Palisades Tavern and plans enlargement. The boat-and-bath house is completed and forms an attractive nucleus.

LA JOLLA BEACH AND YACHT CLUB:
The Dining Room reopens this month.
The location of the club is particularly advantageous for swimmers, giving a beach of gradual slope.
The yacht harbor is being improved and will be in good condition for the opening of the next season.

LA JOLLA COUNTRY CLUB:
Offers an all grass golf course, eighteen holes. Length 6,544 yards, par 71. While the course is of championship caliber it is enjoyed by the novice and the low handicap player equally.

FLINTRIDGE RIDING CLUB:
The club announces the second and fourth Thursday of each month as Club Night, with dinner at six-thirty, and with cards, riding and games after dinner.

UNIVERSITY CLUB of Pasadena, 175 North Oakland.
Luncheon and dinner served every day except Sunday.
First Monday in the month an informal smoker is held.
Third Monday in the month is the date of the monthly dinner with the appearance of a speaker of note.
Last Monday of the month is the date of the dances.
Thursday evenings a Family Dinner is served for the families and guests of members.

ARTLAND CLUB, LOS ANGELES:
Monday night informal hours, known as "Friendship Programs," are continued very successfully.
Luncheon is served every day, except Sunday.
Bridge parties for women every Wednesday at two; every first and third Tuesday for men and women. The hostess provides prizes for afternoon and evening parties.
Meetings of the Board of Governors on the second and fourth Tuesday evenings of each month at 7:30.

MUNICIPAL GOLF COURSE, PASADENA: This eighteen hole course at Brookside Park was officially opened in November. An "all day" green fee has been established at $1.00, excepting Saturday, Sunday and holidays, when the fee is $1.00 for 18 holes. The Board of Governors is composed of L. A. Keller, chairman, John H. Simpson, W. R. Scoville, Joseph E. Leddy, and Frank Mulvin.

OPEN GOLF TOURNAMENTS:
Catalina Island, $2500, December 21-23. San Diego and La Jolla, $2500, January 2-6.

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California Southland— December, 1928—Vol. X, No. 108. Issued monthly by M. Urmy Seares, Editor and Publisher, Pasadena, California. Subscription price, $3.00 Entered as second class matter July 28, 1919, at the Post Office at Pasadena, under act of March 5, 1879.

Art

LOS ANGELES MUSEUM, Exposition Park, presents: California Art Club Nineteenth Annual Exhibition to Dec. 16:

Danish Exhibition, assembled by Danish government for Brooklyn Museum, composed of porcelain and pottery as well as paintings.

Memorial Exhibition, Arthur W. Dow.

Exhibition of stage effects, Dec. 1 to 15. Outstanding examples of contemporary French and American art in the permanent Harrison collection.

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THE CALIFORNIA ART CLUB EXHIBITION at the Los Angeles Museum includes sixty-four pictures, selected by a jury made up of Kathryn Leighton, chairman, Edouard Vysekal, Clarence Hinkle, Dana Bartlett, Donna Schuster, Conrad Buff, Lorcn Barton, Jessie Arms Botke and Orrin White; Theodore Modra and Karl Yens served as alternates. These artists were not in competition for awards. Prizes were assigned as follows: The Mrs. Keith Spaulding prize was given to Charles Reiffel for "Mountain Ranch After Rain"; the Evelyn Dalzell Hatfield Gold Medal was given to J. H. Gardner Soper for "Kailua Fisherman." As for honorable mentions, the first was awarded to Cornelis Botke's "Forest of Eucalyptus," the second to William Wendt's "Morning Light" and the third to Mabel Alvarez for "My Avocado Tree." Louise Everett acted as chairman for the sculpture committee and Merrill Gage and Henry Lion served with her. Of the sculptured pieces Jason Herron's marble head which she calls "Quiet" is noteworthy. Julia Bracken Wendt and Ella Buchanan are well-known exhibitors.

SEVENTH EXHIBITION OF PAINTERS OF THE WEST at the Biltmore Salon, Los Angeles Biltmore, continues to January 5. This organization, as explained by the members, is dedicated to the advancement of Western art, the aim and hope being to arouse and stimulate the interest and appreciation of the public in the art of representative painters of the West who have formed the nucleus of a distinctive school of painting. This exhibition opened the new display rooms of the Biltmore Salon, connsisting of two rooms in the new wing of the hotel, and also the use of the walls of the Galeria.

FINE ARTS SOCIETY OF SAN DIEGO issued invitations to a reception and opening of an exhibition of paintings by DeWitt Parshall and his son, Douglas E. Parshall, last month, and also to a preview of the Third Annual Art Guild Exhibition by all members of the Art Guild of the Fine Arts Society, in the Fine Arts Gallery, Balboa Park.

EVYLENA NUNN MILLER is holding an exhibition of landscape paintings at the Friday Morning Club to December 30, open to the public Tuesday and Friday. Among these is the group of Palestine landscapes first shown at the World's S. S. Convention at the Shrine Auditorium, Los Angeles, in July.

GRACE NICHOLSON GALLERIES, Pasadena, offer the following exhibitions for the month:

Yoshido Sekido shows Japanese Water Colors.

Blanding Sloan and his pupil, Wah Ming Chang, a ten-year-old artist, bring Etchings and Prints.

Julian E. Itter is showing oil paintings.

Other groups of interest are, selected American etchings; Jaehne collection of Oriental antiques; Tibetan portraits by Frances Helps of London; framed paintings by leading Chinese artists; and hand wrought silver from Denmark by Georg Jensen.

PASADENA ART INSTITUTE, Carmelita Gardens, announces the second annual exhibition of Oils and Tempera, open to all artists residing in California. The exhibition period is January 4 to January 31. Closing date for entries is December 22, under no circumstances will work be received after that date. Prizes offered are: First prize of $500, known as the Harold A. Streator Memorial Prize, for portrait or figures; second prize of $300, donated by Mrs. H. A. Everett; third prize of $150. Honorable mention for portrait, still life and landscape.

AINSLIE GALLERIES, Barker Bros., Los Angeles, show a collection of the paintings of Clivette, well known as one of the early modernists. The work of California artists exhibited include water colors by Dana Bartlett and Geoffrey Holt.

ANTONIN STERBA is exhibiting portraits to December 14 at the Jules Kievits Galleries, 464 East Colorado Street, and at the Vista Del Arroyo, Pasadena.

HENRY E. HUNTINGTON ART GALLERY, San Marino, admission by card only, includes the best examples of the English portrait masters; Flemish and Italian paintings.

BARTLETT GALLERIES, opened by Dana Bartlett at 3358 West First Street, Los Angeles, offer a number of well selected small paintings, suitable for gifts and particularly well adapted for small homes.

PAINTERS AND SCULPTORS CLUB announce the fourth annual exhibition at the State Exposition Building, Exposition Park.



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French and Italian Arts

New shipments have arrived from France and Italy—cards, calendars and Christmas novelties of all kinds. Also Florentine tooled leather albums, cigarette boxes and picture frames; hand woven "church linen" refectory sets, table cloths, napkins and single pieces. Brocades for tables or wall hangings.

630 E. Colorado St., Pasadena, Calif.

TELEPHONE TERRACE 6028

TILT GALLERIES, 340-346 East Green Street, Pasadenaa, owned and operated by Joseph Tilt, well known as a collector of paintings and works of art, add interest to the art world of this section. Mr. Tilt has appointed Frank M. Moore, for many years director of the Honolulu Academy of Art and a painter as well, as his associate in the galleries.

JULES KIEVITS has opened a downtown gallery in Pasadena for the sale of works of art. This is at 464 East Colorado Street and here, as well as in the galleries maintained in the Vista del Arroyo hotel, Mr. Kievits shows an unusually well selected group of paintings.

A PRINT GALLERY and a collection of valuable old books form a center of interest at 117 North Marengo Avenue, Pasadena. Mr. R. V. Sowers, until recently connected with the H. E. Huntington Library, is the owner.

GREENWICH VILLAGE studio-gallery, 3309 Clinton Street, Los Angeles, was recently opened by Norman Gould Boswell to show prints, paintings and sculpture, all of moderate size.

BRAXTON STUDIO, 8832 Sunset Boulevard, Los Angeles, has been opened by Harry Braxton for the sale of selected prints, and also small bronzes.

VAN KEUREN GALLERIES, 3763 Wilshire Boulevard, Los Angeles, announces the opening of a Persian Art Center, directed by Ali-Kuli Khan, N.D. Dr. Khan is an acknowledged authority on Persian fine arts and is showing many pieces from his own fine collection. Dr. Khan will lecture Tuesdays and Fridays at two-thirty for a limited season. The lectures and the galleries are open to the public without charge. Dr. Khan was formerly chief diplomatic representative of Persia to the United States.

STENDAHL ART GALLERY, Ambassador Hotel, Los Angeles, announces an exhibition of Miniature Portraits by Yoreska. The exhibition opened with a reception, Novmber 19, and continues two weeks.

LOS ANGELES CAMERA CLUB sponsors the seventh annual all-American photographic salon at the Los Angeles Public Library to December 9. The exhibition is open Sunday afternoons, one to six.

PASADENA ART INSTITUTE, Carmelita Gardens, is showing the original drawings made by Virginia Frances Sterrett, illustrator of Monrovia, for the "Arabian Nights," published by the Penn Publishing Company of Philadelphia. The book is illustrated with sixteen full page drawings in color, and twenty black and white drawings. Miss Sterrett also made the illustrations for "Old French Fairy Tales" and "Tanglewood Tales."

FRANZ GERITZ held an unusually interesting exhibition at the Los Angeles Museum last month, made up of pencil portraits and wood-block illustrations. A number of the wood-block illustrations which will be used in a forthcoming book on California were shown.

NELL WALKER WARNER held an exhibition of flower and landscape paintings at the Tuesday Afternoon Club of Glendale last month.

HOVSEP PUSHMAN has established a temporary studio in Los Angeles as he came to Southern California from New York to do the portraits of several children.

MILLS COLLEGE ART GALLERY, Oakland, California, shows an intertesting collection of Chinese paintings and statuary the first half of the month. The collection is the gift of Albert M. Bender of San Francisco, and includes statuettes of bronze, iron and cloisonne, also a group of purse guards and small images.

ARIZONA STATE FAIR announces the following distribution of prizes in the Fine Arts Department: Landscapes in oils: First prize, $100, to Millard Sheets for "The Old Ranch"; second, $75, to Charles Reiffel, "The Indian Hut, Yuma" Honorable mention to Paul Lauritz for "Desert Shadows."

Figure compositions, oils: First prize, $100, to Dorothy Dowiatt for "The Kid Brother"; second, $75, to Joseph Amadeus Fleck for "Anita Romero and the Black Bear." Honorable mention to John Hubbard Rich for "My Flend," and Karl Yens for "War Orphan."

Still life, oils: G. Paul Jones, first prize, "Still Life"; second prize to Dorothy Dowiatt for "Japanese Lady." Honorable mention to Mable Alvarez for "Dahlias and Fruit."

Water colors: First prize to Donna Schuster and honorable mentions to Henry L. Richter for "Interrupted," and H. Nevill Smith for "Sand Dune, Australia."

For black and white: First prize to Viola Patterson and second to Charles Haddon Crocker. In these groups, open to all artists, the majority of awards have come to Southern Californians.

CALIFORNIA WATER COLOR SOCIETY in the recent exhibition at the Los Angeles Museum awarded prizes by the popular vote method. The first prize, $50, went to Gunnar Widforss for "Sierra Cliff"; the second, $25, to Henry L. Richter, "Flower Market, Venice"; first honorable mention was given to Mrs. Birgit Langton for "Playa del Rey"; the second to Henry L. Richter for "Salut of the Jungfrau"; and the third to Theodore B. Modra for "Procreation."

Music

PHILHARMONIC ORCHESTRA OF LOS ANGELES, William Andrews Clark, Jr., founder, Georg Schneevoigt, conductor, Caroline E. Smith, manager, give a series of fourteen symphony concerts and fourteen popular concerts at the Philharmonic Auditorium, Los Angeles, in this, the tenth season. The symphony concerts are given Thursday evenings at 8:30 and Friday afternoons at 2:30, the popular concerts are presented Sunday afternoons at 3:00. The dates of the symphony concerts of the month are December 6-7 and 20-21; the dates of the popular concerts are December 2-16-30. The orchestra is giving three additional concerts this month, Dec. 10-24-31.

PASADENA MUSIC AND ART ASSOCIATION in the Artists Series for 1928-1929 brings outstanding artists to Pasadena. There is no concert in December, but Friday evening, January 4, Elsa Alsen, soprano, appears.

COLEMAN CHAMBER CONCERTS, Alice Coleman Batchelder, founder and director, bring to Pasadena artists and ensembles known internationally, and through the arrangement of the programs offer a range of musical subjects that is remarkable in extent. The recitals are given Sunday afternoons at the Pasadena Community Playhouse, 39 South El Molino Avenue. Tickets for the series of ten concerts or for single events may be secured at the Playhouse. The current concert is December 9, presenting the Stoloff String Quartet.

PASADENA COMMUNITY SINGERS, organized as a choral association under the direction of Arthur Alexander, meet every Monday night at 7:30 in the Recital Hall of the Community Playbouse, 39 South El Molino Avenue.

PASADENA OPERA AND FINE ARTS CLUB is served by the following officers: Mrs. Grace Frederick Newby, president; Gladys Hanson, vice-president; Richard Ware, secretary and treasurer; Virginia Burdick, corresponding secretary. Raymond McFeeters continues his duties as program chairman through December.

SPINET CLUB of Redlands opens the season, the thirty-fifth year of the life of the Spinet, with the December concert by the Los Angeles Philharmonic Orchestra.

WOMAN'S LYRIC CLUB gives the first concert of the season Friday evening, December 7, at the Philharmonic Auditorium, Los Angeles, witb Erwin Nyiregyhazi, pianist, as soloist.

CAULDRON SINGERS, of Pasadena, Roy V. Rhodes, conductor, give the first concert December second, at tbe Pasadena Community Playhouse. This is a non-profit organization, giving time and talent to the service of the community, now in the eighteenth year of activity, and ranks with the finest men's choral units of the country. It is particularly fitting that the singers have become a part of the Pasadent Community Playhouse Association.

LONG BEACH HANDEL-HAYDN SOCIETY, Rolla Alford, director, presents a performance of "The Messiah" at Christmas time in conjunction with the Long Beach Symphony Orchestra. The city of Long Beach sponsors two concerts by these organizations and has appropriated $5000 for this purpose.

MISCHA GEGNA, Russian 'cellist, and his concert orchestra, are engaged for the Los Angeles Repertory Theater (Figueroa Playhouse) for the season.

MILLS COLLEGE is presenting a series of concerts in the Chamber Music Hall of the Music Building on the campus. The third concert will be given by Ratan Devi, who will sing Folk Songs of India, January 9, 1929.

SYLVIAN NOACK has returned to St. Louis for his third season as concert-master of the St. Louis Symphony Orchestra. Mr. Noack has been concert-master of the Hollywood Bowl Orchestra since the opening of the Bowl summer concerts.

ZOELLNER STRING QUARTET announces a series of four Monday evening chamber music concerts at the Zoellned Conservatory Auditorium, Los Angeles, opening December 3. This is the eleventh season of these popular concerts, heretofore given downtown.

GLENDALE ORCHESTRA, Modest Altschuler, conductor, announces Ruth Wilson, young violinist of Los Angeles, as the soloist with the orchestra on December 3.

LOS ANGELES ORATORIO SOCIETY presents "The Messiah," Sunday afternoon, December 9, at the Shrine Auditorium, Los Angeles.

WHITTIER MEN'S CHORUS inaugurated the tenth annual season last month, presenting the first of a series of three concerts. Howard L. Hockett, head of the department of vocal music at Whittier College, organized the chorus, composed of business and professional men, ten years ago and has continuously directed it. The second concert is announced for February 19, and the third, March 7.

STUDENT'S CONCERT COURSE at Stanford University was opened by Lawrenc Tibbtt, followd by Sousa and bis band. At the thrid concert Efrem Zimbalist will be the artist, January 17.

WOMAN'S CHORAL CLUB, John Smallman, conductor, gives the first concert of the season, December 11, at the Shakespeare Clubhouse, Pasadena. The assisting artists are the California Trio of Los Angeles; Homer Grunn, composer-violinist, Axel Simonsen, 'cellist, and Leon Goldwasser, violinist.

L. E. BEHYMER'S PHILHARMONIC ARTIST SERIES offers a Tuesday course of twelve events, a Thursday course of six events, and a selective course of fifteen events, chosen from the Tuesday and Thursday courses. These concerts are given at the Philharmonic Auditorium, Fifth and Olive Streets, Los Angeles. The artists appearing this month are:

Maier and Pattison, pianists, Dec. 4.
Hans Kindler, 'cellist, and E. Robert Schmitz, pianist, Dec. 11.
Elsa Alsen, soprano, Dec. 13.

OLGA STEEB, pianist, is the soloist with the Philharmonic Orchestra in the Symphony concerts, December 6-7. The Overture, "In Ole Virginia," by John Powell, and "Through the Looking Glass," by Deems Taylor, will be given first hearing in Los Angeles at these concerts.

LOS ANGELES ORATORIO SOCIETY, John Smallman, conductor, gives the "Messiah" at the Shrine Auditorium, Sunday afternoon, December 23. The soloists are: Alice Gentle, soprano; Altha Montague Elliott, contralto; Ivan Edwards, tenor; and Alexander Kisselburgh, bass. The orchestra will be from the Los Angeles Philharmonic, with Julius Bierlich as concertmaster. The Junior Oratorio Society assists. Dr. Ray Hastings is at the organ, and Lorna Gregg at the piano.

CHURCH CHORAL UNION, under the direction of John Bissell Trowbridge, gives a performance of "The Messiah" at the Bible Institute Auditorium, Los Angeles, December 17.

Announcements

PASADENA COMMUNITY THEATRE marks the early winter season by the special production of "The Living Corpse" by Leo Tolstoy, thus honoring the hundredth anniversary of this great Russian thinker. Gilmor Brown directs and Irving Pichel is seen in the leading role. A Russian orchestra, musical arrangement by Serge Malavsky; a chorus of twenty-four voices, trained by Joseph Mari; Russian and Gypsy dances, supervised by Serge Temoff; and unusual scenery, designed by Janis Muncis, all contribute to the presentation. The play runs for two weeks, to December 8. The other plays of the month are:

December 11 to 22, a revival of "The Torch Bearers" by George Kelly.
December 25 to January 5, "A Kiss for Cinderella," by J. M. Barrie.

There are no performances Sunday or Monday nights; matinees Saturday only.

THE WORKSHOP, Recital Hall, Pasadena, grows in value to the workers and to the community with each production, and is recognized as a part of the entertainment provided by the Community Playhouse and open to the public. The Workshop selects the best available material and gives these plays with its own directors and players. The plays are given on Saturday evenings. "Lasmi," by Hans Fabricus, is given Dec. 1 and 8.

EL MONTE is another community to perfect plans for a little theater with the organization of a player group under the direction of Paul Klingerman.

PASADENA CENTER, Drama League of America, sponsors a lecture course, meeting in the Recital Hall, Pasadena Community Playhouse, as a part of the winter program. The speakers and subjects are:

December 6—Baron D'Estournelles de Constant: Modern French Drama.
January 10—Lady Adams: J.M. Barrie, The Puck of the Stage.
January 24—Frayne Williams: The Relativity of Drama.
February 7—Thomas Rutherford Fleming: Japanese Drama.
February 21—To be announced later.

"OPENING DOORS" is the subject of the talk given by Ruth Bryan Owen, daughter of the late William Jennings Bryan, at the Shakespeare Clubhouse, Pasadena, December 14.

"DONNYBROOK FAIR" is selected as the title for the annual bazaar and entertainment given by the Non Nohis Solum Society of the Orton School for Girls, Saturday afternoon and evening, December 15, at the school. By this means the students raise funds for carrying on the philanthropic work in which they are interested.

THE WIDE-SPREAD reputation of the Pasadena Community Playhouse as an intelligent theatre and an educational center was never more strongly evidenced than in the response to the first announcements that it was to have a dramatic school. More applications for enrollment came than the present facilities of the Playhouse would accommodate, and when the School opened in September there were twenty-four students, fourteen young women and ten young men, a number of whom already had attended other dramatic schools, had been in professional or non-professional music, dancing or dramatic



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circles. It was necessary to limit the School to this number.

The students have found this school no sinecure. Working from 8:30 in the morning until 5 o'clock in the afternoon, they have progressed rapidly. Because so much of the work has been practical, enthusiasm has grown steadily. They have produced a play every three weeks, rehearsing alternately under Lenor Shanewise, Cyril Armbrister and Ralph Freud, associate directors. Real talent has been discovered through these class plays, but until their second year, none of the students will appear in any productions upon the main stage. The Christmas holidays will mark the close of the first semester.

CHARLES KING PLAYERS give, at the Raymond Theater in Pasadena, a new play each week, opening with the Saturday matinee. For this month lively and entertaining plays have been selected particularly adapted to the holiday season.

HELEN E. HAINES again gives a series of fifteen free lectures on Current and Contemporary Books at the Los Angeles Public Library, the second and fourth Tuesdays of each month at 7:30 P. M. This is the third annual series given by Miss Haines and the talks are scheduled to May 28, 1929. The current subject is "A Group of American Novelties," December 11.

PASADENA PUBLIC LIBRARY sponsors a series of five Book Talks by Helen E. Haines, November, 1928, to March, 1929. This is the eighth season of these "Open the Book" talks, which are given in the Lecture Hall of the Public Library at eight o'clock except that in December the hour will be 3:30 P. M. The December date is the second, and the subject is books suitable for Christmas gifts.

ALINE BARRETT GREENWOOD presents her Current Reviews of vital and interesting topics again this season. The Pasadena reviews are given at the Shakespeare Clubhouse the third Wednesday of the month at 11 A. M. The current date is December 19.

SAN DIEGO MOTOR BOAT SHOW, Secretary, D. W. Campbell, Chamber of Commerce, is scheduled for December 3-9.

NATIONAL CHAMPIONSHIP SPEED BOAT RACES are announced for the month at San Diego.

ANNUAL ARCHITECTURAL EXHIBITION is held in the Exhibition Rooms, Architects Building, Fifth and Figueroa, Los Angeles, California, to Saturday, December 8. The patrons are Southern California Chapter, A. A. A., Architects League of Hollywood, Los Angeles Architectural Club, Long Beach Architectural Club, Pasadena Architectural Club. The exhibit includes 700 pictures and models of residences and commercial structures, either recently built or to be constructed soon.

RAYMOND HOTEL, Pasadena, opens for the winter season, December 27. The golf course of the hotel is exceedingly popular with the guests and the bowling green, built last year, promises to be equally favored.

ARTS AND CRAFTS SOCIETY are holding a business meeting December 3, at the California Art Club. There will be an exhibition by Gertrude Belcher of curtains and bed-spreads. Henrietta Schenn will show lamp shades, and Maude Bailey Johnson, rugs.

WORKSHOP of the Pasadena Community Playhouse Association will give "Water Babies" during Christmas week, a series of matinees and two evening performances. The first evening performance is given exclusively for the Fine Arts Club of Pasadena, December 17, and a dinner is served in the Recital Hall prior to the performance.

Matinees will be Monday, December 24; Wednesday, December 26; Thursday, December 27; Friday, December 28 and Saturday, December 29 The evening performance for the public will be Saturday, December 29.

STENDAHL ART GALLERIES, Ambassador Hotel, Los Angeles, announces an exhibition of sculptures in bronze by Eli Harvey of New York to December 10

ART GUILD MEMBERSHIP is showing at the Fine Arts Gallery, Balboa Park, San Diego, a collection of paintings in oils, water colors, and pastels, also sculture, drawings, prints and handicraft, including jewelry.

ASTRONOMICAL SOCIETY OF THE PACIFIC and the Mount Wilson Observatory announce two illustrated lecture courses on Astronomy. Lectures at 8 p.m.

Five lectures at Culbertson Hall, Pasadena, California Institute of Technology; the lecture for this month is "Life in Other Worlds," Thursday, Dec. 20; Dr. H. N. Russell, Princeton University, Mt. Wilson Observatory.

Six lectures at the Public Library, Los Angeles, Fifth Street and Grand Avenue; the lecture for the month is "Analyzing the Sun," Friday, Dec. 21; Dr. H. N. Russell, Princeton University, Mt. Wilson Observatory

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STAN POCIECHA shows recent paintings of Carmel and Monterey until December 22d, Newhouse Galleries. Dalzell Hatfield, director, 2509 West Seventh Street, Los Angeles.

EXHIBIT of paintings by Ruth M. Bennett and Dorothy Dowlatt at Grace Nicholson's Galleries, 46 North Los Robles, Pasadena, December 1 to 15, 1928.

MISSION PLAY opens at San Gabriel January 1, the eighteenth season, and the third in the new playhouse.

PASADENA LECTURE COURSE on Current Topics given for the past nine seasons is continued during 1928-29, but please note they are given this season in the Pasadena Community Playhouse, on Mondays at 4:15. The object of the lectures remain the same, to encourage the intelligent discussion of public affairs. The speakers, subjects and dates are as follows:

Dec. 3—Halide Edib, Turkish Feminist, "How and Why Turkish Women Have Changed."

Dec. 10—Bernard Fay, University of Clermont-Ferrand, France, "Franklin and Science."

Dec. 17—Frank Tannenbaum, Economist, "Mexico."

Jan. 7—Will Durant, author of "The Story of Philosophy," "Is Democracy a Failure?"

Jan. 14—Lowell Thomas, world traveler, "Into Forbidden Afghanistan" (illustrated).

Jan. 21—Thomas Hunt Morgan, president of the National Academy of Sciences, "Human Inheritance."

Jan. 28—Richard Washburn Child, former Ambassador to Italy, "Mussolini."

Feb. 4—John Langdon-Davies, author of "A Short History of Women," "Has Marriage a Future?"

Feb. 11—Donald M. MacMillan, Arctic explorer, "Under the Northern Lights" (illustrated).

Feb. 18—Robert A. Millikan, California Institute of Technology, "Energy Available to Men."

Feb. 25—Henry Goddard Leach," editor of "The Forum," "Are Americans Intolerant?"

March 4—Roy Chapman Andrews, leader of the Third Asiatic Expedition, "Mysterious Mongolia" (illustrated).

March 11—W. Boyd-Carpenter, Oriental scholar, "What Is Happening in China?"

March 18—William B. Munro, Harvard University and California Institute of Technology, "The Laws of Political Behavior and Misbehavior."

March 25—Lewis Browne, author of "This Believing World," "Can We Do Without Religion,"

COUNCIL ON INTERNATIONAL RELATIONS meets at the Mission Inn, Riverside, California, December 9 to 13. Los Angeles District, C. F. W. C., is represented by Mrs. Charles H. Richmond.

WOMAN'S CLUB OF HOLLYWOOD is served by the following officers and directors in the 1928-1929 season: President, Mrs. Alfred L. Bartlett; first vice-president, Miss Mary E. Hamlin; second vice-president, Mrs. Wayne Webster; third vice-president, Mrs. Eugene Holmes; curator, Mrs. E. B. Dixson; corresponding secretary, Mrs. Henry F. Boesche; recording secretary, Mrs. Ollie A. Topham; treasurer, Mrs. Charles Edward Barber. Directors, Mrs. Robert L. Gilliam, Miss Jessica B. Noble, Mrs. W. H. Barrows, Mrs. Julius Carter Edwards, Mrs. George Grant Hunt.

WOMEN'S UNIVERSITY CLUB, Los Angeles Branch of the American Association of University Women, has the following officers and directors: President, Mrs. Walter Brem; first vice-president, Mrs. Malbone W. Graham; second vice-president, Miss Mary K. Miller; third vice-president, Mrs. Angus L. Cavanagh; recording secretary, Mrs. L. C. Bryenton; corresponding secretary, Mrs. Benjamin Woodard; treasurer, Mrs. Phoebe M. McCollough; executive secretary, Miss Jane Spalding; office secretary, Miss R. May Miles. Directors, Mrs. Michael Creamer, Mrs. F. E. Hogeboom, Miss Ethel Masters.

SHAKESPEARE CLUB OF PASADENA now in its fortieth year of existence functions through thirteen departments, with 1346 members. Two new groups are added this season, the Poetry and Life group, with Mrs. Arthur J. Casebeer, chairman and director; a Shakespeare Study group with Mrs. John B. McCoy, chairman and director. The officers of the club and board of directors are: Mrs. Arthur J. Wingard, president; Mrs. William A. Spill, vice-president and curator of departments; Mrs. Elizabeth B. Russell, second vice-president and chairman of program; Mrs. Leon C. Brockway, third vice-president and chairman of public affairs; Mrs. Lon F. Chapin, fourth vice-president and chairman of membership; Mrs. William L. Blair, recording secretary; Mrs. Peter Macfarlane, corresponding secretary; Mrs. Porter L. Parmele, treasurer; Mrs. Fredcick C. Marsh, director and chairman of club house; Mrs. G. A. Duncan, director and auditor; Mrs. John C. Brander, director and chairman of press.

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NO. 108 DECEMBER, 1928 VOL. X

CONTENTS

PAGE

MALLOW, AND LUPINE—SAN FRANCISCO BAY.....*Cover Design*
(From a painting by Benjamin C. Brown in the possession of Mrs. Frederick H. Seares)
SOUTHLAND CALENDAR.....*Ellen Leech* 4, 5, 6, 7
SAN DIEGO AND ART.....*Reginald Poland* 9
SOME CHOICE BOOKS.....*Louise Morgrage* 12
STAGE TONES AND MOVIE TONES.....*Ellen Leech* 13
MUSIC.....*Jessica Kate Seneca* 14
OUR BERRY-BEARING SHRUBS.....*Charles Adams* 15
THE YOUNG ARCHITECT AND THE NEW TOWN..... 16
THE VALLEY HUNT AND THE PALISADES CLUB AT BALBOA... 20
A HOUSE BY WITMER AND WATSON..... 20, 21
THE ARCHITECTURAL CLUB OF LOS ANGELES..... 22
SOME ELEMENTS OF THE SMALL HOUSE...*Richard U. Seares* 23
WHAT IS GOOD ARCHITECTURE.....*Verner B. McClurg* 24
THE REALTOR AND THE ARCHITECT.....*Frederic J. Dennis* 24
THE OASIS AT PALM SPRINGS..... 26
THE DAY NURSERY AT HOLLYWOOD.....*Mrs. Daniel Sully* 28
LA JOLLA, THE HOSTESS OF SAN DIEGO..... 31

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CALIFORNIA SOUTHLAND
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San Diego and The Fine Arts

By Reginald Poland
Director of the Fine Arts Gallery, San Diego.

ORDINARILY, art has developed best when it has received patronage and appreciation. But creative action is the first necessity of great art. And unless so-called art interprets the better ideas and ideals of its maker, of its time and people, it cannot be art. The foundations may be in art of other and earlier days, but the quality which makes it significant must be unique, as an expression of its creator and of the life in which he finds himself. Tradition is thus a springboard, from which it is necessary to strike out, in order to "cut the proper figure" of the dive itself.

We believe that art will continue to go farthest where the artists are creative in this manner, and where others have an appreciation of or at least the desire to appreciate true art, whether from the studios of their contemporaries or in the monuments of the past. San Diego is beginning to create; she has long shown great appreciation for the finer things, and is positively progressing in this. Even before the Fine Arts Gallery opened in Balboa Park, February 28, 1926, the Art Society had a membership of 600; since then, within two years, we have reached the phenomenal figure of 1375, which is proportionately greater than that of any other American city. In cities of greater population and with bigger art museums, like Providence, R. I., Indianapolis, Ind., and Cincinnati, Ohio, the actual total membership is not as great. Otto H. Kahn, in visiting our Gallery, said he had never found anything anywhere to equal our membership. San Diego's attitude to art is splendidly illustrated, too, by the attendance which normally averages over 600 daily, and has often been well over 1000, for the three open hours on Sunday afternoon. And it must be remembered that San Diego's population is but 150,000, in round figures. It is hard to see how the fine support and enthusiasm given to the Gallery and its staff by the people of San Diego could have been improved.



"ANTONIA, LA GALLEGA" BY IGNACIO ZULOAGA. GIVEN ANONYMOUSLY TO THE FINE ARTS GALLERY, SAN DIEGO.

Before proceeding, let us pause to ask, what is art, and why should it concern us Californians? In speaking of art, we have in mind an interpretation of life in not only a true and orderly fashion, but in a positive and long-satisfying manner. The fact that it must be within the comprehension of the normal human mind goes without saying; but usually it should be sufficiently above the common trend to make the person use his mind, rather than simply to absorb, like a sponge, that which gives pleasure. Unless the would-be art offers something at least a little better than merely that which the line of least resistance tends toward, or that which every-day life presents, what excuse is there for the time, exertion, money, effort and lives given to the creation of that art?

For many years this city quietly lived on, enjoying a wholesome and constructive life of culture, as well as the peculiarly generous offerings of nature. It neither desired nor needed to concern itself with the outside world. However, when San Francisco planned its Exposition for 1915, San Diego decided that it might well share its own joys with the world.

The Exposition, the unusually beautiful Balboa Park and its harmonious exposition buildings erected by Bertram Goodhue, brought tremendous success, the influence of which has extended to our time. Nevertheless, there followed an influx of transient "joy-riding" visitors and "boosting" realtors, besides the valuable and much valued permanent accretion to the population. Unfortunate mushroom growth is no longer such a factor, and today San Diego—old San Diego—with reinforcements of permanent residents who are thinking of the city's future because they are thinking of their own, is going forward with a development of the more lastingly attractive features of a community, the cultural.

Because of San Diego's unique character, which it is unnecessary to discuss, persons come here more often than not to enjoy life, having gained enough material assets so to do. Therefore, the documents of science and the expressions of the arts are in line with such life. Would that we had time specifically to record the way in which drama, music, history, literature and science find patronage in this region. In the field of the fine and applied arts, much is being done for the growth of creation and appreciation. In the earliest days San Diegans found themselves in an almost ideal setting. Gaining a livelihood and living itself were comparatively easy. The varied scenery was of clear, soft, pastel hues, charming, and what we might be inclined to call "pretty." Artists often fell into the habit of so depicting the country in paint, seeming to say over and over again, "What a lovely paradise this is!"

But life on this earth is not all paradise; nor is it paradise all the year round in San Diego. Artistic interpretation of this city and its life, to be truest, should not make one infer that one has only to come and partake of an endless round of pleasure. Art more or less paralleled the story of San Diego. After the "pretty" phase, it followed in the train of the great 1915 Exposition with its collections of art from all over the world. Then the World War and its consequences came and art here swung over to the other extreme, often suggesting the hectic, half-determined or neurotic spirit and trying by materials

visibly to suggest the unseen, the abstract moods of life. But this was not the San Diego art that will live. Fortunately, the artists have refused to travel along certain paths simply because others have so wandered; they have stopped, and are looking, listening and really thinking. They have realized that all life is complex, and that every place and people is a composite of a number of elements—San Diego not excepted. The artists are making use of their earlier "pretty pictures" and their later post-impressionistic effusions by combining with them other essentials, formerly unseen, because subtle and hidden by more obvious facts. Thus they are creating a different but truer picture of what we are.



"RUGGED GRANDEUR," BY CHARLES A. FRIES. GIVEN BY THE AMERICAN COLLEGE CLUB, SAN DIEGO, 1926.

The dean of our painters, Charles A. Fries, although among the very first, seems to have had an unusual foresight, catching the spirit of our desert superbly. We continue to be proud of his paintings, which are increasingly progressive. Charles Reiffel, who is a comparatively new comer to our country, has focussed the attention of a great and telling public upon his interpretation of our landscape. This interest is made still more apparent by the number of awards given him, and the numerous invitations for him to exhibit far and wide. His pictures reveal a country which has beautiful strength, instead of inane prettiness.



"THE SHORE" BY JOHN H. TWACHTMAN, GIVEN BY MRS HENRY A. EVERETT OF PASADENA, 1928

We have the feeling that people of southern California scarcely have been dominated by any irresistible urge to create beautifully in order to give to the world, as well as to themselves, a noble interpretation which will be constructive in its effect. It is trite to repeat that the climate here is soothing; but it is also enervating. The public does not have to exert itself, either to get what it wants or what is of advantage to it. As compared with some other places, to our mind it has often been without evidence of both the imaginative and creative, due again to environment. Perhaps the San Diego region is rather exceptional in needing no tremendous man-made creations, because of the divine contributions in nature's offerings. However, having all this, even more than others should we certainly appreciate what is given us, both in the creations of others from the past and from other climes, as well as in this immediate little paradise where we live from day to day. Some of our leading artists predict that this region eventually will be both most important for the creation of the fine arts, as well as in the appreciation of them; from past and present evidences, we are in accord with at least the prediction that San Diego will, in the best sense of the word, be a great patron of things artistic.

Art collections, whether public or private, stimulate appreciation and patronage. Usually, one private collection or a big municipal public collection starts the ball rolling; the public gallery becomes duly representative of its community in a wholesome way, and later on innumerable collectors, whether on a big or a small scale, make art not only a necessity but a joy daily, in normal but enhanced living. For that is one of the greatest essentials of art, that it incorporates a stimulating quality, changing our existence on earth into living with zest.

The most suitable architecture for southern California found in the latest structures of our most modern architects, in adaptations of the Mexican, and to a lesser extent in the pseudo-Spanish, has for various reasons appeared comparatively late. Sculpture, and incidentally architecture with conventional coloring, usually follow plastic expression without such coloring. But in sunny climes, the fine arts are invariably truest where color is used as a vehicle of expression. It is not surprising, therefore, to find that painting is most prevalent here. Strangely enough, not only do we often miss good drawing, but good color; apparently the local coloring of objects is so apparent that it makes one pay less attention to the construction and to the best possible combination and shading of colors, a quality of prime importance. We have seen pictures with "all the colors of the rainbow" which impressed one as neutral and of dull, drab grey. On the other hand, we have seen other paintings in colors, and even pictures in monochrome, which reacted upon us with a sense of musical, emotional color compositions. Meryon's etchings and Whistler's Portrait of his Mother, which he called "Arrangement in Black and Greys," have exactly this effect.

But California is now working on the right path. It has been said that there is no short cut to art. Ex-Senator Phelan, no doubt realizing this, recently announced the gift of several prizes for a competition and exhibition of figure-compositions. "Drawing is the foundation of the fine arts"; the correct drawing of the figure is of inestimable value to the artist, no matter what he is interpreting. The collection of figure-compositions shown at the Bohemian Club in San Francisco must have given as great satisfaction to this patron of art, as it did to the many critics who studied it. As a member of its jury, we can say positively that the work submitted promises much for the future. Among the accepted work it was extremely difficult to make the awards, so many examples were deserving. The effect of this show in the East, as well as in the West, will be positive and constructive. We congratulate Senator Phelan and rejoice with him.

Today, it seems scarcely necessary to note that no longer is the public art collection simply a repository of objects of art which, of course, one is permitted to look at, though this is scarcely expected. Probably the ideal should be that the Gallery and its offerings be as significant, interesting and attractive as possible, that the Gallery have as much publicity, not including sensational advertisement, as is in harmony with the dignity and beauty of the collections themselves. Never should people be induced by any means, however, to make visits under false pretenses, to come for other purposes than the artistic, unless during such visits the great value of the fine arts is emphasized. An art collection should conduct itself, in every respect, as artistically as possible; it should try to specialize in at least one department in order to become a distinguished and dominant example



"SAN FELIPE VALLEY" BY CHARLES REIFFEL. WON THE P. F. O'ROURKE $500 PURCHASE PRIZE, IN SAN DIEGO GALLERY, 1927.

famed in the world of art, and therefore a magnet to attract a wide and discriminating public. It should do everything in its power to clarify in one way or another its collections, and make them vital in daily living.

The Fine Arts Society of San Diego was fortunate in receiving as a gift from Mr. and Mrs. Appleton S. Bridges a most appropriate, utilitarian and beautiful structure, in the Spanish 16th century plateresque, harmonious with the Goodhue exposition buildings and their setting. The Board of Directors recently adopted a definite policy of exhibition and acquisition for this gallery. This includes the proper showing of varied art objects, according to the particular room and its lighting, which lighting, incidentally, is among the very best in the world. For acquisition, painting seemed peculiarly appropriate for our purpose, and after that tapestries, then sculpture and various graphic arts. We plan to display work which passes muster with the art authorities, but which is particularly effective with the general public not generally conversant with the fine arts; second, we shall develop a collection of the finest possible treasures, regardless of the general public's attitude. One policy is to build up a most representative showing of late and contemporary American art, with emphasis on painting, and also to obtain a truly distinguished department of old and modern Spanish art. Transient exhibitions will be on view each month during the season, revealing work from the best Old Masters to the most recent tendencies, regardless of whether we recommend such work to creators today or to the visiting public, or whether we believe in their lasting value.



"BERNADITA," BY ROBERT HENRI, GIVEN BY THE WEDNESDAY CLUB OF SAN DIEGO, 1926

PROGRAMS

Certainly an art gallery should acquaint the public with its offerings and in such a way as to increasingly attract visitors to frequent it and linger long with its contents. Each Sunday afternoon we have a more or less informal Gallery Talk, illustrated either by the permanent treasures or by the transient exhibitions. Mondays we are having a series of lectures on Modern Art by Mrs. Richard F. Kahle, who is demonstrating the virtues of this new expression with which she came in personal contact recently in Paris. Clubs, schools and other institutions visit us at appointed hours during the week. Monday, Wednesday and Friday nights, the Art Guild conducts a life-drawing and modelling class. This class was inaugurated to supply a long and much felt want; as a result, other similar classes have followed in its train. One Saturday morning each month, programs are held for the school-children of the City of San Diego, and another Saturday morning for the other schools of San Diego County. The success with the latter has been most gratifying, the transportation of visitors on these occasions, the donation of souvenirs to one and all, the demonstrations of art processes, or other rather unique features in these programs, have all been paid for by far-sighted art patrons and constructive citizens. Children have come from more than ninety miles away to attend these activities. Consequently the County of San Diego has appropriated a sum which, in round figures, amounts to $6000 this year, in order to continue and develop this work. We are sending our art to the schools and they exhibit their class-work in our Gallery; this is but a suggestion of the fine coordination between two organizations as conducted by Ralph Morris, Assistant Director, by Miss Lotta D. Perry, Supervisor of Art in the City Schools, and by Katherine Morrison, Supervisor of Art in the County schools.



"ABUELOS" (GRANDPARENTS) BY VALENTIN DE ZUBIAURRE, PURCHASED BY THE FINE ARTS SOCIETY MEMBERSHIPS, 1926

EXHIBITS

With the opening of the Gallery we owned a few, but most valuable art objects: a Sorolla painting, a marble sketch by Gutzon Borglum, 103 bronzes, largely figurines of animals, by Arthur Putnam, and a superb series of four 16th century Brussels Biblical tapestries. Already within two and one-half years, we have increased the permanent collection to a valuation of one-half million dollars. Space permits but the mention of an example here and there in the rapidly growing departments of American and Spanish art. Three sketches by the early and very great Homer Martin, and paintings by Elihu Vedder, John H. Twachtman, John La Farge, and the somewhat later Ben Foster are all noteworthy. Among the contemporaries we are particularly proud of our Robert Henri, Ernest Lawson and Emil Carlsen pictures. We are also emphasizing Californians in a group of paintings and a department of sketches. Included are already Maurice Braun, Colin Campbell Cooper, Helena Dunlap, Charles A. Fries, the late Caroline T. Locke and Guy Rose; also Elliot Torrey and Charles Reiffel. Our Spanish pictures take us back to the 15th century with its "St. Peter" of Pedro de Berruguete, one of the first great names in the annals of Spain's pictorial art. The next high-light is the El Greco, "St. Francis of Assisi." Here is a picture which amateur and connoisseur, conservative, progressive and radical, not only like, but most highly esteem, and for which they have a warm affection. In its dramatic, ecstatic and religious character, and in its realism and simple, masculine presentment, it well epitomizes Spain's spirit. We pass from Coello's "Isabella" to some of the greatest moderns: to Zuloaga, in a canvas of his "Cousin Antonia," which ranks with the very best he has ever painted, and to the two brothers de Zubiaurre: an almost "Old Master" double portrait of "Grandparents" with its blue-green tonal atmosphere is by Valentin de Zubiaurre, and the quite radical interpretation of sailors is by the other brother, Ramon.

From such beginnings we hope and fully expect to go on to a collection which visitors will be willing and desirous to travel miles to see. No less a person than Archer M. Huntington, President of the Hispanic Society of America, has manifested his interest by such gifts as Sorolla's "Maria in the Garden" painting, and Viladrich's "Hamlet," not to mention a superb Louis Kronberg and a monumental "Diana" bronze by Mrs. Archer M. Huntington, his wife. Soon we will publicly announce a gift which is even greater than any of the above, something of which San Diego and all our visitors will be most proud.

We particularly desire to bring about a general appreciation of art and thereby achieve the greatest goal of all, satisfaction, or its approximation, in this life. For the artists, we strive particularly to offer material with which they can be still more creative. However, we must regard this as of secondary consideration, as, too, the offerings for critics; such groups are comparatively limited, and should be willing to give way on behalf of the general public—which is really their own public. Art is the life of the artist, and often of the critic; they are therefore much more likely to locate the thing that is particularly valuable to them than are the equally needy, but less ambitious public. We are chiefly concerned with creating in them a dominating love for things beautiful, and feel that we can best do so by offering not only the finest artistic expression, but a limited field which will be known and distinguished throughout the art world.

The Fine Arts Gallery belongs to the people, and is for them.

The Cover Plates

The picture reproduced on the cover is from an original painting in oils, "California at Christmas-time," by Benjamin C. Brown, of Pasadena. This delightful scene, like so many of the colorful pictures by our own beloved Maurice Braun, is truly Californian, revealing a cheer which is for us as true to the Christmas spirit as are the myriad snow-flakes, flashing like gems in wintry New England. The artist needs no biography nor encomium. The awards and many exhibitions of his refreshing California landscapes speak eloquently of his well-deserved success as an interpreter of the "silent-music" of our rainbow-hued scenery.—R. P.

SOME CHOICE BOOKS

With a Special Appeal to Special Readers

By LOUISE MORGRAGE

The Puritan Scapegrace.

PROFESSOR Henry W. Lawrence has written a scholarly dignified, yet very spicy and entertaining book about life in old New England, called "The Not-Quite Puritans" (Little Brown). While one is disposed to think of the forefathers as agreeing to a man about what was the proper way to spend one's time on earth, it seems it was not the case at all. After some very capable research, Prof. Lawrence has discovered that the tendency to take life seriously and hard was an attribute only of that portion of the community with enough force of character and strength of will to get its views of propriety and righteousness into the statute books. The others liked immensely their own version of worldly pleasures and on occasion could keep up with any modern rascal in the way of sinning. The delectable author shows in his brisk and breezy chapters that these more righteous and determined members of society had a lot of trouble making their rebellious and disgruntled fellow men toe the mark. His account of all this pother is so happy as to appeal to many tastes, for his accurate learning and conservative approach blend in fine shape with his infectious glee over the lack of any sense of humor in the Puritan make-up, for it is no secret that among the sterling qualities bequeathed by them to posterity, there was not included any humorous appreciation of the universe. People who like social and historical retrospects ably done, and especially those with a root or two of the family tree sticking down into the flinty New England soil, will certainly enjoy this novel and diverting aspect of those early tough-going centuries.



JULIAN HAWTHORNE, AUTHOR OF "SHAPES THAT PASS." HOUGHTON MIFFLIN, PUBLISHERS. PHOTOGRAPH COPYRIGHTED BY E. WILLARD SPUR.

Genius Uses Symbols

When literary critics comment frequently on some writer's output they generally have something to talk about and in the case of Virginia Woolf, that something amounts to genius. Any reader of her latest novel, "Orlando," can discover the genius himself; one page is enough to convince him that he is in the presence of superb and surpassing literary graces. "Orlando" is a fantasy glamorously beautiful and imaginative yet perfectly controlled, absorbing for its story, and still more for its marvelous insight into, and subtle treatment of the eternal heart of poetry. It shows an uncanny appreciation of how the aesthetic impulse in man has kept the mainspring of English literature steadily beating through three centuries, while its delicately mocking, well balanced style intrigues the lover of fine workmanship.

Orlando, darling scion of the British nobility, with a milkmaid strain, handsome, brilliant, gifted, young, is the favorite of the aged Virgin Queen. In the reign of James I he has his first violent unrequited love affair. Disillusioned he retires to his vast mansion with 365 bedrooms, and living solitary, meditates and labors on his poem, "The Oak Tree." In the closing Stuart decades, as ambassador to Constantinople, he acquits himself in sumptuous style; he falls into a trance—his second—and awakes Orlando still, but now a woman. After years with the Gypsies, sometime in the eighteenth century, she returns to England and hobnobs with literary celebraties; then somehow, but always ravishingly in Mrs. Woolf's idiom, she glides into the nineteenth century and about the middle of the Victorian era marries the incarnation of adventure and romance. In October, 1928, speeding about in motor cars, powdering her nose and all the rest of it, she hugs to her bosom "The Oak Tree" and muses on the changing but essentially unchanging centuries through which she has passed. "Orlando" can be enthusiastically recommended to all who know art when they meet it.

The 70's in England

Julian Hawthorne, son of a famous father, is a resident of California, and although over eighty years young is mentally so alert that he has just given the public a volume of delightful reminiscences called "Shapes That Pass" (Houghton Mifflin). While any period of his life might well yield a gold mine of material of this kind, he has chosen to dwell upon his recollections of the 70's in England, a wise selection as surely that period was intellectually and artistically the peak of the Victorian age. His father's immense prestige and his own position as literary critic on the Spectator opened wide for him the doors to distinguished households, palaces, and such, wherein his contacts with many notables were pleasantly intimate. He is a clever raconteur and knows how to omit anything that might offend good taste, while his knack for recreating persons and events, his sharp, keen, pungent estimates of character and accomplishment, make his pithy paragraphs do more than whole books have done toward giving clear, concise impressions of the times. His rather plain and ungainly style does not accomplish so much as does his amazing vocabulary. At some time in his career he must have swallowed the lexicon and it went to his head. While he writes about others than himself, he unconsciously furnishes some idea of his philosophy, perhaps aptly expressed in one of his own terse comments, "Creation is no joke. Yet if it be a tragedy, weeping won't help."

The Pueblo Tribes

There lingers still in New Mexico, remnants of the haunting spell of a picturesque past which creeps into the pages of "Desert Drums" (Little Brown Co.). The author, Leo Crane, however, is concerned mainly with giving an adequate account of the life and circumstances of the Pueblo Indians. A long term of years spent in the Indian service and close contacts with the tribes in the southwest have taught him as much about the processes of the Indian's nature and temperament as any man could hope to know; moreover his faculty for transferring such knowledge into vigorous and racy phrases for his trenchant and rapid comment, add the entertaining feature which a book intended to instruct needs, if it wants to find a reading public. Mr. Crane touches his subject from many angles. He retells the ever thrilling tale of the conquistadors, to explain how the advent of the European in 1540 affected the fate of the native race, by starting a set of complications which have never ceased through the three regimes which have ruled in this section of the Union. Formerl ythe invaders were adventurers and missionaries eager for gold and souls, now politicians covet land that may have oil, and descend to very shady practices to acquire it. Such was the proposed Bursum Bill, a matter which Mr. Crane handles without gloves and no bouquets for Mr. Fall. The signs of feeling and a cutting sardonic humor displayed in this instance generally crop out wherever the author has occasion to mention the dealings of the white man with the red, and is amusing, unless the reader be Mr. Fall or some of his associates. It is a worthwhile volume for all interested in the Indian and a good description of life in New Mexico.

A National Art

"The Shuttle-Craft Book of American Hand-Weaving" (Macmillan) by Mary Meigs Atwater is a handsomely illustrated and comprehensive account of an once popular form of artistic expression lately revived. It contains valuable information for all interested.

STAGE TONES AND MOVIE-TONES

Tolstoy Humanized, Charity in the Cabaret, Our Debt to Stock Companies

BY ELLEN LEECH

WHAT Christmas brings to the home, drama seems to have brought to the theater for this month—a full pantry from which to choose. We may be gay or grave, high or exceedingly low brow all through the month. One very important production is that of William Shakespeare's "Merchant of Venice" with George Arliss as Shylock, and staged by Winthrop Ames, which comes to the Biltmore Theater for a limited engagement. It is also rumored that Lucille La Verne plans a production of this same play with herself in the role of Shylock. If so she will establish a precedent, a very interesting one, as the role has always been considered essentially masculine.

We will have a feast of Shakespeare plays through the Stratford-on-Avon Players, and later Mrs. Fisk comes to us in the Harrison Grey Fiske production of "Much Ado About Nothing" and with an association of expert players. Of still further interest in this connection is the fact that Mrs. Fisk has a plan by which this assembly will become a permanent migratory theater, visiting the larger cities of the East and West, and giving to us on this Coast as well as to the inland dwellers good plays presented in the best manner possible.



A GROUP OF MEMBERS PRACTICING FOR THE PASADENA JUNIOR LEAGUE FROLIC AT THE SALA DE ORO, LOS ANGELES BILTMORE, DECEMBER 10TH. MRS. CHARLES JENNISON HELD BY, LEFT TO RIGHT, MRS. THOMAS O'CONNER, MRS. GEORGE RHODES, MISS ANNE BRACKENRIDGE, MISS TIRZAH GATES, MISS LOUISE MACY AND MISS DOROTHY HILL. PHOTOGRAPH TAKEN AT THE HUNTINGTON HOTEL, WHERE THE DANCERS PRACTICED, BY EARL S. O'DAY.

The Junior League of Pasadena must have shopped early, often and late to have secured the novelty specialties, the wonderfully colorful costumes, and the new and diverting dance steps, which they bring to the Junior League Frolic at the Sala de Oro, Los Angeles Biltmore, the tenth. Los Angeles cannot boast a Roof Garden such as the East provides but this cabaret dinner dance comes nearer to it than anything heretofore attempted—perhaps because it isn't on the roof, the Sala de Oro going to the other extreme, it will upset all traditions and surpass any entertainment of other years. The deepest secrecy prevailed throughout all rehearsals and regarding every arrangement therefore every act brings a surprise to the delighted audience. As in all functions sponsored by the Junior League this has its philanthropic purpose. The sum cleared by the dinner goes to the Community Nursing Service, established and maintained by the League in Pasadena.

Color could not be more beautifully blended nor music and the dance more exquisitely welded into a perfect whole than may be seen in the production of Tolstoy's "Living Corpse" at the Pasadena Community Playhouse. A tremendously subtle thing has been accomplished, the color and rhythm please the senses yet enhance the value of the drama and emphasize the gradations by which Fedya was submerged in a life for which he was not intended but to which he was led by his ravenous love for life and beauty. The sombre realism of Tolstoy is even enhanced by this introduction of Gypsy music and an almost unbelievable amount of color. It is possible to come closer to the soul of Fedya, as interpreted by Irving Pichel, to see how he was led onward in his quest, the struggle grows much clearer as the story unfolds to the lilt of the music and the rhythm of the dance. The production is also significant in proving what may be accomplished when a director can so wield all the material at hand to such marvelous advantage. From the overture by the orchestra, led by Ernest Karpati, through the six scenes of the first act and the four of the last, there is no line which is not illuminative. The scenery, designed by Janis Muncis, the dances arranged by Serge Temoff, with Serge Malavsky as musical director and Joseph Mari as director of the chorus, were all of the greatest value to Gilmor Brown in presenting this Tolstoy centennary production.

The stock companies are all giving gay diversions and since now, although they languished for several years, we have come to depend on them so entirely we are apt to forget how much we are indebted to these organizations.

Los Angeles for many years had two, sometimes three, excellent stock companies which were well supported but the onslaught of the movies drove them out. However they are back now in redoubled popularity. The Duffy Players, the Edward Everett Horton Company, and still others in Los Angeles preserve the drama for us all and in Pasadena we have the Charles King Players and the Hart Players, each offering things of interest.

When things looked blackest for the drama, when the screen threatened to overthrow the speaking stage, the one thing that held on and refused to be conquered was the Stock Company. The rejuvenating of the theater came through those valiant souls. No actor can scorn the training he gets through stock, and many a play has taken on new life with the additional bones and muscle provided by the men and women of a stock company.

Among the novelties in the movies we have "The Barker" at Carthay Circle Theater, the first revue offered in which talking and singing are combined with technicolor on the screen. "Interference," as an example of the advance in voice projection, is worth seeing and hearing but even with the admitted advance it is not so gripping as the silent drama might be made to be and lacks the grasp, the holding power, infused into the stage play by the living, breathing entities of the actors.

The mystery plays continue to prove the most popular in the movie world.

The greatest advantage in the talkies so far seems to be that due to the censors. For one thing we are apt to be spared the smutiest of the Broadway productions, but even without the censors I don't believe the producers would attempt more reeking ones. There seems to be such a finality about a voice in the talkies, it would be more difficult to give and much harder to listen to some of the striking successes of the New York stage through this medium.

Idols and Intruder

By JESSICA KATE SENECA

AGAINST a broad bulge of faded green curtain, a platformed crowd scattered with colour, and with, at its boundary, an incompletely related patterning of light silken legs in the varied disposals of relaxation, the dark form of the Idol moved glamorously. Lacking the dignified isolation of an unpeopled platform, he became of curiously changed significance in his relation to the worshipping crowd: at once greater, and less. In moments, his sombre-clothed figure seemed almost to shine and glow in that light of human worship. In his dark gaze a vague and far-off sweetness, he bowed little grave bows around him. . . One beheld the strange sight of the Idol's hands moving over the violin with no sound forthcoming; because the joyous clapping mass could not restrain its clamour, even though it stifled thereby the very thing it imagined itself to be acclaiming. True he had given them one unworthy thing; had followed a magical playing of the Kreutzer Sonata with such shallow music as Vieuxtemps' Concerto in D Minor; and, for their applause to have value, they should have gently signified their disapproval. But—"In thy hands, O Dispenser of happiness, all, all is of gold!"

Into the sensation of unreflecting happiness, the emotion of a multitude believing itself completely and joyfully satisfied with the experience of the hour and moment, one sank luxuriously, pillowing one's sense upon that soft surrounding buoyancy of human pleasure, that filled the concert hall, and accompanied one into the rampant ugliness of the city's afternoon.

Exquisite patternings and traceries of song. The shadow that delicately deepened, and the faint light that slowly grew; and rose and golden radiances glimmering in a light of dreams; lingering, fading into silver mists of silence. . . Unfoldings, curve by curve, petal by petal, till the full heart disclosed. . .

Upon that loveliness the applause came with an actual shock. Pitiful humanity, still so unlearned, that for that exquisiteness of sound could show delight only by making noises, striking of hollowed palm on palm! Closing one's eyes, the better to see visions, made a little strange, when one looked again, the unchanged scene. That what should have been, it seemed, rosy and golden mists, and springing flowers, was still the familiar drab floor, and dull green cover, and wavering curtain shapes, and strewn hard whiteness of programs, and unrelenting crimson EXITS, and the accompanists inconsequent blue flounces. And the singer himself no imaged figure of romance, but stiffly clad in black and white conventioned clothes; with slightly mask-like geniality and amiability of aspect; and rather beautiful hands held a little constrainedly; and rather curious eyes, light-hued and speculative, unsweet and unrevealing.

The opening group of Brahms and Schubert were all of a noble tenderness and comprehending beauty, more especially Schubert's Der Neugierige. The Puccini aria "Che gelida manina," seemed not quite worthy of him; and of the three operatic songs, the best in voice and spirit was "Le donna e mobile," from Rigoletto. Of moving charm and delicacy. in rendering were the French songs, Franck's Nocturne, Chausson's L'Heure Exquise, and two of Bemberg, A toi and Il Neige—the latter with a pianissimo ending, lingering and soft as that falling snow. One was grateful for his accompanist, and for a Steinway piano ungarnished visibly with its name. Though one cannot but acclaim his change of voice as a remarkable feat, yet one must be a little mournful for beauty passed, and too, not without apprehensions. For this is one of the rarer treasures among singers, and all that happens to him as an artist must concern us.



YEHUDI MENUHIN, WHO PLAYS AT SHRINE AUDITORIUM DECEMBER 16TH.



FRITZ KREISLER.

One gift this Graveure has supremely. He is in song the perfect lover. He can express romantic love—the rarest gift. Many a woman in the house that night may have sighed for the ideal lover that that voice portrayed, suddenly dissatisfied, aware of the inadequacies of near and known and grosser lovers. As a perfect expression of feminine love one thinks of Rosa Ponselle's singing of the Invocation to Eros. Compared with that woman passion, his man's love had a greater delicacy, subtler tenderness, a restrained ardor. He charms, too, by the suggestion of things withheld. Not all is spoken or confessed. It is a refinement of passion. Nothing of the mawkish sweetness, or shallow abandonment, or fiery possessiveness of the Italian tenor lover. Into this singing the brain and the soul have entered. There is some reverence for the loved one, a tender comprehension. And to give this fine concept and image of love is no small thing. For few are they who can sing adequately of love.

The full house was keenly intent, and seemed more intelligent than usual. It was not of the clamorously clapping type that loves to pounce upon and jubilantly drown the pianissimo endings of its favorite violinists. Certainly the feeling this artist inspires is not to be expressed in handclapping. The accompanist, of fine skill, and a whole heart, playing, beautifully, unhurried closes, sometimes kept a little space between the song's end and the applause, which was as it should be.

Why should Miss Mary Garden, with her attention-commanding "Hear Mary McCormic!" deliberately invite us to suffer? . . Soaring notes this singer had, of real sweetness and beauty, but voice and mind and spirit, had known all insufficiently the discipline of art. Much of her voice one could enjoy, and with longer learning and continued earnest effort doubtless its development would be admirable. But in her spirit appeared a perhaps ineradicable something that would keep her, one felt, from reaching the real heights of art. The dark, wide-spaced eyes beneath the open brow were sweet, and very faintly pathetic. Perhaps under her bright, loud assurance was stifled the dim consciousness of at least partial failure. And such things, O Miss Garden, do not make for the happiness of observers and listeners. She sang many lovely songs, and it is no doubt unfair to chiefly remember her little scarlet figure (charming and appealing in itself) supported on one side by the large glaring name of the piano, and on the other by a stiff basket of flowers some injudicious hand had placed to welcome her, and with her form divided by a glittering mass of soullness-looking ornament, singing dreadfully, "I love yee-oo!" (to considerable applause.)

If artists in return for the use of a piano, cannot escape acceding to the demand for advertisement, the management might provide colored footlights to obscure the name whilst the artist is actually performing.

California, One Great Garden at Christmas-time

By CHARLES GIBBS ADAMS, *Landscape Architect*

OUR BERRY-BEARING SHRUBS

ONE of the Californian's duties to himself and to his world is to feature those points of beauty in which his homeland so delightfully excels.

He elects to dwell in the Land of Sunshine and Flowers because he finds it both more beautiful and more comfortable than elsewhere, or because wise parents so found it for him. Let him, then, bestir himself to do well his part to make and keep it beautiful, especially after its own unique and individual manner. Why continue to copy regions less favored?

There is no other land on earth in which winter color can be so gorgeously shown in garden and hedgerow and hillside by means of brilliant colored berried shrubs as it can in California. The Californian, especially of the South, has begun splendidly in planting such; but has not yet gone one-tenth far enough that way.

What a wealth of material there is at hand!

The Pyracanthas, (often sold under the false name of Crataegus, which is correct for the very different English Hawthorne and its cousins) furnish our surest and most abundant color crop of berries. They are friendlily known as Blackthorns and Burning Bushes. Beginning with the early Lalandi's festoons of orange berries that blaze from late August till after Christmas time, the show is carried well into the Spring with the tall-growing yellow-berried Augustifolia of gray-lined leaves, and with many holly-red varieties such as Crenalata, Coccinea and Yunnanensis. The latter is the winner where height is wanted.

Second, probably, in general usefulness, come the Cotoneasters, with berries of yellow, rose color or holly red. From the prostrate varieties, such as Horizontalis and Mycrophylla so useful for informal edgings, rock work and bank coverings, to the fountain-like shrub of the yellow-fruited Franchetti, and on to the tall graceful Pannosa or "Christmas Berry" which in time becomes a small tree, there is the greatest variety of form and color.

A most beautiful and most accommodating berry shrub or small tree is our native Photinia Arbutifolia, or "California Holly," "Tollon" or "Tojon" or "Red Berry" of the Christmas Flower markets. The very number of its pet names proves its popularity. We have no beautiful plant that is more obliging about growing in sun or shade, in any soil, in a condition of drought if need be, is more free from pest and disease, or shows more brilliant color than the great berry clusters of our native "Holly."

Our most dressy and handsome fruited shrub, (of more particular tastes however, and of slow growth) is the "Italian Strawberry Tree." But for its name of Arbutus Unedo, one would never suspect it to be a true big brother to the dainty feminine Trailing Arbutus of Northern woods. There is no more thrilling color display than a tree of these "Strawberries" in many shades of yellow, orange and orange-scarlet throughout the summer. Its blossoms, too, late in winter, are like masses of Lilies of the Valley.

The Eugenias or "Columnar Myrtles" or "Rose Apples" excel in richness of foliage, beauty of myrtle-like flowers, and abundance of wine-colored berries for Autumn. For the fruit, the Hookerianas are the most gorgeous. They are all a bit tender to frosts, however, so will not prosper at our lower levels.

The little Jerusalem Cherries of Eastern Hothouses, with their gay orange and red berries, become almost as weeds in California Gardens. These jolly berries have one particularly good trait of growing not only in hottest sun but also in very dense shade, where brilliant warm colors are ordinarily so hard to coax.

The native Snowberries or Symphoricarpos are also excellent for shade; and pure white berries are rare. But they are deciduous for a long period of "winter" whereas all other materials here mentioned are evergreen.

With their glistening holly foliage and nosegays of golden yellow blossoms and clusters of berries of exquisite blue, the Oregon Grapes or Mahonias are of great charm, particularly as they, too, will thrive in sun or shade.

Where the Snowberries or Oregon Grapes are grown in shade, there may be a delightful companionship by means of ground covering of Blue Ophiopogon. Except, perhaps, in the flowers of the Fringed Gentian, there is nowhere else in Nature a blue so intense as in the lapis lazuli beads of berries of the Ophiopogon.

The Durantas, or Golden Dew Drops, furnish flowers of that most sought garden color, true blue, through the summer, and showers of yellow berries for the "winter."

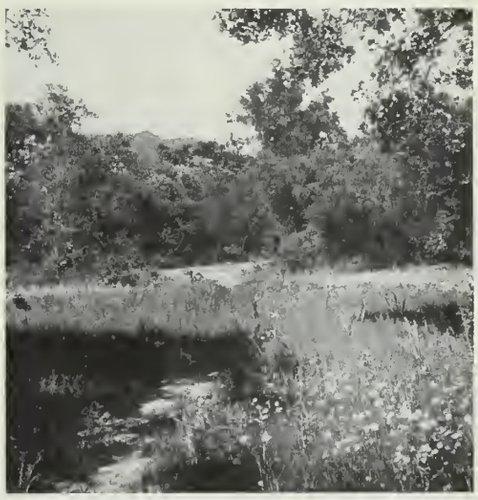
No story of the berries of California gardens would be complete without mention of the Schini Molle or Pepper Trees which lend grace to the semi-tropic landscape. The masses of berries on the female trees are like clusters of diminutive rose-colored grapes, generously festooned among the ferny foliage. But female trees they must be, for the males are barren.

With all this wealth of nature the gardens of California are and can doubly be, a joy of color every day in the year.



CALIFORNIA HOLLY, OR RED-BERRIED TOYON WITH LIVE OAKS. CHARLES G. ADAMS, LANDSCAPE ARCHITECT. THE WILD FLOWER PRESERVE OF MR. GEORGE OWEN KNAPP OF MONTECITO

PLANT CALIFORNIA WILD FLOWERS NOW



WILD FLOWERS NATURALIZED IN ANOTHER ESTATE BY RALPH CORNELL, LANDSCPAE ARCHITECT. ALONG THE WOODLAND PATHS AND POOLS OF MONTECITO, CALIFORNIA.

He who possesses vacant land, especially if it be rough hillside, mountain slope or Arroyo bank, has opportunity not only to present himself with beauty at little expense of labor and money, but also to restore to California a portion of the beauty that once was hers.

Let him broadcast wild flower seeds; and, better still, give them backgrounds of colorful native shrubs as well. Especially should he naturalize blue Ceanothus or Mountain Lilac and Photinia or "California Holly" for winter; Tree Lupines for Spring; Romero or "Purple Sage" and Romneya or giant "Matilija Poppy" for summer.

Planted about the time of the early rains, these beauties, as well as the seeded annuals, will almost entirely take care of themselves.

Even the little vacant lots that have been sown to wildflowers are not to be despised. On the other hand, few landowners are so blessed with both vision and means that they can give the world such noble wild flower preserves as Mr. George Owen Knapp's thousand acres on the Santa Ynez summits beyond Santa Barbara, or Mr. Cecil B. De Mille's thirteen hundred acre wild garden in the Tujungas; but there are thousands who could do good service with their lesser lands.

The Young Architect And The New Town

Wilmer Hershey of Pennsylvania — San Clemente, California



ON the completion of the school house at San Clemente, this new and truly remarkable Californian town became an open field for all comers among our best architects. The Hanson plan for the deliberate creation of a beautiful village self-sustaining and appropriately central to the loveliest of the Southland's unoccupied territory, had then reached a general state of consummation.

The superficial story of how it was done is told week by week in the great sales tent which follows the army of road makers and tile layers as they move from one sold unit to the next. Anyone who is interested to learn how a successful subdivision or new settlement should be handled in Southern California, any one who cares what becomes of California architecturally, can obtain this story for himself by listening with an open mind to one of Mr. Hanson's simple, bi-weekly statements of his idea, brilliantly conceived out of a profound knowledge of the limitations as well as the desires of the American people who come to investigate his village and to build a home in California.

Anyone who looks with sadness upon the conglomeration of freak houses which this same American people build for themselves out of our native materials of palm fans and oil cans, cobblestones and concrete, or who, with deeper regret, sees our own indigenous design of deeply recessed adobe and balconied patio copied in wrong proportions, and its beauty sacrificed to some ignorant builder's pocketbook, will welcome the example that San Clemente has set.



WHEN THIS SCHOOLHOUSE AT SAN CLEMENTE WAS FINISHED IT DEDICATED THE HANDSOME PLAZA TO BEAUTY AND THIS FAST-GROWING BUILDING CENTER BECAME AN OPEN FIELD FOR COMPETITION IN A PERMANENT EXHIBITION OF CALIFORNIAN ARCHITECTURE BY OUR HOST OF TALENTED ARCHITECTS.

But the superficial framework of salesmanship, like the net work of power lines which now veils the village, is temporary, and suited to the purpose of conducting the necessary life and energy into a new town built in two years instead of two centuries as were the little towns of Europe which it, even now, resembles.

The whole world of realtors, subdividers, city planners and architects, contractors and builders will benefit themselves, and be, indeed, of more benefit to southern California also, if they study San Clemente and copy its fundamental principles rather than apeishly copying anybody's architecture; but only one who has been closely associated with Mr. Hanson himself all through the history of his dogged adherence to those principles, can appreciate the fine piece of work he has done through careful selection of an organization, inspired by his own desire for a beautiful creation, and prepared financially to carry it beyond the danger point.

When he planned to build a central town on his five miles of untouched shore line, Mr. Hanson worked out a plat (see page 23) with his engineers. He did it lovingly, on the land itself and not in a broker's office. Everyone of his future customers was in his mind and each lot was given breathing space and a glimpse of the sea.

But as he visualized the future cottages, the necessary public buildings, the boulevard shops and business district of this ideal town to be, he saw with unique perspicacity that if the people who drift out here from every state in the union all built what they had lived in "back home," there would result a hodge-podge of houses like any crude western railroad town built by pioneers without adequate background or funds. To prevent an addition to this continual insult to California's generous beauty, he therefore looked for a young artist and architect who, like Mr. James Osborne Craig, the talented and deeply mourned young creator of Santa Barbara's Renaissance, could execute his vision; and he went to Santa Barbara to find him in J. Wilmer Hershey, then consultant in design for the community drafting room, then rehabilitating Santa Barbara in Spanish style.

Untrammelled by tradition but cognizant of it, unshackled by the schools because he had mastered their mysteries and had taught their principles of beauty in design to others, an artist as well as a trained architect, Wilmer Hershey was peculiarly fitted to help Mr. Hanson build this new "castle in Spain." For the dream was one not to be carried out by cut-and-dried rules formulated by exploiters of the land alone for what it will bring when knocked down to the highest bidder. Only an artist with none of the cant of professionalism, or the hypocrisy of trade could come into the picture without marring it.

In ten years of work for California architecture I have met many architects in whom the first enthusiasm of artistic creation and fresh, undimmed ambition to attain the ideal, have not been deadened by the inevitable years of disappointment and hard work. Young or old, the trained, talented architect can put the promoter's vision on paper and see that it is executed according to fundamental laws of beauty. No one but an architect can do this. It is the architect's prime function; and money put into building without an architect is money thrown to the dogs of obsolescence and waste. Primarily the architect must be called in with the road builder, the engineer, the electric corporation. Choose your architect, then, by the test of his comprehension of your own inarticulate desires and see your new house or your new town rise as San Clemente is rising now—a joy to every tourist, a magnet for those who want to live surrounded by beauty which they have not the means to buy or to create.

Wilmer Hershey was chosen by the founder of San Clemente to design the architecture of that town. Mr. Hanson knows the American people. He knows the conditions in California. He knew what he wanted to sell and he proceeded to the production of something more than mere town lots with little red flags attached!

Wilmer Hershey was thirty-one when he died in 1926. His work is therefore a legitimate unit for study, and its influence in this one thing—the creation of a new town in California, should be made available for all. To Mr. Hanson belongs the credit for farseeing and profound knowledge of what should be done to realize his vision of a town. To Wilmer Hershey, and the organization he formed, was entrusted the massing of the buildings; the design of the unit standard small house to be seen in the aggregate when the town is finished; and the designing and building of the important public buildings which the founder was in advance of his contemporaries enough to see should be given to the people—as much a part of the town as is the paving of streets or the installation of water and electricity. The secret of Mr. Hanson's success at San Clemente is his knowledge of human nature and his really wise interest in seeing that his customer's money buys, not only a place in which to live in California, but also all the beauty which is California's dower to those who are born upon her soil.

To realize that beauty before it is visible is the gift of the consummate dreamer, the privilege of the talented architect. When Wilmer Hershey was called to the task of creating the picture of San Clemente on paper, he was already stricken with the unknown, and fatal bacterial endocarditis; and it was practically on his deathbed that he sketched the east facade of this schoolhouse. From the work of consulting designer for the rehabilitation of Santa Barbara in early California or Spanish style, he passed into the hands of ignorant, untrained promoters who exploited his talents and his enfeebled condition to obtain contracts for him. In desperation he called on devoted friends with whom he had been associated in Santa Barbara's Community Drafting room to deliver him, and form a partnership that he felt would supplement his abilities and enable him to carry on. This partnership was formed of Wilmer Hershey, Richard Seares, Engineer C. I. T.-'23 (from Myron Hunt's office) and W. E. Hill (now architect for Dana Point's main buildings). Automatically the partnership was dissolved by the death of the senior member; but not before the two main buildings at the Coast highway and Avenida Del Mar had been started, and the Club at the end of the main street

was well on its way. Mr. Hershey also designed the first of the small houses, a great swimming pool for the site which the present baseball field now occupies, and the first sketch of the school. It was to bring light and power to this first little house that Mr. Hanson hurried the power lines into the townsite on poles, instead of underground. He wanted the invalid architect and his family on the ground.

To continue the work begun, his partner, Mr. Richard Seares, finished the club house in the manner of Mr. Hershey from whom he had learned design. Mr. Seares, who was in Santa Barbara all through the rebuilding of that city, now easily secured from Mr. Hoffmann, Chairman of the Emergency Committee's Drafting Room, the best sketches made there for Santa Barbara by Mr. Hershey, to whom much of the beauty of rehabilitation on State Street is due and whose genius produced the first sketch for Santa Barbara County Courthouse. Looking around for help from this group of draftsmen generously sent by the A. I. A. to redesign Santa Barbara, Mr. Seares brought Virgil Westbrook to San Clemente as a certified architect to help him carry on the work of the small house so well begun. This handling of the design of the small unit house of the town by architectural supervision, and restrictions to the Spanish type only, has been one of Mr. Hanson's great contributions to the architecture of the small California home. It was in his mind from the first, and steadfastly he has maintained the standard —though, when he began, his clients cried for "bungalows" of wood, or departed for other climes where they could build as they pleased. The best small houses designed have recently been put into blue print form and made available to contractors and builders in the reprints to be obtained from Mr. Hal Warner, or Mrs. S. M. Clark, San Clemente Building Department.



DETAIL OF THE SCHOOL HOUSE ON SAN CLEMENTE PLAZA. THE BEAUTIFUL NORTH FACADE. KIRKLAND CUTTER F. A. I. A., ARCHITECT.



THE SAN CLEMENTE SCHOOL HOUSE STANDS TODAY A LOVELY MEMORIAL TO THE YOUNG ARCHITECT WHO DESIGNED THE EAST ENTRANCE ARCH. IT WAS BUILT BY THE FOUNDER OF SAN CLEMENTE, WHO CALLED ON MR. KIRKLAND CUTTER, F. A. I. A., WHOM HE HAD KNOWN IN THE NORTHWEST, TO COMPLETE THE DESIGN AND TO WHOM THIS BEAUTIFUL NORTH FACADE IS DUE. THE SWANLIKE BEAUTY OF LONG LINES AND ARCHES, THE RIPPLE OF THE SHADOWS ON THE SURFACE AS THE SUN SHINES ACROSS IT IN LATE AFTERNOON ARE A FEW OF ITS ELEMENTS OF CHARM AS MR. KENNEDY HAS SET IT IN HIS PICTURE BEYOND THE PATTERN OF BUNCH GRASS AND SHADOWS IN HIS PICTURESQUE FOREGROUND.

The California Countryside Department

OPPORTUNITY knocks at the door in so many places throughout the Southland of California that he is stupid indeed who does not hear the sound. Yet so insistent, so clamorous is the demand for shelter and a chance to make a living here that many who are trained in the schools ignore it from principle and thousands who have to make a living somehow are giving this demand for building a halfbaked answer energetic but crude because unprepared.

The beautiful Californian architecture of San Clemente-by-the-Sea is piling up into a village, a center for that lovely countryside, which as California's first poet and Troubadour wrote, "lies like a sleeping beauty hammock swung beside the Western Sea."

When, with an authority like Mr. Carleton M. Winslow, one drives through San Clemente on the way to San Diego he will record the impression this architect and connoisseur conveyed to the writer when he remarked, "It grows beautiful in a way to appeal to European eyes familiar with such picturesque quality in their towns. American eyes do not see it yet."



DETAIL OF BUSINESS STREET, SAN CLEMENTE, SHOWN ON NEXT PAGE. WEST WING OF THE HOTEL, VIRGIL WESTBROOK, ARCHITECT. PHOTOGRAPH BY NORMAN KENNEDY, NOW AT LA JOLLA HERMOSA.

The most exquisite stretch of California's seaside touring country left to us lies along this highway to San Diego. It has been preserved in its natural state of farm land by wealthy holders of the great ranchos. Santa Margarita and the Irvine Ranch. Lovely emerald bays reflect high cliffs which form the edge of upland meadows covered with pasturage and wild flowers en masse. Rolling hills soft as a mother's curving breast calling a weary child to rest lie untouched by the cruel, giant shovel and for miles the road side is without a sign other than the necessary Automobile Club's instructions. No impertinent small town merchant puts his private business card on this King's Highway belonging to the whole people here. For this our last remaining stretch of unspoilt country road has been preserved to us by the staunch lovers of California whose love lies deeper than the pocketbook, whose appreciation of the country of their birth is inbred and a part of their very lives and the home they love.

This fading beauty of California's Southland can be preserved, in a way, if, as at San Clemente, those who wish to live in towns will concentrate in charming architecture the business, sports, and social and industrial activities of the district and not string it along the countryside.

Then, again, as at San Clemente, when the town is ready, let those who know how to build beautifully and those who have wealth to do so, take charge of the countryside and make it beautiful to look at, while they teach the people who can farm intelligently how to grow without destroying the picturesqueness which in California is the heritage of posterity.



WEST FRONT OF THE SAN CLEMENTE CLUBHOUSE BUILT BY MR. OLE HANSON AS THE CENTER FOR THE FIRST UNIT AND USED FOR A SOCIAL CENTER. IT WAS DESIGNED AND SUPERVISED BY THE FIRM OF HERSHEY, SEARES AND HILL IN 1925. MR. NORMAN KENNEDY'S PICTURE LEAVES OUT ONE OF THE CHARMING FEATURES—THE DON QUIXOTE ON THE WEATHER VANE. IT IS SUCH LITTLE TOUCHES MAKE SAN CLEMENTE A JOY.



THE BUSINESS CENTER OF SAN CLEMENTE, CALIFORNIA, FROM ACROSS THE STATE HIGHWAY AT AVENIDA DEL MAR. PHOTOGRAPH BY NORMAN KENNEDY OF LA JOLLA HERMOSA. ON THE CORNER BUILDING IS A BRONZE PLATE, "TO WILMER HERSHEY, DESIGNER OF BEAUTIFUL BUILDINGS."



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San Clemente, The Spanish Village

San Clemente, the Spanish village, is located on the coast highway, half way between Los Angeles and San Diego. There you can swim, play tennis, go horseback riding, fish in the ocean. For particulars, write to Chamber of Commerce, San Clemente, California.

The... RAYMOND

PASADENA, CALIFORNIA

WALTER RAYMOND
Proprietor



Golf course on its own grounds.

Clubs for Town and Country



COTTAGES AT BALBOA. THE PALISADES CLUB AT BALBOA.

LIFE in the Southland of California centers around the Clubs; and although one may have his home in town and his cottage at the beach, both the town club and the beach club are used for larger entertainments or for their special purposes, for emergencies, or for rest from household cares. There are no two clubs which thus supplement each other more perfectly than The Valley Hunt and The Palisades Club at Balboa.

First established a half century ago as a veritable Hunt Club on the Arroyo Seco of Pasadena, this conservative family club moved to its present location on Orange Grove Avenue some time later after the first club house was burned. Up to 1892 it had its Master of Hounds and was a delightful Country and Riding Club. It was the place from which originated the Annual Tournament of Roses which has made Pasadena famous, and which has been put on in the streets of Pasadena every New Year's Day for thirty or forty years.

Conservative and dignified in its simple facade and fine interior by Myron Hunt, A.I.A., its first architect, the present building has lately been brought up to date by the addition on the east of a belvedere by Fitch Haskell, A.I.A., and a swimming pool and tennis courts. Later still a new west doorway was made dominant and a terrace with flower boxes and balustrade to add charm and an out-door atmosphere to the main front. Inside glazed curtaining and furnishings from Serendipity brighten within doors, where the oldest member may be seen occasionally eating somewhat nervously off of pink doilies in the newest of dining rooms.

The Palisades Club at Balboa on the contrary is the most informal and cozy of clubs. Members motor down with the whole family for Thanksgiving dinner or to spend the night at this halfway house to San Diego or Palm Springs. In summer time its reign is supreme.



THE VALLEY HUNT CLUB, PASADENA. PHOTOGRAPH BY JESSIE T. BEALS

A Town House by Witmer and Watson, Architects

RESIDENCE architecture in the southern part of California has taken on beautiful form because of the coterie of brilliant architects who devote themselves largely to it.

Sporadic copies of Moorish, Italian and even Japanese houses were seen here and displayed as show houses before the true Californian type was able to assert its royalty. But their lives were of short duration. They were food for the wrecker ten years ago—or else have hidden their monstrosities and anomalies with California's fast growing vines and the leafy boskage of her tallest trees.

The pure type, built out of local materials, concrete stucco and clay tile or terra cotta, made fire proof and earthquake proof to meet local conditions, and planned to be lived in the year 'round by the family which builds it for a home; this is the true Californian product; this is what our best architects are creating. Seen in the aggregate in the newer part of eastern Pasadena — or dotting the older parts with its simple, white walls and red roofs it redeems our mixed building of the past half century and promises much in the future beauty of our cities as a whole. Mr. David Witmer—Harvard School of Architecture 1910, has built this beautiful house for his brother. Combined with the other residences by Witmer and Watson shown in former numbers, and the handsome business building from their office, this house on Arden Road, Pasadena, emphasizes the versatility of this Los Angeles firm.



THE RESIDENCE OF MR. W. S. WITMER, 1144 ARDEN ROAD, OAK KNOLL, PASADENA. DAVID WITMER AND ROYAL WATSON, ARCHITECTS.



The Drawing Room. W. S. Witmer House

Witmer and Watson, Architects, Los Angeles. Decorations by Mary Witmer Lawarson
Photographs by George Haight, Pasadena

The Los Angeles Architectural Club

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The November meeting of the Los Angeles Architectural Club was held on the 20th at the California Art Club, Olive Hill. Arthur M. Loomis, Certified Public Accountant, delivered an excellent address on the important subject of BUSINESS MORTALITY.

Opening his remarks with the startling statistics that 80% of the businesses each year are failures, Mr. Loomis proceeded to explain the causes for this. The first reason he considered to be the failure to give proper study to active competition. The present trend is toward centralization of effort in order that duplication may be eliminated, and one governing body may reduce costs to a minimum. Lack of standardization was the speaker's second reason for such a high rate of business mortality. Men entering business fail to take sufficient notice of the enormous losses entailed unless standards are restricted to the smallest amount. Multiplicity of designs and materials are danger signals to observe cautiously. Under-capitalization was the third caution which Mr. Loomis mentioned. The fact was stressed that banks should not be expected to provide permanent capital to unhealthy business enterprises.

Architectural students and draftsmen will be interested in the local exhibition of the Paris Prize drawings, to be held in the basement of the Architects' Bldg., December 11-12, under the auspices of Atelier-Los Angeles. The Paris Prize drawings are correctly conceded to be the finest examples of Architectural Design of the current period. Though it is seldom considered, the winning of the Paris Prize is the highest honor that can be awarded to any American Draftsman. It necessarily follows that the work of art that is displayed to win such an award, a scholarship of L'Ecole des Beaux Arts in Paris, is the finest that it is possible to be produced.

The subject for the competition embodies the design of a great "Supreme Court Building" facing a large Plaza and the head of a great "Memorial Bridge". The ideal setting of the structure and the surrounding landscape makes this conception a fine piece of modern development one of unusual interest.

Atelier-Los Angeles has for the past years been engaged in the study of Architectural Design through its association with the Beaux Arts Institute of Design, and its members are pleased to be able to display so fine an exhibit of draftsmanship.

The Annual Exhibition of Architectural Drawings and Photographs under the auspices of the Southern California Chapter of the American Institute of Architects, the Los Angeles Architectural Club, the Pasadena Architectural Club, the Architects' League of Hollywood and the Long Beach Architectural Club will be held from November 22 to December 8, 1928, inclusive, at the Architects' Bldg. The Exhibition will be illustrative of such examples of architecture and the allied arts as will be selected by a jury of admission.

New members who have joined the Club since the last meeting are: Charles A. Stone, 2219 Juliet St.; Milton W. Nigg, 527 N. Ave. 67; L. K. Stafford, 1208 W. 10th St.; Joseph Nicolosi, 832 S. Westlake; Floyd T. Whitney, 7024 DeLongpre; Luis Poyo, 1308 W. 7th St.; Burgo Purcell, 2020 Miramar St.; A. M. Roos de Viercy, 668 Burlington St.

Don't forget the Christmas Card Competition which closes December 17th. All cards must be in the Club office by that date, in order that they may be exhibited at the December Club meeting on the 18th. Prizes will be: Guptill's "Pen and Ink Drawings" and "Sketching and Rendering in Pencil."



A SMALL HOUSE DESIGNED BY RICHARD SEARES, C. I. T. '23 AND PHOTOGRAPHED BY NORMAN KENNEDY AT SAN CLEMENTE FOR MR. OLE HANSON, FOUNDER OF A TOWN OF BEAUTIFUL SMALL HOUSES. HIS PLAN INCLUDES THE BUILDING OF SAMPLE HOUSES BY GOOD ARCHITECTS AND THE DISTRIBUTION OF SKETCHES AND PLANS WHICH ARE DRAWN TO SCALE AND OF WHICH THE BLUEPRINTS CAN BE BOUGHT ON THE SPOT. IT IS THE CONVICTION OF THIS MAGAZINE THAT THIS IS THE SAFEST WAY YET DEVISED TO OBTAIN A GOOD LOOKING TOWN. COMMUNITIES WHO ALLOW CONTRACTORS AND BUILDERS TO DESIGN THEIR OWN HOUSES OR TRY TO COPY ANOTHER MAN'S CREATION, DESERVE THE DISREPUTABLE ARCHITECTURE THEY GET. PLAN BOOKS AND MAGAZINE PLANS, BUNGALOW BOOKS, ETC. BUT ENCOURAGE THE CLIENT TO BUILD WITHOUT AN ARCHITECT.

Some Elements of Beauty in the Small House

By Richard U. Seares

This illustration of a beautiful small house by a great architect points a moral and adorns the page. Mr. Carleton M. Winslow, A. I. A., who designed this house—has laid a gentle hand on the whole body of Californian architecture from the restoration of Adobe Flores and of the mission churches to the World's Fair buildings in San Diego, of which he designed eight, as representative of Bertram Goodhue. This small house is a gracious contribution to the gallery of good houses which is



educating the public to discard the contractor who builds without an architect.

The house described in the article below was built by a woman who had studied and applied the whole course in a small house building given to the citizens of Santa Barbara. We are sorry not to be able to show the engraving used when this article was published in the May number after the Better Homes Week of 1926 for which it was written at the request of Miss Pearl Chase, Chairman.

THE small house on San Andreas owned by Mrs. Larson is an excellent example of the successful use of the Spanish style in the design of a modest house. The most casual passer-by will agree to its charm and perhaps it will even stimulate in him a mental picture of a proposed home of his own. Yet woe to his visionings, unless he lingers and studies long enough to analyze the subtleties of this apparently simple form of construction. Indeed, in its very simplicity lies its attraction. Nothing has been added to it without due reason. Consequently, it in no way gives the impression of pretension to qualities which it does not have. By this we mean that the openings have been logically and economically located, and ornament is used very sparingly, and then only to soften the lines and to direct the eye to the most interesting parts.

It should be more widely realized that houses as small as this are unable to wear ornament for its own sake alone. The point in which so many builders fail lies in their method of constructing from the utilitarian aspect alone leaving the idea of ornament as a secondary consideration. By the time they are ready to think about ornamentation they have missed the only allowable chances to use it; namely in the shape of the building itself, in the harmonious relation of the openings to that shape, and in any economical originality in treating spots of interest. In short, a small house will be found most pleasing if considered as an ornament in itself instead of a medium for superfluous decoration.

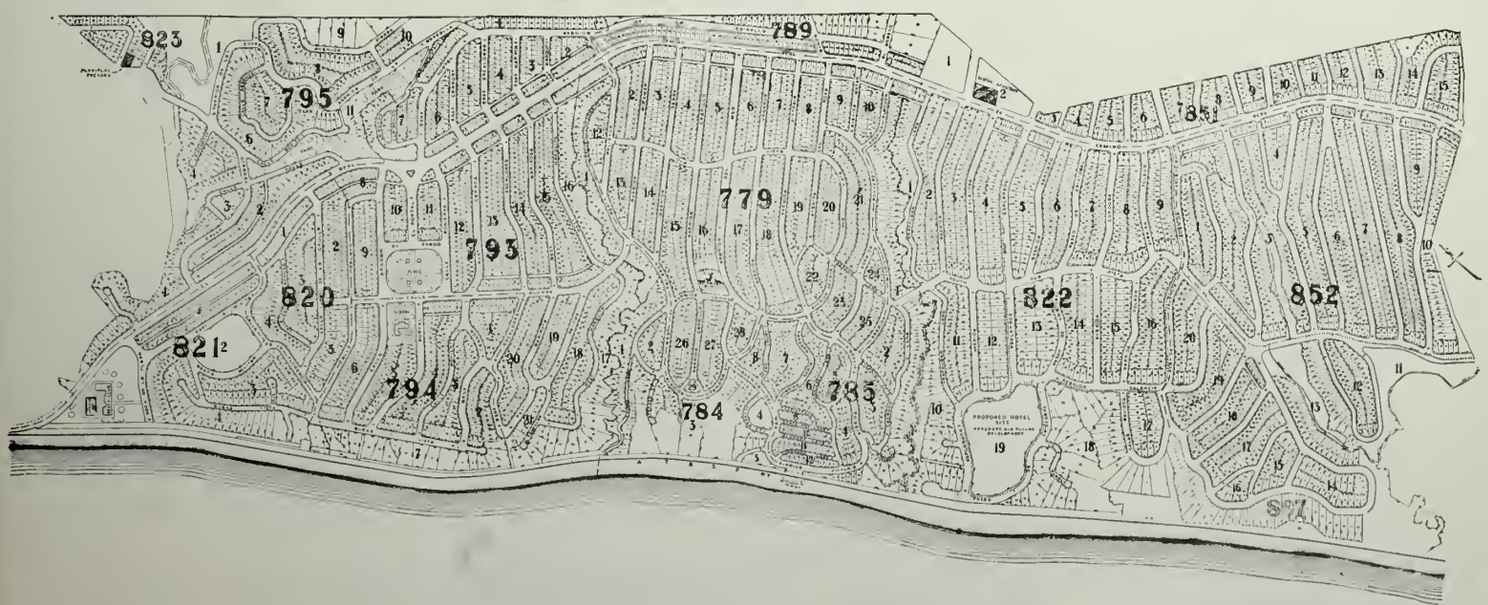
The suitable use of color is another essential factor in making the most of the possibilities. Mrs. Larson's house with its warm tile roof and orange trim is well set off by the cool green of the planting at the front. Had it been impossible to provide this planting, it would have been necessary to employ some shade of green or blue on the woodwork in order to form a balance with the warm mass of roof color. Muddy colors are unfavorable. Pure tones, of whatever shade, used against a near white plaster give the sparkle and life that is required. Many builders attempt to obtain an effect by the use of a highly tinted stucco. This indeed will attract attention, but unfortunately will not hold it. The eye is stunned by the amount of color and is rendered unable to find or at least appreciate the interesting details. Furthermore, a very light surface gives the best contrast for the heavy shadows under the eaves and in the deep reveals at the openings. This play of light and shadow should not be overlooked, as its proper use gives character to the design. Even on the bare walls alone shadows must be considered. Slight unevenness in the texture of the surface gives very pleasing shadow effects when the sun is nearly in line with the wall. Sand or dash plaster finishes look hard and monotonous. Spotty "jazz" finishes, like strong colors, are out of place. They attract more attention than they deserve and soon tire the eye with their unchanging obviousness. The primitive workman slapped mud onto the walls of his adobe and worked it as smooth as he could by eye, using his bare hands and crude trowels. This surface when white-washed, caught the shadows in a pleasing way which never happens with elaborate, mechanically produced textures.

The exterior walls of the house under discussion are of adobe laid on a continuous concrete footing. The latter serves a twofold use: tying the building together and at the same time holding the adobe walls above the ground, away from moisture which might work up and weaken them. The thickness of adobe walls provides good reveals at windows and doors giving an impression of solidity and of coziness within. It must never be forgotten that we are following a type of design that was developed in masonry and adobe. Care must be taken that construction in wood frame and plaster shall be so executed that from the standpoint of appearance there might be safe and sound masonry under the stucco. Thin arches and walls, distorted brackets and shallow or missing reveals all advertise the deception and spoil the picture.

The old adobe buildings built here in the early days were made of simple materials used economically and thoughtfully. The construction was sincere. It is this sincerity and simplicity mingled with sentiment that makes them admirable. Many of these had floors of dirt, packed hard. Whether of dirt or tile, the floor level was never much above the ground, particularly in small buildings. Today our wooden floors are raised two or three feet to provide ventilation. This, of course, raises the roof line and in small houses the ungainly effect spoils the proportion. To overcome this Mrs. Larson laid floors in cement and tile a few inches above the ground. The resulting lack of entrance steps, combined with the low roofed open porch at the front, extends an air of invitation to the visitor. Casement windows, dividing the windows into small panes, suggest shelter and seclusion much more than large sheets of glass in double hung windows ever could.

Little need be said of the floor plan further than that it is compact and economical. The layman finds little difficulty in appreciating a good plan. It is the problem of how to form a fitting house over a good plan that puzzles him.

First published in the Santa Barbara newspapers.



PLAT OF THE FIRST UNIT OF SAN CLEMENTE VILLAGE, WHERE THE STATE HIGHWAY LEAVES THE BEACH LEVEL AND CLIMBS THE HILL INTO THE TOWN

The Architects League of Hollywood

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WHAT IS GOOD ARCHITECTURE?

By VERNER B. MCCLURG, *Architect*

IT is difficult to lay down a comprehensive definition of "good architecture." So much depends upon the scope of the subject treated as a whole, and upon individual taste and appreciation if a particular example is under discussion.

Underlying the impressions given to the eye of an observer of a structure are built-in characteristics which actually determine the architectural worth of that structure. Very seldom by accident is a good example of architecture created.

What does the average untrained person observe about a building to pass judgment upon it? If you should ask him he would probably have difficulty in telling you. He would probably do some fast thinking and come through shortly with some superficial reasons which probably would be far from the essential attributes of the building. He might be quite right in his opinions, however, but be entirely at sea as to the reasons for them, or he might be absolutely wrong. So much depends in the individual case upon the inherent taste and appreciation of the person, the same being true in examples of nature, in styles of dress, and many other cases where decisions of merit or distaste are in the hands of persons whose natural or acquired tastes are their only guides to their appreciation.

To the persons who have studied architecture the judgment is upon an entirely different basis. Added to their inherent tastes is a knowledge of the hidden characteristics which, unknown to the novice, have influenced his judging. Such abstract qualities as mass, scale, and texture, and more discernable but no less subtle ones of detail, color, and light and shade. These are only a few of the many which go into the design of a building, in fact one might almost say THEY ARE the design. Figuratively speaking they are the tools of the trained designer as well as the materials to carry out the design. The amount of skill possessed by the designer will determine the ease with which he uses the tools and the results which he acquires from their use.

Another aspect of the judgment of architecture is a more common sense one, which however, closely allies itself to the more aesthetic ones, the suitability for use and location. The business man can give rather good opinions as to these matters, though the real estate and mortgage operators can give better ones. It is up to the architect, however, to actually design a building to satisfy these requirements along with the others that we call "use qualities",, such as exposure, circulation, and the like.

So the built-in elements which go to make "good architecture" are fundamentals of that profession. They need not, and never will be thoroughly understood by the general public but the latter can do well to give a little thought along these lines to improve their tastes for what is good and develop a distaste for what is bad. There is no question that the average person obtains a great deal of pleasure from observing beautiful pictures, works of sculpture and buildings, but it is just as true that they do not seem to have the opposite reaction from the terrible examples which abound everywhere. Is it indifference, carelessness, or lack of appreciative qualities? I don't know, but I suspect that their tolerance and seeming indifference is considerably true in the case of the present business buildings, but I believe there is a growing tendency, nurtured perhaps by the sight of vacant stores, to realize that a well designed and beautiful commercial building is an actual monetary asset. It may cost a little more to start with but it brings in returns in much greater proportion.

The same thing applies to apartments, flats, etc. A little care in good design, a little judgment in proper selection of location, setback, amount of lot saved for yard and garden, and a visualization of what sort of building will look best, rent best, keep rented longest, will mean the success of a project instead of vacancy signs. It is a difficult proposition to put over to prospective clients this idea of not covering every inch of the lot that the law allows. With mounting real estate values and competition in income property it is doubly difficult. Personally I believe here in California we should try to produce and perpetuate for the newcomers to our land, those things which they expect to find here when they come. We should endeavor to preserve some of the atmosphere of "Old California" or at least try to keep our cities and towns from being just other metropolitan cities and towns. This should apply especially to territory outside our business districts proper, for the skyscraper is here to stay and is not particularly susceptible to "atmosphere" and tradition.

Good architecture actually consists therefore of the following theoretical attributes: beauty, suitability, and character, which in time produce the aesthetic qualities of charm, commercial success, and permanence. We can not produce the latter without endowing the former.

I cannot finish without reference to our city as a whole and a plea to certain individuals who have much to do with its architecture along most of our principal boulevards and particularly the market, real estate, and eating house proprietors. I have nothing against them personally, but I think they over-advertise. Is it absolutely necessary to scatter sign boards and placards for a block on each side of one's establishment, to attract trade? Certainly nobody likes the looks of them, and their number and varied size and colors confuse the eye and to my notion actually repel trade. Well designed, properly advertised, neat and orderly establishments would be far superior financially and certainly add much to the beauty of our streets and to our city as a whole.

The Architect and the Real Estate Subdivision

By FREDERIC DENNIS

WHEN the Palos Verdes Art Jury was born, Southern California was the lucky recipient of a gift than which no superior, from the point of view of art lovers, has ever been presented to any section of the United States.

The personnel of the Jury includes, Mr. Myron Hunt, Mr. David Allison, Mr. Farquahar, Mr. Cheney and the Olmsted Brothers, all leading architects of California, Beaux-Arts men, and men of nationwide importance. Ex-efficio, Mr. J. Lawyer, financier.

For the first time on this coast, Palos Verdes succeeded in working out the subdivision of real estate in an artistic manner. The owners, builders and architects of a tract of land have been told and convinced of an important fact—the necessity of a harmonious blending of the style of one's house with that of one's neighbor. This works out in the long run, not only to the house owner's greater happiness, but also to higher and more stable real estate values in that neighborhood.

The plan developed at Palos Verdes works out after this fashion: A lot owner planning to build, is required to have his architect submit his drawing to the Palos Verdes Art Jury. The latter look it over, and if necessary, suggest a change of line here or there, or a way to better the mass or line. Finally, the architect's drawings are satisfactory to the Art Jury—who have been able to fit the house sketch into the complete harmonious mosaic of the Palos Verdes Development. To quote from the report: "The owners do not appear. They are represented by their agents. This eliminates the personal element and the possible opportunity for bad blood. It makes it possible for the Jury to be genuinely helpful to the architect and perhaps save his face, if that at any times proves necessary."



Little by little, the architects and house-owners have followed the leadership of Palos Verdes. Santa Barbara,, San Clemente and subdividers in many other cities of California have followed suit. Examples in Pasadena of well-restricted tracts include the Ardengrove Tract on East California Street, the Arroyo Crest Tract of the Davis-Baker Company and several others. Harrison R. Baker, of the last-named firm, is, by the way, Chairman of the Subdividers and Homebuilders Division of the California Real Estate Association.

We have made a start in the right direction, and the movement will spread. Eventually, no house in California will be designed and built without architectural supervision.

PALOS VERDES ART COMPETITION

(We regret that, through lack of space, we can not print the final installment of the Art Appreciation Inquiry. The Jury's Report is announced for December 15, 1928.)

Another view of the Sutherland House, Palos Verdes, shown in November issue of California Southland. Kirkland Cutter, F.A.I.A., Architect.

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One block from Orange Grove Avenue in a new tract surrounded by charming homes on southwest corner Prospect Circle and Prospect Drive. $8500. Lot has three good-sized trees.

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An Oasis in Palm Springs "The Oasis"

PALM SPRINGS! Already the fame of this desert resort has begun to circle the earth. Travelers who know the desert and love it, tourists who would find a new thrill, and above all Californians themselves who quietly seleet the best both winter and summer, are gravitating to Palm Springs for six months of the year.

For, although Southern California has been boasting of sunshine and winter climate for half a century, out on the desert is the epitome of sunshine and a perfect winter elimate but without a hint of boasting. And, although California as a whole has grown wise in the business of catering to the travelling public, here at The Oasis Hotel is a concentration of expert knowledge in hotel service most refreshing in its absence of swank.



THIS YEAR'S ADDITION IN PURE CALIFORNIA ARCHITECTURE GIVES GREATER CAPACITY TO THE OASIS AND ADDS TO ITS CHARM. MYRON HUNT AND H. C. CHAMBERS, ARCHITECTS.

To those who have not seen Palm Springs for the last few years its development toward a fashionable resort is amazing. From a little Indian settlement it has grown to a modern boulevard village with its gift shops and fruit stalls, its pavements and popular places of amusement and lodgings for the night.

Throughout its history, The Oasis, now the most exeellent of modern hosteleries for those who know the best and demand it, has had a parallel story fascinating in its untold incidents and architeeturally very interesting. The whole tale of our unique and original California architecture is, in fact, represented in this one group of buildings, an Oasis indeed, in our dreary mixture of ugly, incongruous styles.

Inside a white picket fence, reminiscent of Colonial America, the adobe tea room and the tower of The Oasis are seen on the main street or highway. The entrance into a garden court where, as in the old world inns of Oxford and Cambridge the traveler is immediately surrounded with an atmosphere of welcome and comfort, marks this Oasis as unique in the hotels of California.

The adobe is the simple unit with wooden posts and shingle roof, so familiar in our revival today. It was the first home in Palm Springs and was occupied for forty years by the former owners, who added the tower and twenty rooms, designed by Lloyd Wright in the style his father Frank Lloyd Wright has made notable in modern concrete. An original feature is the use of green lattiee which seems to form the entire dining room and appears here and there in the tower and contemporary wings.

The present owners, Mr. and Mrs. Hobart Garlick, well known throughout California and beloved by their hossts of friends, had before them the problem of increasing the eapacity and practieability of the hotel when they took it over two years ago.

Choosing the firm of Myron Hunt and H. C. Chambers, Architects, they had the advantage of Mr. Hunt's mastery of the adaptation of the California adobe to living conditions of the present as well as this firm's extended experience in building the famous hotels of southern California. The advance that California's original architeeture, as developed by the New Englander in Monterey, has made since our best architects have developed it, is here demonstrated. The pure classicism of this arehitectural firm's familiar forms, proportions and fenestration accords remarkably with the simplicity of the original adobe and also with the primitive aspect of the blocks of conerete in the tower. For this elassic style is here so simple that it, too, is primitive and rises in its white balconied stories —an added beauty to the squared pillars of the encircling pergola, the pool and patterned lawn.



THE LLOYD WRIGHT TOWER OF CONCERETE AND LATTICE.

Here indeed is a place to sit in seclusion in the desert sunshine, life-giving and eomforting. No work is necessary, not even a book is needed though books in plenty are to be had. The study of the stars, so brilliant on a desert night, is a fad of the guests at this hotel.

All the lure of the desert is found in this Oasis. All the fruits that California affords tempt the palate, for does not our finest grapefruit eome from this Coachella Valley? and here The Oasis has built comfortable living quarters near the source of supplies!

Sheltered by great eottonwoods as old as the adobe and formalized by elipped orange trees like the Orangeries of France, this eourt becomes the eoncentrated essence of an Oasis full of all the ehoice fruits and foods which California affords. Against the white wall of the kitchen wing oleanders bloom and inside its walls delectable food is baked and brewed and served hot or iced as is the custom of the best cooks all over the world.

Here, too, the grape, and the purple wistaria drape the pergolas; for warm days the fountain plays and for eool evenings a great brazier makes a eenter for picnic parties or is brought into the dining room where a copper hood hangs in place.

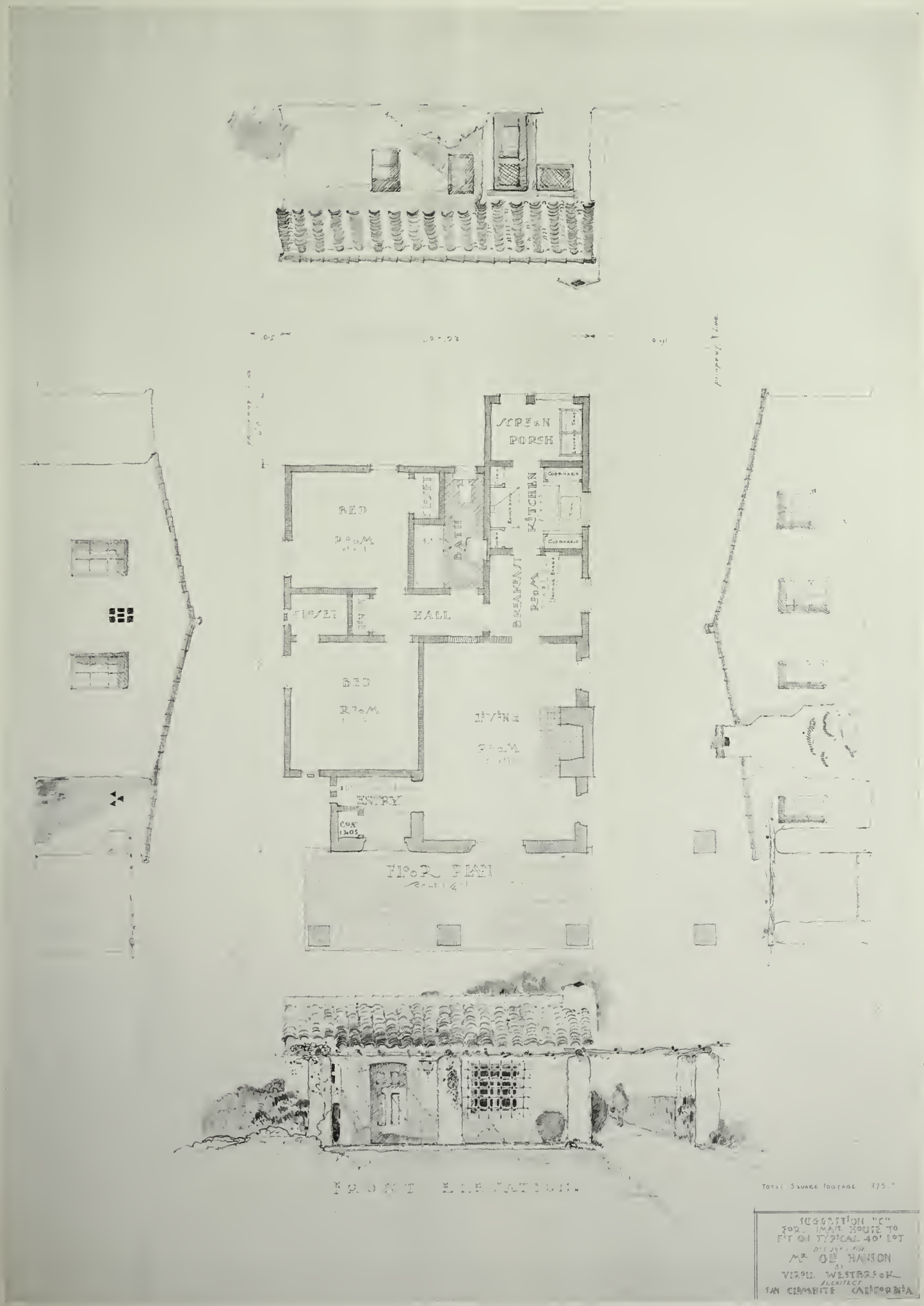
Making Palm Springs seem nearer New York than the Coast is the French Shop of Mareelle de Journel now occupying the only space designed for that purpose in the hotel. With the flair which only that rare type, the French-American has for dress, Madame has selected just the right things for this unique shop and the knowing ones, whether of the East or the West, are quietly slipping out to The Oasis on the California Desert to buy their most swagger sports clothes at Palm Springs.



IN THE INNER COURT WHERE THE FOUNTAINS PLAY OR THE BRAZIER GIVES HEAT AS THE TEMPERATURE DEMANDS. MYRON HUNT AND H. C. CHAMBERS, ARCHITECTS. PHOTOGRAPHS BY HANNAH STUDIOS



ALONG THE MAIN STREET OF PALM SPRINGS. THE OASIS HOTEL OFFERS A WELCOME AND TEA IN THE OLD ADOBE, WHICH WAS BUILT BY INDIAN LABOR



SPANISH TYPE HOUSE FOR A FORTY FOOT LOT IN SAN CLEMENTE. VIRGIL WESTBROOK, ARCHITECT. DESIGNS BY RICHARD SEARES, C. I. T.

The Day Nursery of The Assistance League

By Mrs. Daniel Sully

HOW fortunate the phone service between "St. Nicholasville" and The Assistance League Day Nursery is complimentary. Just now the strain upon it is very tense, and many operators are needed to take the precious messages. From a corner of the playroom a wee voice was heard to say: "Hello! Santa Claus, hello! hello! can't you hear me? Do you now? Oh—well, never mind about that bike I wrote you about, but be sure to bring sister her dolly and gocart, but if you do happen to have a bike, you know, an extra one, you could send it along. You see sister could ride on the bike to the Nursery. See! Not a big one for I am five. Thank you, if you do! Goodbye, Santa Claus"——

These adorable babies, so full of faith and love, put us to shame in many ways, yet inspire great ambition.

September first marked the first year's service of Miss Hazel V. Williams as our Day Nursery Superintendent.

We congratulate our Board on making a wonderful dream materialize; the different Day Nursery committees for their faithful devotion and splendid results—Mrs. R. D. Shepherd (Queen of Hearts), Mrs. T. H. Dudley (Film Location Bureau Designated Charities), Mrs. Chester Hoag (Jellies and Jams), Mrs. Walter R. Simons (Corrective Department), Mrs. Walter P. Story (Playground), Mrs. Harcourt Hervey (Kindergarten Supplies), Miss Genie Chester (Children's Books), Mrs. Howard Wells and Miss Eleanor Johnson (Annual Dinner Dance), Miss Dorothy Collins (Christmas Wreaths), Mrs. George L. Morris and Miss Worthington (Office Assistants), Mrs. John Maurer, (House Furnishings Committee), Mrs. Erwin Furman (Christmas Toys).

Patient, hard, up-hill work in forming new policies, not to be satisfied to establish just another day nursery, but a standard of service to child life construction in the most advanced and efficient branches, knowing that "The future of the race marches forward on the feet of little children." The old Day Nursery days illustrate any service founded to carry on; establish a vital need into a flaming service. It is the ambition of the Assistance League Day Nursery to be that service, not only in Los Angeles but in the world.

Our duties are as vital, yes, even more so, than in the Red Cross war days, for innocent children are now paying the debts of that horror and more and more finding their way to us. We may not free ourselves from the great task of rehabilitation; the debts of children are very sacred; they are future America. They must have our hand to help pull them up and on to finer, truer ideals of the greatest American eitizenship. We may not close our ears to the plea that the great women in service today are making for child life. We must feel it a personal duty. Dr. Miriam Van Waters has shown us how much we could save, and she is only one of the thousands of wonderful women who are consecrating their lives to child saving, giving countless millions in service to our babies.

Dr. Ira S. Wile, neuropsychiatrist at Mt. Sinai Hospital, New York City, one of the world's greatest friends to children, was in England in July discussig "The Problem Child." Perhaps some of you are familiar with his "Challenge of Childhood." He feels that in nothing are we so remiss in life as our duties to children and in helping less fortunate parents to greater understanding. We all know the feeling of our great benefactor, Mr. Raphael Herman, the founder of our Day Nursery, "Care and tenderness—give the children their rights."

Our Parents' Club is well organized. Last Thursday evening marked the close of their first year. The program consisted of election of officers for the coming year, and a general discussion of the year's program presented by Miss Williams, on the duties to the Nursery, to the club, and a plea for greater cooperation.

Miss Williams has a fine constructive vision, inspires the parents, insists that they officer their club yet assists them in forming the different committees. Some read papers on different subjects discussed during the year, others assist on entertainment and refreshments, still others on discussion of their special child—thereby helping the timid ones to find self expression. The parents respect Miss Williams for her ideals, her helpful, quiet, constructive management of the children, and her great understanding in helping to solve home troubles not easy to discuss.

PROGRAM OF THE PARENTS' CLUB

October—Nursery Schools—The What and Why; Modern Youth Needs Modern Parents—Miss Barbara Greenwood, University of California.

November—Fundamentals of Child Training; Habit Formation in Childhood.

December—The Spirit of Our Home; Emotional Control in Childhood.



CHRIST WAS BORN ON CHRISTMAS DAY

January—Child Discipline—Obedience; Few and Better Punishments.

February—Health Habits; Help Your Child to be a Good Patient.

March—Special Study Problem—The Nervous Child; Friction in the Home.

April—Spring Clothing.

May—Entertainment for Children: Shows Suitable for Children; Books Suitable for Children; Music Suitable for Children.

June—Mental Hygiene.

(No meetings in July, August, September).

You must not miss the children's dinner hour, a truly great treat—pre-school children at 11:30 a. m. and school children at 12:15. First hands and faces are washed, hair combed, and then a fifteen minute relaxation period, followed by an orderly march to the dining room, places at the tables, quiet, then upon a word from the play director all turn to give the salute to the Flag. Again they turn and bow their wee heads and say, "Dear Father in Heaven, we thank Thee for this food." I assure you it is most impressive.

The resting hour has been filled with gentle patience, such as only one like our beloved children's nurse, Mrs. Johnson, could give. Mrs. Johnson has been on our staff since the Nursery was first opened. It needs much mother love to charm many of our problem tots to relax and sleep, yet the victory is won by Mrs. Johnson. We commend for your attention the entire staff of the Day Nursery:

Miss Williams, Superintendent; Miss Hahn, Trained Nurse (R. N.); Mrs. Johnson, Children's Nurse; Miss Brown, Play Director; Miss Wright, Special Teacher, Kindergarten; Mr. and Mrs. Threader, Housekeeper and Janitor.

We feel that we have received service worthy of praise and ask for a vote of appreciation of their cooperation.

The jelly and jam drive is still on. These wonderful donations helped to fill the need that the doctors believe important to the children. At morning luncheon the children have jam, bread and milk; afternoon, bread and butter and orange juice. We have ordered the school children to have bread, jam, and milk before leaving for school. We find that few of them eat enough at 6:30 a. m. to carry them through school in the morning. Cod liver oil is given faithfully, reclaiming so many suffering from malnutrition. "Jam", the children call it. The jelly and jam donations give Miss Williams a drawing account when visiting our sick children. We must have at least one box of oranges a month—and potatoes—and vegetables. Please share your gardens, kitchen, and flowers with our children.

Our greatest victory we have kept for the last—our Corrective Department. Mrs. Walter R. Simons donated the equipment to begin the department and we are hoping she will decide to be the chairman. We are organized and in fine running order. Dr. Isaac-Hampshur Jones, our Chief of Staff, with Dr. Ezra Fish, have assisted us in working out our admissions, family, and health records. These are always filled out and up to date, and are of great service to this department. Each child accepted for admission is given a physical examination by Dr. Warren Clark, of our Admission Staff. On admission the child is given a stripped physical examination—every organ, and the record is started—a perfect system, with the prenatal history which is so important in follow-up work and an advantage to carry on when children go to other educational centers. Our records are on file and open to inspection at any time.

Miss Hahn, our trained nurse (R. N.) is on duty each morning at seven o'clock. Each child is given an eye, ear, nose, throat and skin examination while the parents wait, to insure no infection starting. Once a week the nurse gives a stripped physical, recording weight, measurements, posture, habits, etc., with a general weekly diary kept for the doctors who, once a month, give a complete physical examination and check up on the weekly reports, giving definite suggestions and instructions.

Dr. Isaac-Hampshur Jones, Dr. Ezra Fish, Dr. Warren Clark, the Children's Hospital, the Eye and Ear Hospital, the Los Angeles General Hospital, and the White Memorial Hospital have given us very valuable service. We owe them a great debt of devotion for their very fine spirit and prompt cooperation in examinations, operations, and valued service.

We make a great plea for loyal service this coming year, asking you to know the children personally and to watch grow the glorious investment you have made—one of the greatest you could ever wish. You have no conception the thrill you get when the children know you, call you by name, slip up and put their wee hands in yours with a smile of welcome that will clear your skies and flood sunshine into your heart. You will find a card on the Bulletin Board. We are anxious to fill in this card a party for the children once a month for which we need two gallons of ice cream and four cakes. So very little, and yet it means much to the little children. October, November, and June have been sponsored; they mark beautiful memorials and brighten the lives of our wee ones. Joy and happiness are the true birthright of every child. Board members, Day Nursery Board members, and our precious children thank you, dear California Southland, for your tender devotion to us. Merry Christmas and Glorious New Year to you, we pray.

Respectfully submitted,

Ema F. Sully, Vice-Chairman.



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La Jolla The Gracious Hostess

Invites the Elect To San Diego California

The East Court of La Valencia and the first wing of the Hotel opening off of it were designed by Reginald Johnson, F.A.I.A.



THE BOULEVARD PATIO LA VALENCIA HOTEL, LA JOLLA. HERE ONE MAY HAVE COFFEE OUT OF DOORS SERVED BY THE VALENCIA CAFE NEARBY.

In the shade of the Palms Or in the Sunshine the guests sit out of doors in January and enjoy a book or a breakfast

The Octagonal Tower of La Valencia Guides us to La Jolla

Telling That the New Rooms Will be Open Christmas

Octagonal towers are rare in the United States, though found in Spain and Spanish Mexico. Therefore, this tower of La Valencia, the uptown hotel of La Jolla, California, stands, in its unique beauty, as a symbol of La Jolla's rare distinctiveness. One sees it from the highway as La Jolla Point comes into view and again at the top of the hill where El Camino Real winds through the hill town. And its white lovliness silhouetted against the blue sky or outlined in fire to guide the pilgrim at night will attract many a newcomer to La Jolla to learn of her charming hospitality.

La Jolla is a part of the city of San Diego. Travelers from the North motoring to Mexico or through the city to El Centro and the Imperial Valley find La Jolla a convenient and delightful stopping place for luncheon or for a day's sport on links, on bridle trails, or in the surf.

Guests of the hotels are welcomed at the hill set Golf Club and will find good horses at the various stables managed by competent horsemen and grooms.



THE BEAUTIFUL WHITE TOWER OF LA VALENCIA HOTEL, LA JOLLA.

The little hill town itself is picturesque, although the first inhabitants still regret those good old days when they, themselves, were younger and the town had no sidewalks, street lights or boulevards.

Dr. Clapp of Pasadena and Mr. Frederick Brown, to whom much of the beauty and good sense of La Jolla's parks and town plan is due, were met by the writer in La Jolla's new bank and gave a picture of the joy of early days when, as the tale goes, everyone carried a lantern with a tallow candle dip, or went to bed when the sun went down!

Those were the good old days; but the present are just as good for those whose days they are. "The Cove" is just as fascinating as was the "old swimming hole" back East. And the La Jolla children love it because it is their own.

On the terraces and balconies, in the gardens and patios of these new buildings, these castles in Spain of which La Valencia is a forerunner, the elite of the present generation, will have their fling; and no watering place of the French Riviera can rival La Jolla.



A DRAWING BY THE ARCHITECTS, SHEPHARD AND MANN, OF THE NEW WING AND THE TOWER OF LA VALENCIA HOTEL. THE WEST FACADE OF THE FIRST UNIT IS ALSO SHOWN. IT WAS DESIGNED BY REGINALD JOHNSON. THE WINDOWS OF THIS HILLSET HOTEL OVERLOOK LA JOLLA'S BEAUTIFUL CLIFFSIDE PARK AND THE WIDE EXPANSE OF THE PACIFIC OCEAN. FASHIONABLE VISITORS FROM THE EAST WILL ENJOY THIS TERRACE.

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CALIFORNIA SOUTHLAND

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"Chief Bird Rattle, the Sign Talker of Glacier National Park" *From a Painting by Kathryn W. Leighton*

ESTABLISHED 1918

No. 109 JANUARY 1929 25 Cents

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THE ART LEAGUE OF SANTA BARBARA
Gallery
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George S. Hunt

FINE INTERIORS

PASADENA CALIFORNIA

SOUTHLAND CALENDAR

Conducted by

ELLEN LEECH

Announcements of exhibitions, concerts, club entertainments, college events, lectures, dramatic productions, etc., for the calendar pages are free of charge and should be mailed to CALIFORNIA SOUTHLAND, *Pasadena, at least ten days previous to date of issue, the fifth. General articles and poems will not be bought for another year.*

Clubs

VALLEY HUNT CLUB, PASADENA:
The announcements for the month are: Monday, 7th, Bridge Luncheon, one o'clock;
Bridge Teas every Monday except the first at 2:30.
Sunday evening programs are given twice a month, a lecture alternating with a musical evening.
Service of Sunday luncheon is discontinued.
The usual arrangements for New Year's Day will prevail.

ANNANDALE GOLF CLUB, Pasadena:
Monday is Ladies' Day, both for golfers and non-golfers. A special luncheon is served and bridge may be enjoyed. Weekly events are held throughout the winter, play starting at 9:30 a.m. for the women. The Chairman of the tournament committee has arranged a schedule of weekly events for the season.
Construction work is finished and the course is in the best possible condition.
George E. Day is president of the club, with F. W. Pilsbury, chairman of the House Committee, and Walter McManus chairman of the Entertainment Committee.

FLINTRIDGE COUNTRY CLUB:
"Maid's Night Out" is Thursday evenings. Dinner is served and menus may be arranged in advance by early reservation.
Dining room is open Sunday evenings, table d'hote dinners being served.
Last Friday in every month is the Bridge Tea.
Woman's weekly golf tournament on Tuesday, followed by the golfers' luncheon is an attractive feature.

LOS ANGELES COUNTRY CLUB:
Ladies' Days, second Monday of each month.
Music during dinner, followed by dancing, every Saturday evening during the month.
Luncheon served from 11:30 to 2 p.m. on Saturdays.
Sunday night concerts during month.
Tea served as requested and tables for cards always available.

WILSHIRE COUNTRY CLUB:
Ladies' Days, third Monday of each month.
Dancing every second and fourth Saturday during the month.
A musical is arranged for each Sunday night in the month.

MIDWICK COUNTRY CLUB:
The four new tennis courts are completed and ready for the tournaments planned.
The club has three complete polo fields, now in perfect condition.
Match polo games every Sunday, preceded by luncheon parties followed by teas, during season.

LOS ANGELES ATHLETIC CLUB:
Dinner dances, Tuesday and Friday nights of every week, Tuesday night informal; Friday night semi-formal.
Plunge open to the ladies Tuesday and Friday of every week.

MONTECITO COUNTRY CLUB:
Provides an 18 hole golf course, two concrete and two dirt courts for tennis, bowls and croquet.
Tea is served and informal bridge parties arranged as desired.
A buffet supper is served every Sunday night.

LA CUMBRE GOLF AND COUNTRY CLUB, SANTA BARBARA:
Offers a course of eighteen holes, rivaling any in hazard and beauty.
Luncheon is served every day, and tea may be arranged as desired.

REDLANDS COUNTRY CLUB:
The club again has an eighteen hole course, and one of the best. Established about thirty years ago, the club was the second in the State, and had an eighteen hole course, later changed to a nine hole.

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SAN GABRIEL COUNTRY CLUB:
A dinner dance is arranged for the third Thursday of each month.
On Friday of each week a special luncheon is served, with bridge in the afternoons.
Ladies play every day starting after ten a.m., and not before two p.m.

PALOS VERDES GOLF CLUB:
Offers an eighteen hole, all grass, seaside course, delightful for all the year play, open to residents and their guests. Lunch and dinner served every day. Tea and informal bridge may be enjoyed every afternoon.

PASADENA ATHLETIC AND COUNTRY CLUB:
Gymnasium classes are conducted by Aileen Allen, women's athletic director and swimming instructor.
Plunge open for men and women from 9 a.m. to 8 p.m., except Sundays and holidays, 2-6 p.m.
Squash Handball Courts, second floor, open 9:30 a.m. to 9:30 p.m. Affiliated with Chevy Chase Golf Club, and Club California Casa Real at Long Beach, also San Diego Athletic Club.

OJAI VALLEY COUNTRY CLUB, OJAI:
Offers an eighteen hole course, the course ranks with the best in the West.
The club house provides every modern club convenience and comfort.
Luncheon and dinner served every day.
Tea served as requested. Dinner dances may be arranged as desired.

CLUB CALIFORNIA CASA REAL, LONG BEACH
Special bridge parties on Thursdays.
Tuesdays are scheduled as Feature Days, art, literature, music, science or athletics.
Saturday evening dinner dances, with a special feature dance.
The Grill is closed during the winter except on Sundays and holidays.

PALISADES CLUB OF BALBOA:
A conservative club, formed by cottagers at Balboa for their convenience and social enjoyment, has bought the old Palisades Tavern and plans enlargement. The boat-and-bath house is completed and forms an attractive nucleus.

LA JOLLA BEACH AND YACHT CLUB:
The Dining Room reopens this month.
The location of the club is particularly advantageous for swimmers, giving a beach of gradual slope.
The yacht harbor is being improved and will be in good condition for the opening of the next season.

LA JOLLA COUNTRY CLUB:
Offers an all grass golf course, eighteen holes. Length 6,544 yards, par 71. While the course is of championship caliber it is enjoyed by the novice and the low handicap player equally.

FLINTRIDGE RIDING CLUB:
Announces the Sixth Annual Childrens' Horse Show for Saturday, January 26.
The club always offers good Horse Shows, shows that go with a snap—good horses, well shown, but the Children's Show brings thrills of its own.
Indoor polo is being played enthusiastically.

UNIVERSITY CLUB of Pasadena, 175 North Oakland.
Luncheon and dinner served every day except Sunday.
First Monday in the month an informal smoker is held.
Third Monday in the month is the date of the monthly dinner with the appearance of a speaker of note.
Last Monday of the month is the date of the dances.
Thursday evenings a Family Dinner is served for the families and guests of members.

ARTLAND CLUB, LOS ANGELES:
Monday night informal hours, known as "Friendship Programs," are continued very successfully.
Luncheon is served every day, except Sunday.
Bridge parties for women every Wednesday at two; every first and third Tuesday for men and women.
The hostess provides prizes for afternoon and evening parties.
Meetings of the Board of Governors on the second and fourth Tuesday evenings of each month at 7:30.

MUNICIPAL GOLF COURSE, PASADENA: This eighteen hole course at Brookside Park was officially opened in November. An "all day" green fee has been established at $1.00, excepting Saturday, Sunday and holidays, when the fee is $1.00 for 18 holes. The Board of Governors is composed of L. A. Keller, chairman, John H. Simpson, W. R. Scoville, Joseph E. Leddy, and Frank Mulvin.

OPEN GOLF TOURNAMENTS:
La Jolla, $2500, January 2-3.
San Diego, $2500, played at Chula Vista Country Club, January 4-5-6.
Agua Caliente, Mexico, $1000, nine hole course, January 7.
Los Angeles, $10,000, at Riviera Country Club, January 11-12-13.

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Art

LOS ANGELES MUSEUM, Exposition Park, presents:

Outstanding examples of contemporary French and American art in the permanent Harrison collection.

The Munthe collection of Chinese art.

The Danish National Exhibition of Applied Arts, Paintings and Sculpture continues through January. This exhibition was officially assembled for circulation among the museums of art by the Danish government and it represents the entire fine and applied arts of the most industrious of European countries. A number of works of the fine arts section have been lent by several of the most important museums in Denmark. It is the first time that the Royal Museum in Copenhagen has permitted any of its treasures to leave the country. The various examples of oil paintings and sculptures have been selected so as to trace their development from 1870 up to today. Many of the young living painters are represented.

Open daily, 10 a.m. to 4:30 p.m., except Saturdays, when the hours are 10 a.m. to 4 p.m.; Sundays and holidays, 2 to 5 p.m.

PASADENA ART INSTITUTE, Carmelita Gardens, holds the second annual exhibition of Oils and Tempera, open to all artists residing in California. The exhibition period is January 4 to January 31. Prizes offered are: First prize of $500, known as the Harold Streator Memorial Prize, for portraits of figures; second prize of $300, donated by Mrs. H. A. Everett; third prize of $150. Honorable mention for portrait, still life and landscape.

CALIFORNIA ART CLUB calendar includes an Art Committee and Board Meeting, January 3; the Forum, January 7; the usual Dinner, January 17. The gallery will be under the direction of Dana Bartlett during the month.

TILT GALLERIES, 340-346 East Green Street, Pasadena, show a varied group of paintings, fine examples of both portrait and landscape work. The gallery is unusually large and through a special system of lighting by concealed cross-lights behind a ground glass ceiling a brilliant day light illumination is given at night.

LOS ANGELES PRINT GROUP held their first exhibition last month at the Los Angeles Public Library. This recently formed group has no officers or jury but includes the well known etchers and woodblock printers, Carl Oscar Borg, Arthur Millier, Franz Geritz, Frederick Monhoff, Esther Crandall, Cornelis Botke, Barbara Morgan, and Henri DeKruif.

CALIFORNIA STATE EXPOSITION BUILDING, Exposition Park, Los Angeles, holds during the month of January an exhibition of etchings, prints and aquatints by leading California artists, including Frances and May Gearhart, Nell Brooker Mayhew, Carl Oscar Borg, Arthur Millier and Franz Geritz.

PRINTMAKERS SOCIETY OF CALIFORNIA calls attention to the fact that February 7 is the last day for receiving prints for the Tenth International Print Makers Exhibition.

SANTA CRUZ ART LEAGUE announces the second annual art exhibition, to be held in the Auditorium, Santa Cruz, California, February 1 to 15. Oils, water colors, and pastels are invited and prizes are offered to the sum of $1000. Information may be obtained from the Santa Cruz Art League, Box 122, Seabright, California.

NEWHOUSE GALLERIES, 2509 West Seventh Street, Los Angeles, show a general collection of paintings, engravings and etchings, also a two-man show by Raymon and Valentine Zubiaurre.

GREENWICH VILLAGE STUDIO-GALLERY, 3309 Clinton Street, Los Angeles, specializes in the showing of prints, paintings and sculpture of moderate size.

BRAXTON STUDIO, 8832 Sunset Boulevard, Los Angeles, shows a collection of well selected prints and small bronzes.

HOLLYWOOD CHAMBER OF COMMERCE has, as usual, an exhibition of the work of Hollywood artists.

KANST ART GALLERIES, Hollywoodland, show a well selected group of paintings by artists of the East and of the West.

JULES KIEVITS GALLERIES, 464 East Colorado Street, and Vista del Arroyo Hotel, Pasadena, show the very best of American and European paintings.

GEARHART'S STUDIO, Pasadena, has a delightful collection of etchings and wood-blocks.

SOWERS PRINT SHOP, opened at 117 North Marengo Avenue, Pasadena, by R. V. Sowers, shows interesting old books as well as prints.

VAN KEUREN GALLERIES, 3763 Wilshire Boulevard, Los Angeles, has added a Persian Art Center under the direction of Dr. Ali-Kuli Khan, N. D. Dr. Khan lectures most entertainingly every Tuesday and Thursday afternoon.

AINSLIE GALLERIES, Barker Bros., Los Angeles, show always a collection of paintings by Western artists; and this month the work of Antonio Guarino is the one-man show. A room is also given to the artists of the older school.

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STENDAHL ART GALLERIES

AMBASSADOR HOTEL LOS ANGELES

Exhibition of drawings by Professor Dazzi of Rome.
Exhibition of the Remaining Paintings of the Late Guy Rose.
Joint Exhibition of Paintings by William Ritschel and Louis Kronberg.

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630 E. Colorado St., Pasadena, Calif.

TELEPHONE TERRACE 6028

BARTLETT GALLERIES, opened by Dana Bartlett, at 3358 West First Street, Los Angeles, show the work of both Eastern and Western artists in oils, water colors, etchings and wood-blocks.

WILSHIRE ART GALLERIES, 3309 Wilshire Boulevard, Los Angeles, show the work of Gaston Albert Lavrillier, a French artist who has recently come to Los Angeles to live. His work is in oils and in pastels.

STENDAHL ART GALLERIES, Ambassador Hotel, Los Angeles, opens first of January, an exhibition of drawings by Professor Dazzi of Rome, Italy. Professor Dazzi is now engaged on a war memorial for Genoa, an arch of classical design and size, as large as the triumphal arches of old. These have been recently exhibited at the Palace of the Legion of Honor in San Francisco.

In the second gallery, first of January, an exhibition of all the remaining paintings by the late Guy Rose.

Also beginning January 1st, joint exhibition of paintings by William Ritschel and Louis Kronberg.

Also bronzes by Eli Harvey that are on exhibition at the galleries and will remain for the next month.

EBELL CLUB, Los Angeles, has arranged an exhibition for the month of portraits by J. H. Gardner Soper; landscapes by Lebland Curtis; miniatures by Martha Wheeler Baxter; and bronze bas-relief portraits by Agnes Campbell.

FRIDAY MORNING CLUB, Los Angeles, holds during January a sculpture exhibition arranged by Louise Everett; also paintings by Harvey Coleman; and miniatures by Mrs. L. E. Peabody of Carmel.

GRACE NICHOLSON'S GALLERIES, Pasadena, show this month tapestries from the firm of J. R. Herter of Paris and New York. The collection includes examples of old as well as modern tapestries from their own looms.

SEVENTH EXHIBITION OF PAINTERS OF THE WEST at the Biltmore Salon, Los Angeles Biltmore, continues to January 5. This exhibition opened the new display rooms of the Biltmore Salon, consisting of two rooms in the new wing of the hotel, and the use of the walls of these corridors as well as the Galeria. The members of the organization exhibiting are as follows: Charles P. Austin, Loren Barton, Carl Oscar Borg, George K. Brandriff, Maurice Braun, Colin Campbell Cooper, N. A., Clyde Forsythe, John Frost, John Gamble, Arthur Hill Gilbert, William A. Griffith, Thomas L. Hunt, Aaron Kilpatrick, Kathryn W. Leighton, Jean Mannheim, Clarence Mattei, Barse Miller, Thomas Moran, N. A., 1837-1926, DeWitt Parshall, N. A., Douglass Ewell Parshall. A. N. A., Hanson Puthuff, John Hubbard Rich, Charles M. Russell, 1865-1926. Jack Wilkinson Smith, Marion Kavanagh Wachtel, Elmer Wachtel, Orrin White, Max Weiczorek and Karl Yens.

NATIONAL SMALL SCULPTURE COMMITTEE announces the fifth annual soap sculpture competition, with a jury of award including Lorado Taft, Gutzon Borglum, Leo Lentelli and Harriet W. Frishmuth, member of the Association of Women Painters and Sculptors; and a sponsorship of leading museum directors. The number of entrants has increased eight fold since the first competition in 1924. This year $1675 in prizes is offered. In the professional class of the 1929 competition, the first prize is $300, the second prize is $200, and the third prize is $100. The competition closes May 1, 1929. Entries for this year's competition should be sent, after February 1, 1929, to the National Small Sculpture Committee, 80 East 11th street, New York, from whom entry blanks, which must accompany the pieces, and further details may be secured.

PAINTERS' AND SCULPTORS' CLUB held their fourth annual exhibition at the California State Exposition Building last month. The Gold Medal went to F. Grayson Sayre's "Song of the Desert;" the Silver Medal was awarded to Leland Curtis for his landscape, "Stronghold;" the Bronze Medal was given to Carl Yens for an allegorical painting entitled, "Enlightenment." First, second and third honorable mentions went to John Cotton for "South Mountains;" to Walter Cheever for the portrait, "Dorothy;" and to Paul Sample for his marine. In sculpture, Merrill Gage showed a design for a wall fountain; Austin James exhibited a fine relief and several busts; Roger Noble Burnham showed an unusual "trophy" as well as silver intaglios; while Fred J. Schaible exhibited portrait busts of interest, including one of Bill Hart.

ROBERT C. VOSE GALLERIES, Boston, are showing the work of several painters of southern California, among the artists represented are Kathryn W. Leighton, Clyde Forsythe, J. Bond Francisco, Jean Mannheim, and Jack Wilkinson Smith.

THE PRINT ROOMS, Hollywood, are adding constantly to the collection of etchings, engravings, woodblocks and lithographs.

FINE ARTS SOCIETY OF SAN DIEGO announces exhibitions for January:

Jan. 3-31—Prints lent from private collection of Merle Armitage, Manager of Los Angeles Grand Opera Season.

Jan. 3-31 Drawings and Lithographs by George W. Eggers, Director, Art Museum, Worcester, Mass.

Jan. 3-31—Prints and drawings given by University Women's Club.

Jan. 7-21—Art work by children in Edith A. Hamlin's Saturday Classes.

Jan. 1-15 (Continued)—Water-Colors lent by Mrs. H. A. Everett of Pasadena.

Jan. 1-31 (Continued)—Loan Collection: Prints by Old Masters. Lent by Mrs. Irving T. Snyder of Coronado.

Jan. 1-31 (Continued)—Photos; Architectural subjects, by Richard S. Requa.

Jan. 15-Feb. 15 Paintings by Susan Ricker Knox.

Free Sunday afternoon talks at 2:30 p. m. in the Art Gallery:

Jan. 6 "The Beauty of Water Colors" (Mrs. Everett's Collection) Ralph Morris.

Jan. 13—"The Charm of Prints" (Merle Armitage's Collection)—Reginald Poland.

Jan. 20—"New Acquisitions"—Ralph Morris.

Jan. 27 "Some Important Paintings and Why"—Reginald Poland.

CALIFORNIA ART CLUB of Barnsdall Park, announces an unusual exhibition of paintings selected and sponsored by Dana Bartlett, California's well known painter of landscapes, for the entire month, beginning January 1st. This exhibition will be composed of the works of two distinctive groups of outstanding artists, and representing respectively the Atlantic and Pacific coasts. From the distinguished collection of Doctor Dorothea Moore, paintings of famous eastern artists that include Arthur B. Davies, Robert Henri, Lester Boronda, Joseph Pennell and others equally well known, have been chosen for this showing; while California will be capably represented by recent canvases from Carl Oscar Borg, Dana Bartlett, Ralph Holmes, Francis William Vreeland, Charles L. A. Smith, Sam H. Harris, John Coolidge, Oliver Milburn and Hattie Crippen Talbot. The Atlantic-Pacific exhibition marks an innovation for the Barnsdall Park art center that should prove of decided interest to all art lovers. The California Art Club galleries are open to the public every afternoon (except Monday) from 2 to 5 o'clock. Admission is free on Thursdays. On other days a charge of 25 cents is made.

Music

PHIHARMONIC ORCHESTRA OF LOS ANGELES, William Andrews Clark, Jr., founder, Georg Schneevoigt, conductor, Caroline E. Smith, manager, gives a series of fourteen symphony concerts and fourteen popular concerts at the Philharmonic Auditorium, Los Angeles, in this, the tenth season. The symphony concerts are given Thursday evenings at 8:30, and Friday afternoons at 2:30, the popular concerts are presented Sunday afternoons at 3:00. The dates of the symphony concerts of the month are January 3-4, 17-18, and 31-February 1. The dates of the popular concerts are January 13-27. Two special concerts are announced for January 21 and 28.

PASADENA MUSIC AND ART ASSOCIATION, in the Artists Series for 1928-29, brings well known and popular artists to Pasadena. The artist for the month is Elsa Alsen, soprano, who appears Friday evening, January 4. These concerts are given at the John Marshall Junior High School Auditorium, North Allen Avenue, corner of Casa Grande Street.

COLEMAN CHAMBER CONCERTS, Alice Coleman Batchelder, founder and director, keep Pasadena in touch with the world's finest chamber music. Artists and ensembles, internationally known, appear on these programs and offer an unusual range of musical subjects. The concerts are given Sunday afternoons at 3:30 at the Pasadena Community Playhouse, 39 South El Molino Avenue, and tickets may be secured at the Playhouse. The current concerts include the Tandler Little Symphony, January 6, and the Borissoff String Quartet, January 20.

PASADENA COMMUNITY SINGERS, organized in the early Fall as a choral association under the direction of Arthur Alexander meet every Monday night at 7:30 in the Recital Hall of the Community Playhouse, 39 South El Molino Avenue, Pasadena.

SPINET CLUB of Redlands has throughout the thirty-five years of its existence brought the best available artists to its members and the community. In January the Doris Niles Ballet, dancers and musicians, present the program.

PASADENA OPERA AND FINE ARTS CLUB is served during the month by Maryon Bliss as program chairman.

YOUNG PEOPLE'S POPULAR CONCERTS, sponsored by the Public Schools of Pasadena, include four concerts symphonic in character, given by the Los Angeles Philharmonic Orchestra. The current concert is given January 11. The programs are chosen for aid they give in the "music appreciation" course of the Pasadena Public Schools.

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newspaper

PASADENA NEW YORK PARIS

UNDER THE PHILHARMONIC COURSE, Artist Series, Anna Case appears at the Municipal Auditorium, Long Beach, January 11.

GERALDINE FARRAR, after a much regretted retirement, comes to Los Angeles again on Wednesday night, January 30, appearing at the Philharmonic Auditorium, under the local management of L. E. Behymer.

DORIS NILES, a young American dancer, and a company of twenty-seven, brings a new and entirely different combination of dances, music, and gorgeous costumes to Los Angeles early next month. Two performances are given, February 2 and 4, at the Philharmonic Auditorium, and the company appears at the Biltmore Morning Musicales the morning of February 4 at 11 o'clock.

THE ITO BALLET is seen the evenings of January 18-19 at the Philharmonic Auditorium, Los Angeles.

JOSEF BORISSOFF appears in recital at the Beaux Arts Auditorium, Los Angeles, the evening of January 21.

THE BEHYMER COURSE, after the opening of the New Year, offers first Anna Case, soprano, the night of January 8. An American baritone, Richard Guiberson, follows on January 15, to be heard for the first time in Los Angeles, though a Native Son. Efrem Zimbalist, violinist, with Benno Moiseiwitsch, pianist, make up the program for January 24. These concerts are given at the Philharmonic Auditorium, Fifth and Olive, Los Angeles.

SYMPHONIC SOCIETY is the name adopted by the orchestra recently formed in Los Angeles with Modest Altschuler as conductor, and Calmon Luboviski as concertmaster.

MILLS COLLEGE has inaugurated a series of concerts in the Chamber Music Hall of the new Music Building on the campus. Ratan Devi, singing folk songs of India, offers the third program, January 6.

CAULDRON SINGERS of Pasadena gave the first concert of the season and also the first since the affiliation of the Singers with the Pasadena Community Playhouse Association, last month. This is the eighteenth season in which this group of singers has worked for the advancement of the men's choral society, which now comprises eighty trained voices. All concerts will now be given at the Pasadena Community Playhouse and in all ways the benefits and fdacilities of the one will be used to complement those of the other.

"THE BEGGAR'S OPERA" and its sequel "POLLY," both very early English operas, are given at the Figueroa Playhouse under the local management of L. E. Behymer during the first half of the month. The first part of each week "The Beggar's Opera" is heard, the latter half, "Polly." The former work was the first musical play staged in America and was brought to this country in 1750.

STUDENT'S CONCERT COURSE at Stanford University offers the third program January 17. Efrem Zimbalist is the artist.

MUSIC BRANCH of the Community Arts Association, Santa Barbara, California, sponsors three concerts by the Los Angeles Philharmonic Orchestra at the Granada Treater. The opening concert is January 23.

GLENDALE SYMPHONY ORCHESTRA, Modest Altschuler, conductor, presents Bloch's new prize composition, "America," at the concert, January 21.

SAN DIEGO ASSOCIATED CHORAL SOCIETIES is, as the name indicates, made up of the various singing groups of San Diego and they plan to hold a musical festival in the spring. The organizations which make up the united choirs are:

San Diego Oratorio Society, Cadman Club, Apollo Club, Marstton Choral Society, Lotus Club, San Diego Realtors' Chorus, Morning Choral Club, San Diego Teachers' Chorus, Westminster Quartet, Pilgrim Sextet, San Diego Council, P. T. A., County Federation Women's Clubs, First Methodist Choir, All Saints' Episcopal Choir, Mission Hills Congregational Choir, Mission Hills Methodist Choir, Central Christian Choir, University Christian Choir, Nurses' Glee Club, Chula Vista Community Chorus, Concordia Turn-Verein, Concordia Frauen Chor, Poinsettia Club, San Diego State College.

YOUNG PEOPLE'S SYMPHONY CONCERTS in San Francisco, conducted by Wheeler Beckett, open the third season, January 18, at the Curran Theater, under the management of Alice Metcalf.

ORATORIO SOCIETY of the Music Association of Glendale, under the direction of Arthur Alexander, gave the "Messiah" late last month and is now rehearsing Gade's "Crusaders."

LOS ANGELES SYMPHONY CLUB, founded and directed by Ilya Bronson, gives the first concert of the season, Friday evening, January 11, at the Philharmonic Auditorium, Los Angeles. The soloist is Eloise Kirkpatrick.

LEOPOLD STOKOWSKI, conductor of the Philadelphia Orchestra, is guest conductor of the Los Angeles Philharmonic Orchestra's symphony concerts, January 3-4.

Announcements

PASADENA COMMUNITY PLAYHOUSE announces programs as follows:

January 8-19—"The New Morality," by Donald Chapin.

January 22-February 2—"The Good Fellow," by Herman Mankiewicz and George S. Kaufman.

February 5-16—"The Dybbuk," by S. Ansky.

IRVING PICHEL'S lecture dates on "The Dybbuk," as arranged to date:

January 16—Woman's Club of Monrovia, 2:30 p. m.

January 17—Fidelia Club, Pasadena, 3 p. m.

January 18—Hotel Huntington: Hotel Huntington and Hotel Maryland guests, and members of Pasadena Drama League invited, 11 a. m. 8

January 21—Hotel Vista del Arroyo, 8:30 p. m.

January 23—Woman's Club of South Pasadena, 10 a. m.

January 23—Beverly Hills Woman's Club, 2 p. m.

January 24—Tuesday Afternoon Club, Glendale, 8 p. m.

January 28—Los Angeles City Teachers' Club, 4 p. m.

February 1—Pomona Ebell, 2:30 p. m.

February -5—Shakespeare Club, Pasadena, 10:30 a. m.

February 5—West Ebell Club, Los Angeles, 2:30 p. m.

THE WORKSHOP, Recital Hall, Pasadena, grows in value to the workers and to the community with each production, and is recognized as part of the entertainment provided by the Community Playhouse and open to the public. The Workshop selects the best available material and gives these plays with its own directors and players. The plays are given on Saturday evenings.

January 12 and 19—"That Ranch of Hers," a three-act play by Mrs. Don Fry, is presented.

PASADENA CENTER, Drama League of America, sponsors a lecture course, meeting in the Recital Hall, Pasadena Community Playhouse, at 11 a. m., as a part of the winter program. The speakers and subjects are:

January 10—Lady Adams: J. M. Barrie, The Puck of the Stage.

January 24—Frayne Williams: The Relativity of Drama.

February 7—Thomas Rutherford Fleming: Japanese Drama.

February 28—John Mason Brown, at 4 p. m. in the Main Auditorium, Community Playhouse.

MISSION PLAY opened at San Gabriel January 1, the eighteenth season, and the third in the new playhouse.

CHARLES KING PLAYERS give, at the Raymond Theater in Pasadena, a new play each week, opening with the Saturday matinee. The plays are recent successes and are excellently presented.

PASADENA LECTURE COURSE on Current Topics given for the past nine seasons is continued during 1928-29, but please note they are given this season in the Pasadena Community Playhouse, on Mondays at 4:15. The object of the lectures remain the same, to encourage the intelligent discussion of public affairs. The speakers, subjects and dates are as follows:

Jan. 7—Will Durant, author of "The Story of Philosophy," "Is Democracy a Failure?"

Jan. 14—Lowell Thomas, world traveler, "Into Forbidden Afghanistan" (illustrated).

Jan. 21—Thomas Hunt Morgan, president of the National Academy of Sciences, "Human Inheritance."

Jan. 28—Richard Washburn Child, former Ambassador to Italy, "Mussolini."

Feb. 4—John Langdon-Davies, author of "A Short History of Women," "Has Marriage a Future?"

Feb. 11—Donald M. MacMillan, Arctic explorer, "Under the Northern Lights" (illustrated).

Feb. 18—Robert A. Millikan, California Institute of Technology, "Energy Available to Men."

Feb. 25—Henry Goddard Leach, editor of "The Forum," "Are Americans Intolerant?"

March 4—Roy Chapman Andrews, leader of the Third Asiatic Expedition, "Mysterious Mongolia" (illustrated).

March 11—W. Boyd-Carpenter, Oriental scholar, "What Is Happening in China?"

March 18—William B. Munro, Harvard University and California Institute of Technology, "The Laws of Political Behavior and Misbehavior."

March 25—Lewis Browne, author of "This Believing World, "Can We Do Without Religion?"

ASTRONOMICAL SOCIETY OF THE PACIFIC and the Mount Wilson Observatory announce two illustrated lecture courses on Astronomy. Lectures at 8 p. m.

Five lectures at Culbertson Hall, Pasadena, California Institute of Technology; the lecture for this month is "Photography of Planets," Thursday, January 17, Professor W. H. Wright, Lick Observatory.

Six lectures at the Public Library, Los Angeles, Fifth Street and Grand Avenue; the lecture for the month is "Photography of Planets," Friday, January 18, Professor W. H. Wright, Lick Observatory.

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ALINE BARRETT GREENWOOD presents her Current Review of vital and interesting topics again this season. The Pasadena reviews are given at the Shakespeare Clubhouse the third Wednesday of the month at 11 A. M. The current date is January 16.

PASADENA COMMUNITY PLAYHOUSE ASSOCIATION announces a Membership Meeting performance, January 14, 8:15, "Life of Pierrot" (pantomime) produced by Giovanni V. Rosi. Admission to members only.

PASADENA COMMUNITY PLAYHOUSE ASSOCIATION and the Drama League, Pasadena Center, entertain the Stratford-Upon-Avon Company from the Shakespeare Memorial Theater in England, with a reception and tea at the Playhouse, Pasadena, Thursday, January 3rd, from three to five.

HELEN E. HAINES again gives a series of fifteen free lectures on Current and Contemporary Books at the Los Angeles Public Library, the second and fourth Tuesdays of each month at 7:30 P. M. This is the third annual series given by Miss Haines and the talks are scheduled to May 28, 1929. Subjects and dates of the month are January 8, Biography, 2: English Lives; January 22, Drama of the Day.

PASADENA PUBLIC LIBRARY sponsors a series of five Book Talks by Helen E. Haines, November, 1928, to March, 1929. This is the eighth season of these "Open the Book" talks, which are given in the Lecture Hall of the Public Library at eight o'clock. The current date is January 11, and the subject, "Drama of the Day."

PALMER SABIN, Architect, announces the removal of his offices to 170 East California Street, Pasadena, California.

CLASSIC ART GALLERY, INC., 611 South Serrano Avenue, Los Angeles, Martin Porkay, manager and expert, shows a comprehensive collection of old paintings, and has an art library of interest.

THE INTEREST IN SPORTS, which is an indication of California life, extends even to books on the subject among the initiate, and for their perusal "The Jaunts and Jollities of John Jorrocks" by Surtees offers an interesting survey of English sporting life, illustrated with reproductions of hunting scenes. "Fox Hounds of the 20th Century" by Cuthbert Bradley, is another book, dealing with dogs, that invites reading. Both of these may be found in Cannell & Chaffin's book shop.

CHRISTMAS VESPER SERVICE at Mills College is one to which off-campus friends of the college as well as students and staff always look forward with anticipation. In this service the sixty members of the vested choir are asisted by the members of the senior class as an antiphonal chorus. The service of music held in Lisser Hall at 7 o'clock included Christmas carols from England, Poland, Germany and Czechoslovakia, traditional airs of the seventeenth century as well as modern compositions. The director of the choir was Luther B. Merchant, the director of the Antiphonal Chorus, Mrs. Genevieve Sweetser Wood and Miss Claire Baker, organist.

ONE OF THE FINEST doorways it has ever been our good fortune to see is being shown at Cannell and Chaffin's ever-fascinating shop. It is a product of the sixteenth century, from Italy, and its use as a door frame in a California home could only mean an enhancement of surroundings that seems measureless. Massive columns, with rinceaux carvings, support a pediment pleasingly ornamented with egg and dart and acanthus leaf motifs. The doorway is of a soft green color, the relief work accentuated with gold.

LA CANADA THURSDAY CLUB will stress community service especially during this year, not along a definite line but in a general way, and will continue to give a scholarship as in the past. The officers for this year are: Mrs. Lanterman, re-elected president; Mrs. E. C. Gates, first vice-president; Mrs. A. A. Lester, second vice-president; Mrs. W. F. Ross, third vice-president; Mrs. P. H. Johnson, recording secretary; Mrs. N. A. Maynard, corresponding secretary; Mrs. R. L. Spencer, treasurer; Mrs. J. W. Seright, auditor; Mrs. Howard Reynolds, federation secretary; and directors: Mrs. W. A. Scoles, Mrs. E. A. Kantel, Mrs. Ralph Reynolds and Mrs. J. M. Howard. Literature chairman for this year is Miss Dora Le Roy; music, Mrs. Judson Rush; protective law, Mrs. Donald Scoles, and drama, Mrs. Willard Goodwin.

WOMEN'S CLUB OF SOUTH PASADENA has organized an evening division with more than a hundred charter members. The officers of the club for the 1928-1929 season are: Mrs. Mark F. Jones, president; Mrs. H. S. Upjohn, vice-president; Mrs. C. H. Oneal, corresponding secretary; Mrs. D. W. Woods, financial secretary, and Mrs. D. C. Love, officer-at-large.

ONLY 29 COMPLETE SETS LEFT OF CALIFORNIA SOUTHLAND 109 numbers for $12.00 postpaid. A discount of $3.00 will be given for any set not requiring No. 86, Feb. 1927. These have been saved for libraries and others who wish to bind them.

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California Southland

NO. 109 JANUARY, 1929 VOL. XI

CONTENTS

	PAGE
ONE OF KATHRYN LEIGHTON'S INDIAN PAINTINGS.....*Cover Design*	
SOUTHLAND CALENDAR.....*Ellen Leech*	4-5-6-7
VIEWS FROM THE PALISADES CLUB AT BALBOA.....	9-10
NEW BOOKS OF SUBSTANCE.....*Louise Morgrage*	11
OUR NEW YORK LETTER.....*Frederick F. Isaac*	12
FROM THE PASADENA COMMUNITY PLAY HOUSE.....*Pearl Rall*	12
STAGE TONES AND MOVIE TONES.....*Ellen Leech*	13
ECHOES FROM THE PAGEANT DINNER.....*Eleanor Johnson*	14
MUSIC.....*Jessica Kate Seneca*	15
SOUTHLAND ANNOUNCEMENTS.....	16-17
THE ARCHITECT AND THE ARTIST.....	18
THE FIRST NATIONAL BANK OF PASADENA.....	19
THE LOS ANGELES ARCHITECTURAL CLUB.....	20
INDOOR POLO AT FLINTRIDGE RIDING CLUB.....	22
A TOWN OF DISTINCTION—LA JOLLA.....	23
THE "BUSINESS" OF ARCHITECTURE..... (*Verner B. McClurg, Architect*)	24
DEPARTMENT OF PLANS AND PLANTING; *III.* STREET TREES.... (*Edited by Charles G. Adams*)	28
THE SIXTH AND LAST OF SAN CLEMENTE'S HOUSE PLANS.....	29
HOTELS AND HOTEL GARDENS—SAMARKAND.....	30
ANNOUNCING THE ARIZONA BILTMORE.....*Charles B. Hervey*	32

We have the honor to announce that the "Pacific Coast Architect" and "California Southland" have consolidated and will be published as one magazine, beginning February, 1929, under the name CALIFORNIA ARTS AND ARCHITECTURE, with the same editorial guidance.



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THE INLAND WATERS OF THE ESTUARY BELOW THE PALISADES CLUB AT BALBOA, NEWPORT BAY, ORANGE COUNTY, CALIFORNIA.

VIEWS FROM THE LOUNGE OF THE PALISADES CLUB AT BALBOA, CORONA DEL MAR, NEWPORT BAY, CALIFORNIA



The ocean ponnds beyond the bar but in the still waters of Newport Bay are beautiful subjects for Painters and Pictorialists



Five photographs by E. M. Pratt



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NEW BOOKS OF SUBSTANCE

Whitman Manuscripts ⁘ Reminiscences ⁘ Essays ⁘ and Poetry

By LOUISE MORGRAGE

Walt Whitman

IN literary circles, the publication of "Walt Whitman's Workshop" (Harvard University Press) has considerable significance. This volume contains selections from unpublished manuscripts in the shape of notes, prefaces and introductions intended by Whitman for his books in England and America. Noted collectors have loaned the material to Clifton Joseph Furness, who has edited it with the view of giving an idea of the poet's mental processes. The fragmentary notes are practically self-communings and indicate that Whitman took most seriously his self imposed role of a spiritual benefactor of mankind. Evidently he aimed in his lectures to convey the noble conception of the universe, which he was wont to pour forth in his rough-hewn strophes wherein the strains of lyrical ecstacy often glistened like golden veins in quartz.

Among these papers is a literary curiosity in the shape of a pamphlet entitled "The Eighteenth Presidency," written in 1856, which gives a clue to Whitman's views of politics, at that time, if not later. In it he swoops down savagely upon public officials, hurling at his objective, virulent and coarse invective with dynamic fury. His genius must have been mixed with some common sense since the pamphlet was not published; maybe because he did not care to go to jail.

Mr. Furness contributes a fine example of literary appreciation in the introduction, besides furnishing copious and painstaking notes, most helpful not only to Whitman devotees, but to all studious persons eager for a clearer understanding of America's literature.



Copyright, 1927 by F. R Walker.
FRONTISPIECE OF "A BRONCO PEGASUS" BY CHARLES F. LUMMIS. HOUGHTON MIFFLIN PUBLISHERS.

Swan Song

"A Bronco Pegasus" (Houghton Mifflin) is the apt title given to a last volume of poetry by Charles F. Lummis, which is really a collection of the best poems he had written during his fifty years of literary production. The volume contains portrait studies of celebrities he knew intimately and loved, ballads, early verses, classical exercises and as Henry Herbert Knibbs points out in an able introduction, practically reflects the varied experience of a versatile career. The poetry is sturdy and honest with touches of both humor and pathos, while the ballads, especially the one about Geronimo exhale the ozone of the desert and suggest the flaring colors of the region Lummis has made his own.

In view of the poet's recent death the colophon has a poignant and wistful appeal. The preface was apparently the last words written by Mr. Lummis, and is by way of an apology, entirely unneeded. It is called "In Mediation" and discourses mainly on why people write poetry. He claims that the poetic urge exists to a certain extent in every human breast, although he adds, referring to this impulse as "seeds of poetry," that "Fortunately the vast majority of these seeds never germinate—though few editors would believe this." No, dear Mr. Lummis who has gone, nor would reviewers. Thousands of these "seeds" germinate nowadays in to slender volumes of verses, all indicating this poetic urge. Several this month have wandered into this editorial sanctum. One is "Songs of a Wanderer" by Jessie Tarbox Beals, which is notable for its fine photographic studies. Another volume is called "The Rose of California" (Four Seas), containing romantic ballads of old Monterey, by Irene Blight Sands. "Songs of a Southern Land" (Four Seas), by Eileen Wandin Lloyd, offers rather musical verses about scenes in Australia.

Frontier Days

There are many people who take delight in looking at any perspective of their own local past, and such will welcome Jill L. Cossley-Batt's "The Last of the California Rangers" (Funk and Wagnalls). Not so long ago, the author met William James Howard, a sprightly gentleman with a good memory, aged ninety-five, who could and did tell her some tall tales of his experiences in California during the gold rush and the subsequent decades. In relaying some of this to the public via the printed page, Miss Cossley-Batt has done a good piece of journalistic reporting. She begins her story by describing the ancestral home in Virginia, and tells how the family passion for migrating ceased in Texas, while the momentum gained carried William further afield to California in '49. There he engaged in many kinds of private enterprise, while helping along the good of the community by his services as mounted ranger, detective and legislator. It can be easily understood that he was generally in the thickest of the fray. What he remembers about himself and other prominent people of those times will be of considerable interest to the descendants of old California families. The book has many illustrations.

A book of personal reminiscences of the frontier west is written by William M. Breakenridge himself, of Tucson, Arizona. Considering its subject matter, the title "Helldorado" (Houghton Mifflin) is rather fetching. Of course any self-respecting book about the older west should have something to say about Indians, gunmen, bandits and desperadoes generally. They are not lacking in "Helldorado." As a youngster, when Denver was a very frontier town, "Billy" Breakenridge found plenty of risky encounters in fighting the hostile Indians of the plains. And later, when Denver became too tiresome for its peace and quiet, he removed to Arizona, where life was more exciting. In his capacity of deputy sheriff at Tombstone, Arizona, he found plenty of thrills in the exercise of his duties in the way of landing bad men in jail. He writes his story in colloquial prose which is sometimes good and then not so good, but it is sure to appeal to all old timers who have had anything to do with developing the state of Arizona.

The Play's the Thing

"The World to Play With" (Oxford University Press) by Ashley Dukes is the title given to a series of leisurely written, cultivated papers on topics connected with the stage, both on and off. Mr. Dukes is himself a successful playwright and naturally the world for him revolves about the theatre. However his particular aspect is so graciously presented as to appeal to all readers who care for the various forms of artistic endeavor among which drama should find a prominent place. He is inclined to use abstract terms, also he seems to have an open mind, tendencies which seldom go with vigor and vivacity, but none the less his quiet reflective views have much appeal.

Music

By JESSICA KATE SENECA



ANNA CASE, AT PHILHARMONIC AUDITORIUM, JANUARY 8TH



CORNELIA NILES



ELSA ALSEN
DRAMATIC SOPRANO

GRACIOUS figures were amongst the December visiting artists. The child Menuhin, litle fair-haired, blue-eyed Jew, Elsa Alsen, vividly and finely feminine, E. Robert Schmitz, pianist, and Hans Kindler, 'cellist, both beautiful to look upon, Schmitz with shapely head and aspect of sensitive delicacy and rather aloof sweetness, and Hans Kindler with a wide sweep of brow and eyes bright with the intensity of genius, yet full of a childlike eagerness to understand, to do what was desired. E. Robert Schmitz, President of Pro-Musica, gave a firmly outlined, penetratingly beautiful interpretation of two Bach numbers—Prelude and Fugue in F sharp major, and the Prelude and Fugue in A minor. Debussy, of whom he is one of the very finest interpreters, was represented by his Prelude in A minor, and Moonlight, from Suite Bergamesque. Scintillating brilliance marked his playing, an astonishing facility, and clarity. He can be exquisitely delicate, but has no great surgings of emotion. The brain is in the ascendancy. Hans Kindler with his 'cello, made a harmonious contrast, his tone rich, full, and sensuous, his playing full of warm eloquence, pulsing humanity, and reaching depths of feeling. Valentini's Sonate was his most interesting number. Glinka's Romance was given much loveliness of expression.

Elsa Alsen, triumphantly aware of the making of many ardent friends, covered the top of her piano with her flowers, made an entire flower bed of it, and standing before it, with her rich dark head and warm and vivid glances, in a white dress that recalled Isolde, long, full, and rippling graciously about her, made beauty for the eye on that dull platform. Her voice, not at its best in the opening songs, improved and was at its finest towards the close, rich, powerful, with great warmth of emotion, and produced with beautiful ease. She sang her Schubert group of songs with much feeling and expression, though she is not the ideal interpreter of these. Coming close after the exquisiteness of Schubert's "Die Stadt," her next group of English songs, beginning with Jacopi's Love and Death, made one too conscious of their inferiority. Delightful was a final group of seven gipsy songs, Ziegeunerlieder, by Dvorak, which she gave with splendor of voice and intensity of dramatic expression. To the fire and ardor of the Frenchwoman she unites the strength and depth of comprehension of the Northerner.

Sophie Braslau sang with the Philharmonic Orchestra. With her black, ornate, Hebraic head demanding special color and design, she achieved the same infelicity in attire as on her former visit, when she came clad dollishly in brightest pink. Fashionable droops of moderated blues, and an unbelonging mildness of lace, hung around her, rather than clothed her. Then, near the end, she entered with a great bunch of deep red roses—and was suddenly, radiantly garmented! Her two Moussorgsky songs were given with vivid beauty of voice and style. In the Brahms' gipsy songs she seemed once to show the coarser power of her Jewish soul, a glimpse into depths of unbeautiful expression into which her voice might conceivably descend. These songs were not altogether appropriate for an occasion dominated by Bloch's symphony "America," nor did they show the noblest side of her art—she who is amongst the most moving of singers with those great surging Russian songs of sadness and lament. One saw her finally depart with a regretful sense of waste—that the city having her here should not have benefited by another recital, and received more of her powerful and enriching art. Representative only of her race, she was not happily chosen for a concert whose purpose was the arousing of patriotic sentiment.



DORIS NILES, COMING WITH HER COMPANY OF DANCERS TO PHILHARMONIC AUDITORIUM, FEBRUARY 2ND

Ernest Bloch's symphony 'America,' impressive in its technical genius, needs to be heard again before its power and appeal can be adequately judged. The response of the audience in obediently getting up to sing the fine closing anthem seemed a little too facile to be really convincing as an expression of patriotism. Amongst a people more homeless and unrooted than any other, this is deeply needed, —to have impressed the sense of unity, of background, of a common high ideal; and, in supplying something of that need through the medium of music, Ernest Bloch will have performed a truly fine service to the country of his adoption.

This Jewish composer, born in Switzerland, first came to this country with Maud Allan, as conductor of her orchestra, when she appeared in New York with her company of dancers.

Surely those Philharmonic Orchestra members who happen, a little strangely, to be also funeral directors, should not announce their two professions in the program? One such advertisement caught the eye, bringing, as one speculatively surveyed the oboes, highly incongruous recollections of the prettification of corpses, and the immense expensiveness of dying.

STAGE TONES AND MOVIE-TONES

The humanness of Shakespeare, Changes in French and Italian drama

BY ELLEN LEECH

WHAT the New Year holds for the drama—whether melo, clean or unclean, silent or spoken—is a problem facing all producers. The movie heads expect, or indicate they expect, the spoken drama to serve as a pillar of fire, either by day or by night, to lead them out of any wilderness. But because fortune came to one forehanded company from this source is hardly to argue that the matter is settled for all time, not with the public as a factor with which to reckon. What the public really wants remains the same problem that it has for the last uncounted years.

The dire state of the stage in the East, the number of actors out of work, indicates something, and we almost all rise at once and shout it is the dirty plays which have submerged New York for the past year. Maybe, maybe not. At any rate our own public here so adored "The Squall," surely far from clean, as to recall it from San Francisco to delight awaiting audiences. And now "The Front Page," so full of profanity of every type as to make hardened critics shudder, is packing them in to the non-breathing point. It may well be that every section must be satiated with filth before the reaction sets in but how do decent people get that way in the first place? Profanity is one thing, not lovely, but filth is another. Why is it that we are not only willing but struggling to pay brokerage prices for tickets to hear lines for which a groom in any stable would be discharged?

However, Los Angeles has grown to such proportions theatrically, as well as geographically, as to be able to supply all demands. With Henry Duffy to give us pleasantly clean things and Belasco to cater to the must-have-spine-shivers set we seem to move along without undue friction.

The most noteworthy event of the year is the Los Angeles engagement of the Stratford-Upon-Avon Festival Players from the Shakespeare Memorial Theater in England. Through them we have the most delightful presentation of plays of William Shakespeare this country has seen. This distinguished company claims no stars but is in every sense a repertory group, each role is assumed by an actor of known ability, the result being a new and vivid interest in the plays of the Bard of Avon. While the plays are not given in modern dress they are produced in a modern manner, the tempo is accelerated and every trick of stage efficiency resorted to so there are no dragging moments. It is possible to see a comedy by this unusual cast and realize it was written to amuse and is accomplishing its purpose, the zest of the players adds to the enjoyment of the audience, and instead of feeling you are performing a rite in seeing a Shakespearian production you settle down and have a genuine good time.



LOUISE DRESSER ACCOMPLISHED MUCH IN "MOTHER KNOWS BEST," NOW GENERALLY RELEASED, BUT WILL EASILY DO EVEN BETTER WORK IN THE FUTURE ROLES ASSIGNED HER IN THE FOX FILMS

In the film world, perhaps due to the success of "In Old Arizona," billed as the first out-door talkie, westerns are regaining popularity and in the same proportion the underworld romances are dying, not untimely deaths. There was only one, or at the most two, with a punch, any semblance of realism, the others the usual pale shadows of any outstanding success either of the stage or screen. Purporting to present thrills they were in demand. Much expense and time was involved in productions which clothed the bootlegger and crook in all the panoply of sentiment which surrounded the Knight in Armor of song and story—probably because our childish minds saw the same relation between their high-powered cars with bullet proof glass and feather stuffed upholstery—feathers like many other soft things, including brains, being more or less impenetrable.

Through the interest and courtesy of the Drama League, Pasadena enjoyed during last month three discussions of the possibilities and advancement of the drama. The first, by Baron d'Estournelles de Constant, was a delightful insight into the conditions surrounding the French drama of today which, we were told, was for a time poised precariously between the plays which appealed to the masses through the cruder appeal to the senses; the cloyingly sweet romantic plays, for which the cinema had prepared them; and the more intellectual, which we are prone to term the "uplifting" type. Bordering the edge of these, slipping in between, there is gradually growing up an interest in the play of quiet, every day incident, as exemplified in "The Doctor," a present success in France. Another angle of promise in France is that the new directors are supporting the idea of no stars in a production but all of equal importance, the directors themselves taking very small parts to prove the immense value of the whole as compared with the individual. To a nation accustomed to go to the theater to see stars this is a revolutionary departure.

Another day Milton Sills gave us an insight into the intent and extent of the talkies, in which he is a staunch believer. As to the intent of producers to give better plays Mr. Sills reminded us of the censors and argued that until some of the hampering bands were removed it was impossible for the screen to present life in a deeper guise than at present. Neither politics, sociology or religion may be used with deep significance without coming under the ban, and it remains only possible to amuse and that in the most obvious manner. As to the extent of the talkies Mr. Sills is most enthusiastic, stating that since the advanced scientific minds of today are giving their attention to the perfection of methods of recording the human voice it seems only natural to expect perfection to be attained within five years.

Very intimate glimpses were vouchsafed us of Luigo Pirandello by the Contessa Maria Loschi and also a notion of what lies within the modern Italian drama. While the theater in Italy is no longer bound by the conventionalities of the old "Latin" plays, and the playwrights venture into swift, even boisterous action, flavored with daring irony, yet no settled style or purpose may be said to obtain. Pirandello, the most popular and probably the most advanced of Italian dramatists, has now turned his attention also to the cinema and we may expect something of unusual import.

Echoes from the Assistance League Pageant

By ELEANOR JOHNSON







THERE was a charm about the Assistance League's annual dinner dance this year at the Ambassador Hotel—which made it an interesting affair—as one of the lovliest of many seasons. The proceeds of this party are devoted to the fund for the playground of the day nursery—which is in need of enlargement.

The tables were all beautifully decorated in baskets of autumn flowers and different lovely centre pieces—which carried out the holiday motifs.

Going amongst these tables in lovely Spanish costumes—with flowers in their hair were the flower girls—headed by Miss Susanna Bryant—carrying gilded baskets of gardenias and rose-bud bouquets. The girls in this group were:—Miss Katherine Vail, Deborah Bixby, Elizabeth McArthur, Louise Janss, Mrs. Rhae Callendar, Helen Winnett, Eleanor Wailes, Louise Macy, Mary Chickering of Piedmont.

At eleven o'clock the "Pageant of the Stars" was staged.

Miss Elsy Jane Myrick came first as Miss Billie Dove—in "The American Beauty" her costume was of American beauty roses—the petals forming a very tight bodice and the skirt very bouffant—all in roses—and she carried a large picture hat to match.

Mrs. Charles Fishburn was Janet Gaynor in "Seventh Heaven"—wearing the wedding gown of oriental lace ruffes and carrying a little old fashioned wedding bouquet of orange blossoms.

Mrs. Walter Leimert as Dolores Del Rio in "Ramona"—wore a genuine Mexican costume of yellow, red and green, the skirt being heavily embroidered in spangles, and the blouse banded in embroidery to match the skirt.



SOME OF THE "MOVIE STARS" IN THE PAGEANT

Miss Frances Alexander—Eleanor Boardman in 'Bardlys the Magnificent"—was stunning in a picture hat—cavalier style of gray velour with rose colored plumes—and a grey velvet gown of empire style—with ecru colored lace fischu edged in lace—carrying a large bouquet of pink roses.

Mrs. Nash Cartan—was Phylis Haver—in "The Battle of the Sexes"—blond hair was very curly and dollar bills tied into it—and she wore a black and white bathing suit—with a black satin bathing cape—and bathing shoes.

Miss Betty Spence—Colleen Moore in "Lilac Time"—A French peasant costume Orchid flannel skirt trimmed in rainbow shade banding—a batiste waist edged in lace—and a lace cap—carried an armful of lilacs.

Miss Kate Winnett—Raquel Torres—"Shadows of the South Seas."—Wore a printed silk south seas costume—in red and blue on a white background—wore flowers in her hair—and carried a garland of flowers.

Mrs. Wilson Jones—Jeanne Eagles in "Rain"—wore a Sadie Thompson costume.

BEAUTIFUL BEAUVAIS AND AUBUSSON TPAESTRIES

THE members of the Assistance League in their endeavor not only to increase the financial resources of the organization for their different charitable activities, but also wishing to help beautiful Los Angeles to grow more artistic, secured the following artwares that are displayed and offered for sale at both stores of the Assistance League: 5604 de Longpre (Hempsted 5133) and 837 South Flower St. (Vandike 9631.)

FROM PARIS

An assemblage of handwoven tapestries of guaranteed authenticity reminiscent of the best work of the master-weavers of bygone days. These wall hangings are replete with romantic artistry and will bring to the interiors of Los Angeles charm and distinction.

FROM GUADALAJARA

Pottery of the finest type reflecting the traditions of art and skill of the Aztec and Mayan peoples.



Not only the clubs but several of the colleges in the East have inaugurated Indoor Polo, but the Flintridge Riding Club is at present one of the few clubs on this coast with a field duly installed and in service.

In the East it is properly called "indoor" as there the game is played within a shelter, but here the main difference is the smaller field, fence enclosed, as the climate permits of it continuing an outdoor game, winter and summer. The players here are Gordon Cronkhite, Jimmie Spaulding, and Bill Keck

Indoor Polo at Flintridge Riding Club



The younger members at the Flintridge Riding Club are deserting all other forms of sport for the charms of indoor polo. Among the enthusiasts are Joseph Johnson, Rufus Spaulding, Jr,. and Howard Keck



To be in keeping, the new variety of polo known as indoor, should in California be Patio Polo, alliterative and more descriptive. Perhaps Mr. Karl Von Platen (left) or Mr. Robert Fullerton, Jr., (right) will assist in the re-christening



SOUTHLAND

Southland Announcement

CALIFORNIA SOUTHLAND has reached the limits of a cottage industry. Its influence has gone out to the ends of the earth, and answering waves of encouragement have come back to it through the established media of communication. By the use of organizations already established in the business world;—the best of engraving houses, the most generous and friendly of printing plants, an expert organization of mailing facilities, and the United States post office organized to carry to the people, wherever they live, that interlacing of intelligence which keeps the world one; by all these thoroughly organized means, California Southland has been enabled to join with thousands of other publications in this country in making life more interesting and placing the findings of experts in the hands of the laity.

The time has now come when the limits of the name "Southland" and the limits of the cottage roof can no longer contain the working organization for this enterprise.

The tremendous growth of the architectural interests of this part of the country demands a larger magazine in which to show the fine work of our many architects. This presentation of our best examples of Californian architecture should be edited by an architect whose point of view is that of a publicist and whose standing in his own profession is the highest.

This combined ideal has been attained by a merger of **California Southland** with the **Pacific Coast Architect**, the authority on architecture on the Pacific Coast, edited by the President of the Northern California Chapter of the American Institute of Architects, Mr. Harris Allen.

Mr. Allen is a practicing architect in the city of San Francisco. He stands high in the estimation of his fellow architects. The conferring of office in any chapter of the Institute is never done hastily nor without the best of reasons. It is the outward symbol of an inward and spiritual grace, the sign of approval placed upon an architect and his unsullied record by those who know him best.

That such an architect from the oldest and most Californian of Ca'ifornia cities should come to the Southland to join hands with our local efforts to establish in California high ideals in art and architecture is the consummation of **California Southland's** ten years of unmitigated work and unswerving determination never to lower its standards.

That the resulting magazine of art and architecture will dominate The Coast and enable California to take her place in the eyes of the whole country as the center and leader of the Western world is inevitable.

"San Francisco knows how", said President Taft on one of his visits to The Coast. So insistent has been the repetition of this apt phrase that San Francisco herself has asked us to forget it. But the fact remains; and we announce with actual exultation that Mr. George H. Oyer, general manager of **The Pacific Coast Architect** to whose foresight and energy the amalgamation of the two magazines is due, has come from San Francisco to Los Angeles to carry on the work of publishing the new magazine in the southern city.

To Our Subscribers

EVERY feature of **California Southland** recognized as good by its subscribers and to which they have given their kind support will continue as part of **Arts and Architecture.** Matter printed on these pages here forming a center spread, which has served more or less in the nature of a scaffolding, will be incorporated in other departments. Arts and the crafts—so near the heart of the present editor—will find their wider functions; and the California Countryside — i. e. the development of southern California's far-flung hills and dales into the loveliest of homelands, with room for the children, for sport, and the many advantages of the intelligently planned home on the California ranch or farm, will center the new interest of the Editor of **Southland.**

The Calendar,—grown so popular and useful to subscribers in the hands of Miss Ellen Leech, will be lengthened to cover more cities and territory; and Miss Leech will also have opportunity to add to her contributions on her favorite art, The Drama.

Mrs. Morgrage will continue to lead us through the green pastures and beside the still waters of the best of Bookland; and Miss Seneca's unique and fascinating comments on Music will help to make the new publication notable and attractive in this art field as it has **California Southland** in the past.

Over all and above all will be the splendid development of Architecture in its Western aspects under the direction of the Editor-In-Chief who promises to enlarge the department of Landscape Gardening so ably handled in our last three issues by Mr. Charles Gibbs Adams, California Landscape Architect.

Mr. Allen will also govern the selection of plates illustrating our finest architectural interiors, and will see that no false note creeps in to the presentation of the California home at its best.

Mr. Reginald Poland, Director of the Fine Arts Gallery at Balboa Park, San Diego, has promised to give us more of his remarkably level-headed criticisms on Painting and Sculpture.

Mr. Ernest Batchelder, staunch friend of **California Southland** since its inception in wartime, and its inspiration and mentor on the subject of Design, will contribute to our knowledge of that vital and important element in home furnishings and aid the art editor in her determination to eliminate the disgraceful collections of amateur crafts, which, as the half-baked expression of untrained enthusiasts in shops and bungalows, under the sacred name of "Art", flow in and out—constantly and continuously to clutter up the southern portion of her beloved native state.

In an announcement to the San Francisco papers, and in its own pages, **The Pacific Coast Architect** this month verifies this statement and emphasizes the carrying on of **California Southland's** policies.

Florida Honors An Architect

A LARGE book, containing one hundred and eighty-five illustrations of Florida architecture by Addison Mizner has gone forth from the House of William Helburn, Inc. to add to the fame of all participants.

Such appreciation of beautiful work by an earnest devotee of art is encouraging as a sign of the times and should arrest the attention of those builders of cities who seem to think that architecture is a passing fad or fashion.

No more substantial recognition could be given to an architect than such a compilation accepting, as it unconsciously does, this exquisite production of one man as expressive of the best of his time and naming it after the state in which it was created rather than for its author as an individual.

The foreword by Paris Singer, friend and staunch supporter of the architect, and the "appreciation" by Ida M. Tarbell, give the setting, the amazing story of Addison Mizner's life and his training in the school of experience.

Addison Mizner is a Californian, one of "the Mizner boys" of San Francisco and Benicia—that point on Suisun Bay where Anza, the Spanish Conquistodore one hundred years before the birth of this artist, saw Indians offering his party food; and in his daring Spanish way started to go around the San Joaquin river to reach them in 1776. The "Florida Architecture" may thus be called as well, "California" a name now being given to all fine work originating here. As an inspiration to California architects this handsome book is invaluable.

OPINION

Architecture Is Frozen Music

THE pleasure which good music gives can be made a permanent thing in California, if the good taste shown in the music of the Hollywood Bowl can be expressed also in the building of our cities and towns. Individual instruments are the individual homes which each man builds according to his capacity to grasp beauty and his skill in building.

The towns are like quartets—the result of playing together in harmony; and the cities are the symphonies under the stars and the sunshine—rhythm and harmony turned into steel and concrete and held there for our use.

We do not encourage a single individual to get up from the audience and sing at random making up the song as he goes along! No more should we expect every one to build individually a house which does not accord with others near it nor fit into the place where it is to be set.

Just as those who are to sing before an audience search the music stores for songs which artists have composed and put into sheet music, or made permanent in records, so those who would build a home search the plan books and the magazines for a house which suits them as a song does—and which they can live in and sing in as they work.

But just as one must choose a great composer who has studied the harmonies of music before all the instruments can be fitted together in a symphony; so we must choose great architects to build a city that will be a symphony and must provide good ballads, frozen into good little houses, for everyone to build.

The subdivider does not leave it to the salesman to make streets going in every direction and sell any portion of the land which the buyer may choose. He would simply be inviting a riot if he did. In fact he does invite a riot of building if he is so weak in his planning of a new neighborhood that he leaves the music of building uncontrolled.

Out on the edges of a town each individual may build in his own garden any freak house he desires—the trees will soon hide it from sight and vines cover its poor proportions. But in the part of town which every one uses and must see constantly, there are no trees to hide the lack of harmony. If individuals are allowed to buy town lots and put up badly designed stores in which to market goods, then the town will be ugly no matter how fine the residences are.

The symphony played by the whole orchestra must be composed and directed by one man who knows how. The market place or commercial center of any town must be planned by one man before any merchant or broker is allowed to spoil the concert by standing up in the center of the stage and making up his own song or singing any old song at the top of his lungs.

There are parts of a town which belong to individual owners; there are parts which belong to everybody who lives there, because everybody sees them every day. Everybody who passes through the San Fernando Valley on his way north to Santa Barbara or Bakersfield must pass through ugly streets with ugly buildings set up in rows, all yelling in discord at each other, and at the passerby. No builder of a store in our small towns tries to play his part of a symphony in time with his neighbors—all that each of the players seems to be doing is trying to make himself heard by yelling louder than the others do. We can only hope that such music will not become permanent in our midst.

There are great composers of architecture among us, there are ambitious young men who have searched the world for beauty of line and mass and color. They could plan a whole town, market-place, city plaza or cross roads and sell the whole town as a thing of beauty and a joy forever. All that the subdivider has to do is to give good architects a chance before the lots are sold and then sell the lot with its portion of the architect's general plan.

We have formed the habit in southern California of selling the gas pipes, the water mains and the street curb with the lot. We can afford to leave those things to the government now. They will be taken care of as people come in, and anyway they are mostly underground and don't show. But the character and design of the town should be decided and fixed by the development's architect long before the land is sold or it will cost millions to make over, as public taste grows rapidly up to its privilege of demanding towns that are properly designed before they are built.

Los Angeles has to be made over at tremendous cost because the good start it got as a picturesque town in the early 80's was submerged in a frenzy of building by individuals who didn't know there is such a thing as town planning or good architectural design.

Pasadena has to be made over because individuals who built beautiful homes for themselves paid no attention to the ignorant who were rapidly putting up the ugliest of commercial block houses in the center of an undesigned city which never had a plan until it was fifty years old.

Santa Barbara was lucky in having Mr. Hoffmann there as President of a Community Arts Association which was made up of people who knew the beauty which a community can put into a town if it gets together and plans. Then the earthquake stepped in and shook down the shacks and cleared the way for good architects to build. Some who bear the name of architect unworthily rushed in to spoil the general harmony of plan; but one or two discords only make the music more interesting and beauty will win when the people learn to recognize it themselves.

A new town is a fair field for the fight between good taste and no taste to carry on. Great is the responsibility of a subdivider who opens up a lovely portion of God's fair earth and says to the world of home seekers who are looking toward this state, "Come on in and spoil the view of every one who travels by. Hand me the price and do your worst—I don't know a beautiful town when I see one so why should I worry, if I get the coin."

Some such men have left the state because of Grand Jury reasons. Let us hope they will never return.—M.U.S.

The Little Corner

TO those who have watched for this "little corner for the Lord" and "read it first" in over one hundred copies of **Southland**, the editor wishes to recommend a subscription to the Leaflets of The Class in **Personal Religion**, which is published by The Secretary, The Cathedral Church of St. Paul, 136 Fremont St., Boston, Mass. Gladly the editor has give up to an expert the supervision of the editorials of the new architectural magazine that there may be time to devote to the publication of the life and works of her brother, Clarence Urmy, whose comradship in childhood and youth was never broken by a single harsh word or an unkind thought, but who was so near and dear that thought itself hardly needed a means of outward communication.

The little leaflet containing the Class Prayer was the last thing readable he held in his hand and was always his comfort in health and illness. It was he who asked that always there be kept in "Southland" "a little corner for the Lord," and the answer was, as now, that the whole journal was for that purpose only. To this fact we attribute what success has been attained.

THERE is only one thing greater than happiness in the world, and that is holiness; and it is not in our keeping; but what God has put in our power is the happiness of those about us, and that is largely to be secured by our being kind to them.—Henry Drummond.

The Class Prayer

ALMIGHTY God, Who art the only source of health and healing, the spirit of calm and the central peace of the universe; grant to us, Thy children, such a consciousness of Thy indwelling presence as may give us utter confidence in Thee. In all pain and weariness and anxiety may we throw ourselves upon Thy besetting care, that knowing ourselves fenced about by Thy loving omnipotence, we may permit Thee to give us health and strength and peace; through Jesus Christ our Lord. Amen.



THE FIRST NATIONAL BANK of PASADENA California and FIRST TRUST & SAVINGS BANK of Pasadena California



INTO A GREAT ROOM OF NOBLE PROPORTIONS WHERE GRACEFUL PILLARS UPHOLD A BEAUTIFUL CEILING, THESE FOUR MURALS BY ALSON CLARK BRING THE SUNSHINE OF CALIFORNIA. SOUTHLAND'S INDUSTRIAL ACTIVITIES ARE REPRESENTED IN SHIPPING, CITRUS FRUITS, FILMS AND OIL

WHEN a bank has grown up with the community it serves it has the advantage of deep roots in the hearts of its people.

The First National Bank of Pasadena has this tremendous resource: its life is practically identical with the civic life of Pasadena.

This conservative city has recently celebrated its fiftieth anniversary, and pictures of its first business streets—little more than a crossroads—have become familiar to its friends. In such a youthful environment P. M. Green in the autumn of '84 expressed the need of a bank in Pasadena and forthwith opened one on Jan. 12, 1885. Its national charter was received May 10, 1886, and in 1901 Mr. Green organized The Pasadena Savings and Trust and Deposit Company, now The First Trust and Savings Bank.

The statement of the present institutions as at the close of business, Dec. 31st, 1928 gives its combined capital, surplus and profits, $2,939,064.14. Deposits $19,181,559.05 and Total Resources, $23,147,422.18 (not including Trusts in combined Resources.)

The present officers are as follows:

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Executive Vice President
W. D. LACEY

Vice Presidents
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Cashier
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Assistant Cashiers
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Assistant Cashiers
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Following Mr. P. M. Green, The First National Bank has had five presidents, A. R. Metcalfe, E. H. May, W. H. Vedder, A. E. Edwards and J. S. Macdonnell.

It's deposits have grown consistently with the growth of Pasadena. And just as this bank has furthered the interests of Pasadena with wise forethought and enthusiasm; so it is looking forward, and plans, in the words of its President, "To identify itself with the enviable future of this fair town if it does not follow after false gods."

BOARD OF DIRECTORS OF THE TWO BANKS

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H. I. STUART

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COLORADO STREET ENTRANCE TO THE NEW BUILDING. BENNETT AND HASKELL, ARCHITECTS

The building just finished on the property secured by the bank at Madison Avenue and Colorado Streets in 1926, is built in the most approved modern way. Fire proof and earthquake proof, it exceeds by many degrees the requirements of the laws of construction for this State. A handsome and substantial addition to the beauty of the main business thoroughfare of Pasadena, it marks a new center of activity in the town. In three complete banking houses, this institution now serves the entire business district and affords a complete banking service to the customer at the point most convenient to his place of business or residence.

Just as the history of Pasadena's growth is embodied in the successive buildings occupied and their situation, so the individual histories of men prominent in Pasadena is bound up in the recorded growth of the bank.

The Directors of the two banks are identical and the list touches, in the lives of its members, every vital feature of Pasadena's body politic, and every notable year of its life.

Over forty years ago H. I. Stuart, Chairman of the Board of Directors, began his banking career as a messenger for the First National. It was he who later hired young James MacDonnell, for the same opening position, in 1903. Mr. Macdonnell entered on his career shortly after his arrival here from Canada, and has risen by progressive stages to the Presidency in 1919. He was born in Toronto. His father and both of his grandfathers were Presbyterian ministers. From such an environment at home he went to Queen's University with a decided interest in the classics. In early newspaper work he covered the Sessions of Canadian Parliment. On this foundation, his many promotions; bookkeeper, assistant cashier, cashier and vice president are easily seen to be won by ability rather than by favor or influence.

In October 1921 when Mr. H. I. Stuart returned to "The First" Mr. Macdonnell said in an interview published in **The Star News:**" Mr. Stuart's return to us at this particular time holds a certain significance beyond what the acquisition of his invaluable services as a banker will add to our resources. Not only is it true that the largest affiliated banks in Pasadena have been built up largely by his energy but he is the conspicuous embodiment of an ideal which we are emphasizing today namely: Service to the home community."



Architecture and Art

The Work of Alson Clark Painter and of Bennett & Haskell Architects



On the north is the mural of the shipping industry in the harbor of San Pedro

Number three represents the production of films which serves also as publicity

And near it the orchards, an intimate family outdoor industry

Last but not least are the oil fields with derricks made into a picture

IN writing of the Clark Murals now in place in the First National Bank of Pasadena, we can not do better than to quote from an article on the subject to the exacting requirements of which they fully measure up.

It was written for the October 23 **Southland** by Edwin Bergstrom, Dean of the Members of the American Institute of Architects in Southern California.

For, so subtle is the art of painting a great wall decoration that full enjoyment of these beautiful records of California's industries and enterprise cannot be had without sincere effort to understand the problems of such painting compared with those of easle pictures.

Mr. Bergstrom said in part: "A mural decoration must cling to the masonry behind; it must not make a hole in it, nor start out from it, nor be stereoscopic in its focus. A primary and final requisite of mural decoration is that it should be in harmony with the surrounding architecture; consistent with it in skill, composition, in line, mass and in matters of detail as well as in harmony with the surface treated and with the relation established with other adjacent masses and colors."

"The World's Columbian Exposition was the first real awakening of the American public to the value of mural decorations and at the same time it was an education for our painters. With one or two exceptions, all American painters at that time were entirely inexperienced in mural work and it was only the great enthusiasm of Francis D. Willet, Blashfield, Maynard, and Simmons communicated to the others, which made the famous decorations of this exposition possible."

"Soon after, McKim undertook the design of the Boston Public Library in which he combined the efforts of Chavannes, Abbey, Sargent and Elliott and no one ever visits the City of Boston without making the pilgrimage to see these great wall paintings. One can never forget Sargent's "Prophets" nor the vivid coloring and pictorial beauty of Abbey's "Quest of the Holy Grail".

"It would seem as if, on the vast expanse of the gray walls and ceilings of our public buildings, we might well go back and record our history in mural paintings, truly conceived as such, and thereby relieve the terrible monotony of those walls and give to the generations to come an expression of our appreciation of this art rightly applied to architecture"

This article appeared before the inspiring murals by Albert Herter were painted on the walls of the Los Angeles Public Library, and we shall quote from it again in describing these paintings in a coming issue of **California Arts** and **Architecture.**

Mr. Alson Clark's interest in architectural subjects has in his etchings and paintings hitherto, brought him close to mural work. His great Spanish galleon curtain in Pasadena's Community Playhouse called forth applause which a painter seldom receives; and his historic paintings of California at Carthay Center Theatre have already made him notable in this art.

MANY inquiries regarding the work of individual architects have come to this magazine from laymen ready to build; but none has been more explicit than the last, which came from San Diego. It asked that lists of the works of prominent members of A. I. A. be published so that the layman may judge for himself at his leisure, and also may have opportunity to confer with other clients unperturbed by the personal equation present in every problem.

The work of several architectural firms has been presented; none with more pleasure and sincere confidence than this of the well-known Pasadena firm of Bennett and Haskell.

M. U. S.

WORK COMPLETED BY BENNETT & HASKELL

House for Hobart Bosworth.
Store Bldg.—John Breiner.
Store Bldg.—Dr. J. H. Breyer.
Store Bldg.—G. C. Christensen.
**Central National Bank Building.*
House W. D. Crane.
Store Bldg.—Dr. G. E. Campbell.
Warehouse—Crane Co.
**Garage and Servants' Quarters—James Cruze. Also wall and entrance gates.*
Warehouse — Cowgill-Conner Dairy Co.
Four-flat Bldg.—A. C. Dederick.
House—E. Drawbaugh.
**Elks Club House—Monrovia.*
**Store— Harry Fitzgerald.*
Theatre, Bank and Stores—Foothill Finance Corp., Glendora.
**Stores, Banks and Office Bldg.—First Holding Corpn. (First Trust Bldg.)*



VIEW OF THE FIRST NATIONAL BANK BUILDING, PASADENA, FROM HIGH POSITION ACROSS COLORADO STREET AND MADISON AVENUE. BENNETT AND HASKELL, ARCHITECTS. HILLER.

**Garage and Store Bldg. First Holding Corp., No. Madison.*
House—Percy C. Griffin.
Store and Office Bldg. John Gibson.
Store and Office Bldg.—H. M. Griffith.
House—John Gibson.
House—Guy Goodwin.
**House—Harold W. Herlihy.*
House—Dr. Irving E. Harris.
**Garage and Show Room James H. Kindel.*
Three Houses—S. S. Kingman.
**House—B. O. Kendall.*
**House—Chas. G. Lathrop.*
House—W. W. Leithead.
Studio—Henry Lang.
Church—Holliston Ave. M. E.; re-building on new site, etc.
**Masonic Temple—Pasadena.*
**House—J. D. Mackerras.*
**House—L. B. McConville.*
House—Kenneth C. Newell.
House—Frank Pickard.
**Pasadena Day Nursery Pasadena.*
School Bldg., Alexander Hamilton.
School Bldg., Thomas Edison.
School Bldg., James Madison; addition.
School Board — Administration Bldg.; alteration
**Mortuary Reynolds & Eberle.*
House—H. S. Rooksby.
**Store and Office Bldg. — Salford, Inc.*
Warehouse—Sierra Van & Storage.
House—The Misses Sherman.
House—F. W. Thompson.
House—E. M. Tucker.
Studio—Miss G. E. Thomas.
House—J. Van Jalst.
Pavilion and Locker Room—Valley Hunt Club.
**Laboratory—Vitalait Laboratory.*
House—James B. Williams.

The Los Angeles Architectural Club

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HUGO C. OLTSCH, *Vice-President*
C. K. HAZEN, *Secretary*
KEMPER NOMLAND, *Treasurer*

DIRECTORS
JULIAN E. GARNSEY
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A TRUE Christmas gift, and one perfectly in accord with the real spirit of Christmas, was the program presented to the members and guests of the Los Angeles Architectural Club on the evening of December 18th, at the Artland Club.

The tempo of the entertainment, following the awarding of prizes won in competition by the Polytechnic High School boys, to the closing number by the quartet, was that of liveliness. Mr. Edward Langley, acting as Master of Ceremonies, was appropriately humorous, and each announcement was a gay prelude to the ensuing number. Mr. M. C. Barnard, known through his poems as Ben Arid, gave two readings, "John Smith, U. S. A." and "The Dog and the Lobster," both cleverly presented. Mr. Frank Nightingale, whose astounding ability to deceive with the cards, completely baffled and delighted the assembly. The chief speaker was Mr. Josef Swickard, prominent motion picture actor. His many comic stories enhanced the general good spirits of the evening.

A perfectly balanced program was maintained by the introduction of musical numbers at intervals. Solos by Norman Kelch and Ted Johns as well as numbers by the quartet were enthusiastically received.

Mr. Roger Nobel Burnham was appointed to make the awards to the winners in the small house competition, who were the guests of the Club at this meeting. The contest was conducted for students in the Department of Architecture at Polytechnic High School, by the Small Home Plan Bureau, under the supervision of the Los Angeles Architectural Club.

William Horneck and Roy Djerf won the first prizes with a charming, three-room house. These prizes were one year's membership in the Los Angeles Architectural Club. Andrew Conze, who placed second, was awarded a year's subscription to the Architectural Digest. Jack Lipman, third prize winner, received a subscription to the Architect and Engineer for one year. And Harlan Sater won fourth prize with a year's subscription to California Home Owner. First Mention went to Andrew Conze, Second to Elsworth Phillips, and Third to Jack Henry. The prizes for all of these were a year's subscription to Pacific Coast Architect.

A jury composed of George P. Hales and Kemper Nomland from the Los Angeles Architectural Club, Roy Parkes from the Pasadena Architectural Club, Charles Kyson from the Architects League of Hollywood, and C. A. Faithful, head of the Department of Architecture at Polytechnic High School, judged the 160 entries. Their task was a difficult one for the standard of work was very high. Most of the exterior designs and ingenious floor plans were decidedly professional in their expression.

In addition to the entries that received either awards or mentions seventeen more were chosen by the judges to augment the collection of the Small Home Plan Bureau, where the working drawings will be sold, the returns to go to the students.

Everyone connected with the competition feels gratified with the results, which show an unusual appreciation of fine small house design among young students.

The drawings will be exhibited in the exhibit rooms on the ground floor of the Architects' Bldg. After the holidays, Mr. Faithful will give two lectures on small house design in connection with the competition drawings.

Aside from the display of these prize winning drawings, the Greeting Cards, submitted in competition by Club members, were also exhibited. But these entries were too fine to be given a hasty judgment, so a jury was appointed to decide the winners at a more convenient time. The judges were H. Scott Gerity, Robert Lockwood and H. Roy Kelley. First prize was awarded to Mr. Donald Worster, whose block print of a jaunty figure tooting his horn is the embodiment of the Holiday spirit. The chief novelty of the print is its reproduction on a buff colored, velvet-finish wall paper, mounted on a green card. Second prize was not so easily decided; but the contestants were finally narrowed down to Max Egen and Graham Latta, with the award ultimately going to Graham Latta. His card, also a block print, but done in the modern spirit, presented a sprightly reindeer speeding across angular mountains.

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THE designer who likes to play with tile work will find no end of fun in the varied products of our plant. Glaze, color and texture offer many possibilities to one who has been endowed with imagination. Strong colors may be contrasted with dull toned surfaces, high lights with unglazed pavers, full glazed patterns with plain areas. Batchelder tiles, both glazed and unglazed, contrast favorably with each other because they are all bound together by a common factor. They are all hand pressed, which contributes to the unity of effect. Glazes and colors have been carefully chosen to harmonize. Textures have been studied with a view to contrasts. We know that distinctive results may be obtained on any project from a fireplace to a church. The materials are available; thoughtful designing is all that is required.



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MANAGEMENT H. WINGATE LAKE

FRESNO, CALIFORNIA



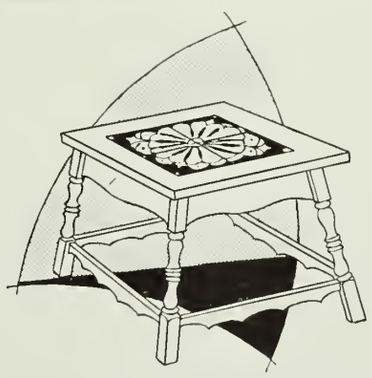
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MARION CLAYTON, APPEARING THIS WEEK



GILMOR BROWN, DIRECTOR OF THE PLAYHOUSE



RALPH URMY, WHO IMPERSONATED THE POMPOUS LORD MAYOR IN "A KISS FOR CINDERELLA" AND WILL APPEAR IN AN IMPORTANT ROLE IN "THE NEW MORALITY," PASADENA COMMUNITY PLAYHOUSE'S NEXT ATTRACTION

Our New York Letter

By FREDERICK F. ISAAC

CHEAP restaurants are seldom beautiful, but the ugliest sight in the world is certainly that which is to be seen from the inside of the automatic food service restaurant on Times Square at lunch time.

Probably three hundred people are there then. Brown, yellow, white and even pasty colored, all are very much in view, standing up, leaning, sitting, but always munching and munching hard. There are many women there too, but they do not add to the beauty of the establishment.

But perhaps I felt like that because, as it happened, I had dropped my sandwich onto the floor, and I didn't have another nickel. But there is much to make up for ugliness of certain aspects of New York.

A young Londoner, recently come to this city, described the view downtown from Central Park as "just like a fairyland." You Californians, it seems to me, have a somewhat warped idea of this fine metropolis. I do not know why it is, but it is a great shame. Every American should be proud of the seething, well dressed crowds and the city they have built within ten miles of Times Square.

California has its advantages, but blessings are to be found and enjoyed here, too. The air is brisk and healthy in the winter, the spring, and the fall. Salaries are higher, the food is excellent and every kind of cuisine is here to whet the appetite. And then the theatre, too; that is for every kind of theatre-goer, the intelligent, the sophisticated, and even for the foolish.

"This Year of Grace," a revue written by Noel Coward and starring himself and Beatrice Lillie, is causing quite an amount of attention. Seats are booked up for a long while ahead. When London revues go over it seems that they go over big. New Yorkers seem to like Miss Lillie, our Beatrice, or shall we call her Lady Peel; even to a greater extent than they do over the water.

In London, however, her humor appeals rather to the gallery than to the stalls.

Even the chorus has been imported from the ancient and dusty city where roast beef and fog are both eaten and enjoyed. And even Peggy Kendall is among them . . . an affair of five years ago, and you know how that is. . . .

Gertrude Lawrence is playing, too, but not in the same theatre. Her show, "Treasure Girl," is a little bit floppish. They say it is not really good enough for her at all, in spite of Gershwin's music. Many good things are on at the various theatres. There are "Strange Interlude" at the Guild, and the two newspaper play hits, "Gentlemen of the Press" and "The Front Page." Both these are doing awfully well. Even the local press boys are paying for their seats. There's a play called "Night Hostess" passing its century mark as well. Irving St. John, English critic, writing for the Morning World, considered it good; the New York critics thought it was bad. The latter were probably right. The Londoner owned that he had never been to a night club, though the play seemed to him to be true to life. The Americans had been to a night club and they did not think it was true to life at all . . . and that was that.

There are more speakeasies in this city than I had imagined there would be, and what is more the New Yorkers who patronize them are so used to them now that they are beginning to drink decently again. I mean they are drinking without getting drunk in a great many instances, which is an improvement.

I went to an Italian place for dinner the other night. After showing our card of admittance, we had a well served, tempting table d'hote evening meal, surrounded by absolutely decent people of both sexes and every age. The dinner cost us a dollar a head and the drinks, I think, fifty cents each, and they were non-poisonous.

From an important street leading directly out of Times Square one can walk right in to a ground floor bar and order a glass of beer for twenty-five cents. There is no formality in connection with the purchase. But speakeasies and all that are not of great interest to those who are honoring this page with their attention . . . and anyway they are situated quite three thousand miles away!

Prices East are not as expensive as you would believe. Rents are high it is true, but this evening I had a very decent evening meal in a somewhat cheap though clean restaurant for sixty cents. The dinner included soup, corn beef and cabbage, dessert and coffee, all of which was nicely served with plenty of other things to choose from. And a very nice little French lunch, served by French waiters, one of whom worked at Claridge's in London three years ago, by the way, can be obtained at Henri's on 45th street, between Broadway and 6th avenue, for sixty-five cents. This is worth remembering. If you can't it is sure to be in the phone book.

A friend of mine has a room within a stone's throw of the Fifth avenue residential district. For this he pays $17 a week. In the district of the West seventies and eighties near Columbus avenue, two-room apartments are priced at $80 and $90 a month, furnished.

In none of the places I have seen, expensively and moderately priced, has the standard of furniture been up to the California grade. In California the apartment houses are very fine indeed. Of course the walls are too hollow and the landladies too highly seasoned, but that is all there is against them.

Anyway I do not like Californian landladies, with the exception of Mrs. Sullivan, who rented me a $3.50 room on West 7th street, Los Angeles, in my mucky past.

But, of course, a landlady is not made to be loved. She is probably brought into this world to occupy the position of mate to the income tax fellow.

The Pasadena Playhouse

By PEARL RALL

DRAMATIC talent finds fruitful ground, in Pasadena Community Playhouse, with its prodigality of casts ever and anon. Nowhere else, in the United States could such large assemblies of players be made, with such success as here, making possible such productions as "Lazarus Laughed."

One of the secrets of this advantage is to be found in the Workshop, which has grown up in conjunction with the productions of the Playhouse and their staging. The need for, not only intelligent and gifted material, but trained to furnish the filling and, if need be, to step into the relief pattern of the picture, originally developed the Workshop into a definite portion of the working plan of the Playhouse and its production schedule. Until now, almost every play that is staged sees one or more Workshop members impressed into the company of players. Having worked backstage, or its immediate offing, in apprenticeship at whatever there was to be done these young thespians form a strong force, making for finished stage pictures in any instance.

In the James Barrie fantasy, "A Kiss for Cinderella," their presence is markedly noticeable, as to numbers and as to the type of work evidenced. It gives a finer flavor to the production that is highly complimentary to the players. In a number of instances the roles are really outstanding, for their clearness, high color and individuality.

Among those particularly noted, for their excellence are Ralph Urmy, who has featured in various interesting plays since his arrival at the Playhouse a year ago, in "A Royal Family"; Joseph Sauers, another who was recently brilliantly heard from in Romaine Rolland's "The Wolves"; Jean Wood, who scored heavily in "The Living Corpse" recently; Virginia Princehouse, Helen Cronin, Josephine Campbell, Paul Maxey and others.

Young Urmy, who first attracted special attention, as Jack Broxopp, in "The Great Broxopp," with Gilmor Brown as the elder Broxopp, has been forging steadily forward in his work, and in the coming production is again to play in company with his mentor and chief director, Gilmor Brown, in Harold Chapin's glittering "The New Morality." He is to be seen as Geoffrey Belasis, K. C., whose legal advice is sought in a domestic tempest in a teapot.

Others in the cast are Marion Clayton, Virginia Princehouse, who gets her big opportunity in ascending scale, from the Workshop division; Ralph Freud, one of the tried and true favorites of the Playhouse staff; J. F. Clewe, and Dorothy Lee. Gilmor Brown has the storm center of action as the besieged husband, in the aforesaid tempest.



Above: Observation Tower of Country Club Heights immediately above the golf links on Mount Soledad, whence, with La Jolla in the foreground, may be seen the distant mountains in Mexico, the ranges to the East that look down upon the Colorado River basin; and in the far North the snow-clad Sierras, while, in the path of the setting sun, rise the islands of Catalina and San Clemente. Architectural Drawing by Rice.

La Jolla

Writers of international fame, artists and distinguished travelers from many countries, among them a score or more whose names are listed in "Who's Who," have made their homes in La Jolla. Myron T. Herrick, our Ambassador to France, when recently visiting his sister in La Jolla, is reported to have said that he had traveled the world over and found no place he liked better. Mr. Herrick is a golfer and spent much of his time during his visit on the links of the La Jolla Country Club.

This course is a real test of a golfer's skill, and is one of the most scenic on the coast as from each green is afforded a magnificient view of the mountains and the sea.

La Jolla offers many opportunities for outdoor life. Golf, tennis, deep sea fishing, yachting, speed boating, horseback riding, swimming, aquaplaning and all beach sports are enjoyed here the year round.

Below: A gay party of La Jollans on the beach, and the mountains only two hours away.



Above: Left, Rear Admiral J. S. McKean; center, George Arliss; right, General Smedley Butler, in the patio of Casa de Manana.





A drive of two hours takes one to the big pine woods of the mountains, nearly a mile above sea level, where an abundance of game attracts the hunter, and where the skillful angler can hook plenty of bass in fresh water lakes.

The new, internationally known casino at Agua Caliente, and the horse races, below the border, can be reached by motor in an hour.

Four photographs by Evans Studio, La Jolla, California

The cove pictured below is the center of La Jolla life the year round.



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THE "BUSINESS" OF ARCHITECTURE

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THE "Profession of Architecture" is rapidly becoming the "Business of Architecture." It is no longer sufficient for an architect to have a thorough training in the design and embellishment of structures and to be able to pass his ideas along to the contractor in such a way as to be readily understood by the latter. He must be an economist, a financier. He must know business and real estate law. He must have a good knowledge of rentals and leases. He must be able to give comparative insurance rates, be conversant with past and future assessment districts, street widening projects, storm drains, etc. All these items were almost entirely outside of his sphere of action twenty years ago. They have been gradually forced upon him through the activity of this strictly modern age.

It is perhaps unfortunate in a way that so much of the architect's time and endeavor must be given to the solving of problems not directly connected (at least from his standpoint) with the particular project under consideration. It has naturally increased the production cost to the architect. Aside from this it has taken considerable of the pleasure of his profession away from him. I think it can be safely said that no architect exists who does not really enjoy the design and supervision of buildings. There is a certain satisfaction to be gained by the gradual building up of ideas and materials into a finished structure. It was the probable inborn desire for self expression along this line that caused him to choose the profession in the first place. Few people realize that so many activities exist for him outside of drawing pretty pictures and complicated diagrams, and writing tedious specifications.

Existing conditions are here to stay, however, so the architect must make the best of the changes, and somewhat compensate himself for his loss of interesting hours by hiring competent help to relieve him of many drudging and decidedly uninteresting hours of routine draughting, lettering and the like.

To elaborate a little on these new duties let us try to visualize an average architect's office with personnel to correspond with the quantity and type of work turned out. The architect, as the agent for the owners must have data at hand at all times for all jobs and for all parts of every job. Each is probably in a different stage of construction. Each with a different contractor, different materials, different use and different class as to price: not to forget different conditions of financing, ownership, etc. One project is just signed up and in the stage of preliminary sketches. The architect is checking up on the survey of the site, the deed restrictions, the city zoning and set back. Another job is awaiting financing and the architect is preparing a cost and income prospectus, is getting appraisals upon the property from banks and realty organizations, is negotiating for completion and surety bonds. Another has excavation completed and is ready to pour concrete. The architect must inspect the footings and be professionally responsible in his judgment that the bearing capacity of the soil is sufficient to support the weight to be imposed. Other jobs have payments coming due to contractors. Material and labor releases must be obtained and considerable thought and work executed by the architect before he puts his signature to his certificate authorizing payment.

Here is a job with two sub-contractors at odds as to responsibility for damaged material. Work at a standstill. Owner paying interest on cost of building and site. Immediate action necessary by the architect to safeguard his client and obtain justice for the proper agent and damages from the other according to his specifications.

Here is a job completed. Passed by the building department and by the architect. The owner is financially tied up, finds fault with the job, stalls payments, (including the architect's) refuses to sign notice of completion. Goes fishing. Contractor's money is due or overdue. Lessee is clamoring for occupation. Everything tied up in a knot. Here is another one accepted by the owner anxious to occupy. Moves his things in amidst wet paint and profanity. Later on he will be kicking at delays in finishing, and removing trash.

These are a few of many which might occur. Each involves a different activity on the part of the architect, most of them not ordinarily thought of as his duties, but being so neverheless. High finances, shoe-string development, and projected pipe-dreams which have no basis for originating in any sane man's mind, all add their share to complicate the efforts and use up the time of the architect. They are a part of his work, not because he chooses them to be, but because the activity of modern "business" has delegated them to him, and he has nothing to do but accept them and enlarge his scope to keep pace with changing conditions.

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THE CALIFORNIA COUNTRYSIDE

INTERESTING development is discovered near San Juan Capistrano Mission. The town itself is almost picturesque and can easily be made so or easily disfigured at this point in its history. No subdivisions are in order at this spot on the Coast Highway. San Juan Capistrano is complete in itself as a mission town and can develop its pottery industry sufficiently to employ all who live there as industrials.

Surrounding this mission town is a delightful countryside and several home ranches may be seen dotted over the rolling hills, while walnut and other fruit orchards make the landscape more homelike.

At the mouth of the river which here enters the ocean interesting things are possible; but the little town at the crossroads has not yet found itself. It has definite possibilities if some one could design its shops and small houses as a whole. Or, if the Lumber Company's charming little office were taken as a model and the other buildings made to go with it what a charm would be attained at once!

San Clemente makes an attractive massing of white houses when seen from Dana Point and the good effect of its design is already apparent. Up the hills the Los Angeles architects are beginning to design the hillside homes and villas and a prize contest is now in order for the larger houses, especially designed for San Clemente. Mr. Paul Williams, architect, is building a house there for a Los Angeles client, and farther on to the south, E. W. Klausen, a European architect, has designed and built the house photographed above, for Capt. Hammer, of the Amundson expedition fame. The interior is especially interesting in its old world charm and the adaptation of European details to American living.



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ART NOTES CONTINUED

ON October 24, 1919, I went to the Museum with my little note book and pencil and a list of all the names I had found between the dates of 1200 and 1400, besides many more which I had gotten out of Vickery's Catalogue of photographs—copies of old masters—which he will no doubt be glad to send to any of you who want it. It is a price list of his photographs and they are very reasonable. I am not going to buy many here, but wait and get them when I come back. In this catalogue Vickery has a list of all the important artists of all the schools and they are arranged in chronological order. Skipping Chimabue, whom I leave for you to look up and write me about, the next in the list is Duccio, 1282. I have partly described the painting by Duccio which is here. I studied it more this time in detail. The Virgin has on the usual blue robe, and lies or reclines on a red couch. She has long narrow eyes—someone says that that is the way children draw eyes—but these suggested to me an acquaintance with Egyptian drawings. There is an attempt to make the mouth look sad—but it gives rather a sarcastic, sinister look to the face. There is a star on the robe over the forehead and one on the right shoulder. I find one or two Madonnas illustrated in Mrs. Clement's book having stars on the right shoulder—but no reference to it in the text. Is it the star of Bethlehem?

As to the perspective in Duccio's drawing, it is absolutely wanting. On one side of the shed the lines of the boards run up and on the other side, down. The angels' faces are all alike and look like the faces of the fashion plate models, drawn out of the head of an artist who never studied from life. And then the figures on each side of the main picture are also evidently drawn without a model. But down in the lower part of the picture, outside the limit of the shed and the central figures is a little scene which looks as though the artist must have seen it in real life and tried to draw it. It is of a child in a bath tub with two women giving it a bath. The mother holds the child, and the nurse on the opposite side of the tub holds in her hand a pitcher of water which she is intending to pour over the child, who evidently objects. It is all a tiny little scene and takes up not one-twelfth of the main picture, which is not a large one—but there is more in that little bit than in all the rest put together, for to me it gives evidence that the artist was trying to depict life.

The gilt helps out greatly in these old pictures and gives them a richness they would not otherwise have. The gilt background in this is cracked. All of the angels have the same queer Egyptian eyes—and disproportionately long fingers. The eight upper angels seem to be praying toward the black half circle at the top of the picture.

The next name on my list is Giotto, and I was led to believe from the guide book that there was one here, although it seemed improbable. I asked the custodian who stands nearest the room I have been studying in, and he took me to a picture I had seen all the time but which is marked "School of Giotto" and he said there was no other there. Its date is 1350 and it was painted in Florence. It is a crucifixion. The figure has exceedingly long arms and legs—and there are dabs of red (scarlet) paint for blood. There is a closely packed group at the foot of the cross. Mary Magdalene in a red robe, Mary and John and some other women—soldiers and onlookers on either side. The only claim to beauty in the picture is the background of gold—on which are painted little flying angels or cherubs which are almost daintily done.

My next study was a gilt altar piece by Lippo Memmi, active 1317-1357. It is a Madonna and child, but the gilt covers a large portion of the wooden panel. There is a fine pattern carved all over the wood and then it is gilded. I wonder how it was done. It looks here as though it were carved in the wood in the first place. Up in the little circle at the top is an angel with the annunciation lily. This is a pleasing piece of work and very decorative. It may have been restored. There is a gilt star on the virgin's blue robe and a scroll in the child's hand. Both mother and child have dark brown eyes, very small, and the child's hair and wrists are quite childlike, which is in advance of many paintings which represent a small grown person in child's clothes.

Martini Memmi, 1282-1344, is next on the list, but I do not find him represented here and I put Lippo Memmi in his place, although I do not think it is the same man.

Next comes Taddeo Gaddi, 1300-1366. I found one picture by him "after Giotto" (1350). It is called "The Descent of the Holy Ghost" and is composed of twelve figures, eleven apostles with Mary in the center of the group. They seem to be seated in a gallery or room from which the front wall has been cut away leaving only a railing. Behind them are arches drawn with an attempt at perspective and above the arches a dove from which are radiating tongues of fire. The group is enclosed in a decorative figure and the upper point is filled with a section of a circle of a queer greeny-blue color, which I think must have been the symbol of God, the Father.

Another by Taddeo Gaddi is an altar piece with wings or covers shaped like halves of the whole picture and hinged so that they can cover it. The central picture is a Madonna and child with a border of apostles and saints. At the bottom are small figures, one of a woman and the other a man. Mrs. Clement says that the donors of the picture to the church in which it was placed were often painted in the pictures but made very small and kneeling. On the wings are two paintings: one a birth of Christ and the other a crucifixion. The upper part of the wings is divided into three parts: the upper triangles contain table scenes, and the smaller ones apostles with scrolls.

So far there has been little attempt at modern composition. Figures are crowded in and are not made small or large according to perspective, but according to their relative importance in the Christian teaching of the time. I wonder if the fact that Mary had to be painted larger than her Child had anything to do with the Madonna worship which came into such prominence during certain years about this time.

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Department of Plans and Planting III

STREET TREE PLANTING

By Charles Gibbs Adams,
California Landscape Architect.

THE subject of wise and graceful planting of street trees, and especially of colorful ones, is of tremendous importance to California. Yet it has never been granted half enough of thought and study.

The first law of beauty in planting, as in any art, is simplicity; hence in street tree planting it is only achieved by uniformity.

In a survey of the street plantings of one of the important towns of Los Angeles County we found single blocks planted to as many varieties as sixteen. They ranged from Olives and English Walnuts, through Lombardy Poplars down to pink Oleanders. Yet one variety is always enough; and more than two cannot be good, for they rob a street of uniformity of both line and texture.

Generally speaking, evergreen trees are more satisfying than deciduous ones for the highways of this land of the glare of almost perpetual sunshine. There are exceptions, though, for our picturesque native Sycamores cannot be surpassed in beauty for rural roadways; and their colorful trunks save them from any cold and Eastern look in winter.

We could well take a lesson from Europe in the planting of productive trees on streets and roads. It is nothing against a beautiful tree that it is fruitful as well. What tree could be more beautiful on the streets of dry sections than the Silvery Olive or the Carob? On more fertile soils, than the dressy Avocado? Or on sections where the roots will reach subterranean water, than the English Walnut or Texas Pecan? Every one of them is a prize beauty, and a wage earner as well.

Our really unique chance in the beautification of California highways lies in the use of colorful and flowering trees. With the possible exception of Honolulu, in no other place that is comfortable for white men's living, can so many gorgeous flowering trees from so many climes flourish and prosper as can in California.



THE GREAT EUCALYPTUS ALONG ALAMEDA PADRE SERRA LOOKING OUT FROM EL ENCANTO OVER THE CITY OF SANTA BARBARA

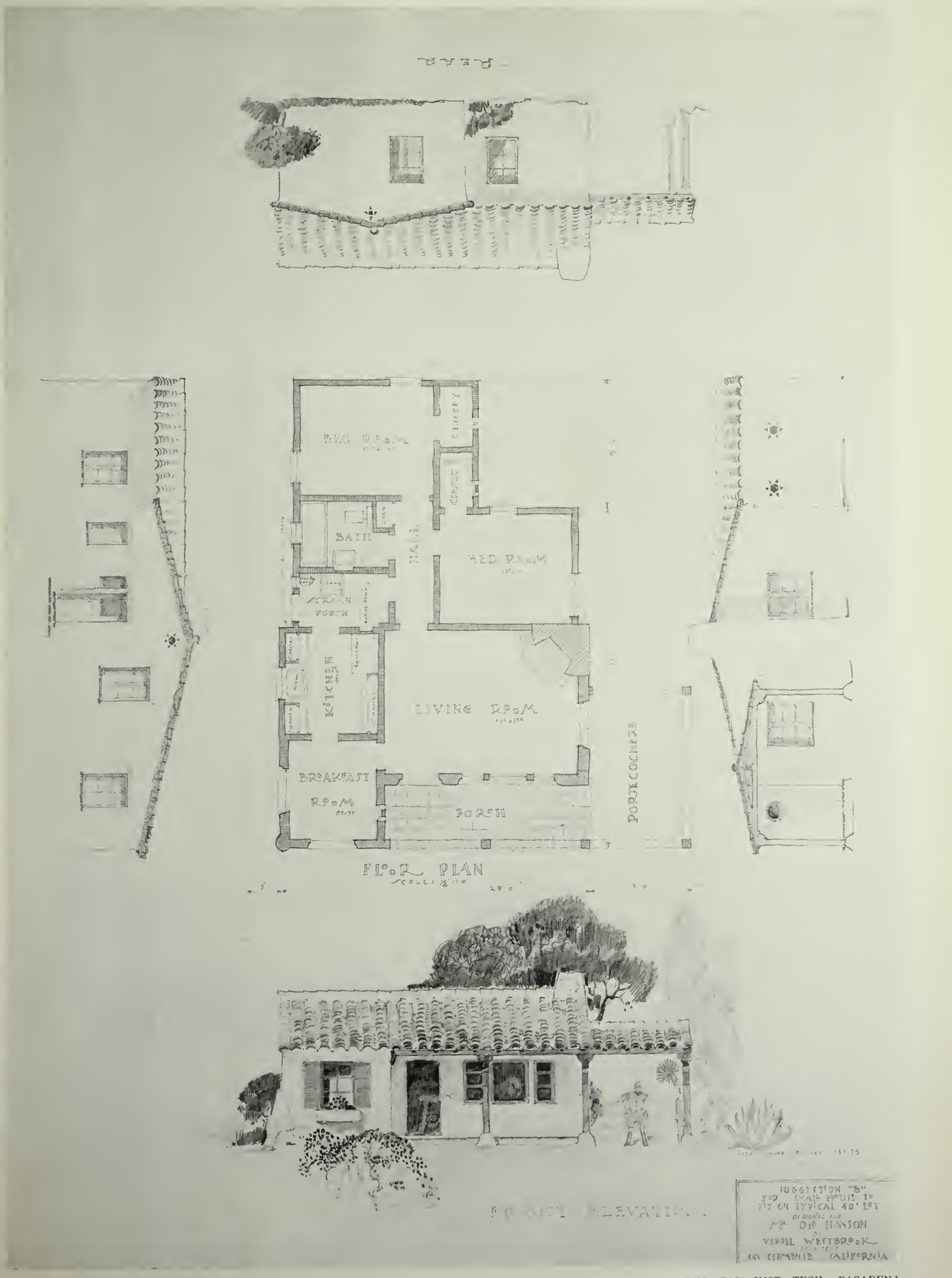
We are rich with Eucalypti that give us tree-wide bouquets of flowers of rose color, peach pink, orange or scarlet, with Jacaranda of heavenly blue, Acacias of golden yellow, Crepe Myrtles of lavender, pink or white, Locusts of pink or rose, Grevilleas of orange, Bauhineas or Orchid Trees of purple-pink or white; and all this brilliancy with no more care than ordinary trees would ask. If deciduous material is wanted, there are all the Chinese Peaches of many colors, the Flowering Crabapples, the Japanese Cherries; and provided watering can be generous, there is the magnificent Southern Magnolia, whose perfume permeates the air for a thousand feet around.

The blame for the breaking of curbs and sidewalks, so often laid upon innocent varieties of street trees, is generally due solely to their planters. With very few exceptions (as the Eucalyptus Globulus, if the parking be too narrow for their ultimate giant trunks, and the Rubber Trees with their surface roots), the trees themselves are innocent and will send their roots below the danger line every time if given the chance by sufficient depth of hole as well as water enough in their youth.

It is still an unsolved puzzle why, in spite of such a wealth of good material, subdividers, and cities, too, still persist in plantings of the three street trees guilty of the greatest number of faults. They are the gloomy, short-lived Blackwood Acacia, the awkward Sterculia Diversifolia or Bottle Tree, the top-heavy Canary Island Date Palm. This in spite of the abundance and cheapness of such prizes as the Live Oak, Cork Oak and Camphor for use where shade is the object, and such as Italian Cypress and Cocos Palms where more sunlight is desirable, beside all the beautiful flowering and fruiting trees described above.



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